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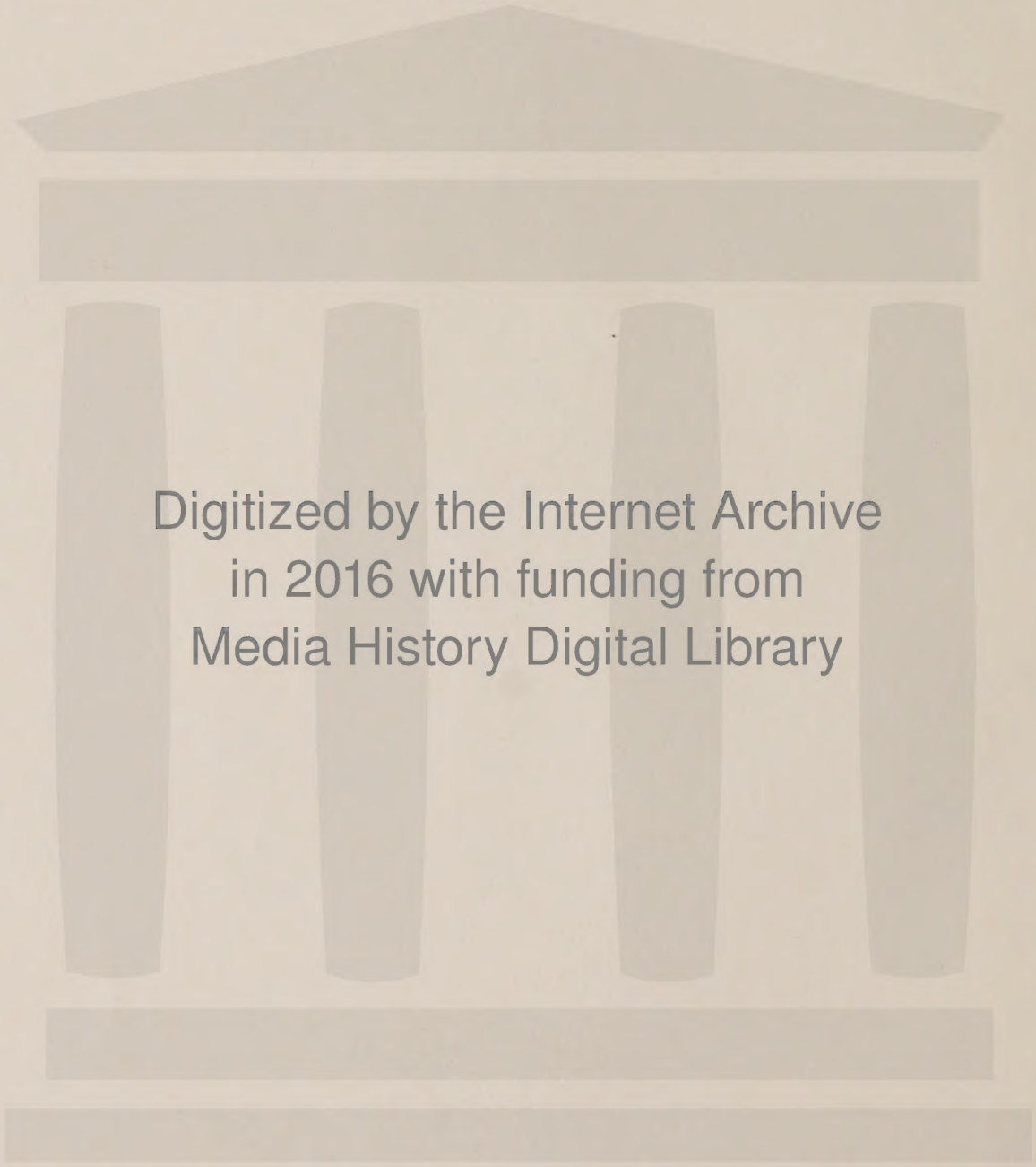
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First in the Field!

Moving Picture WORLD

Vol. 71, No. 1 November 1, 1924 PRICE 25 CENTS

MARRIED FLIRTS

Another Metro Goldwyn Smash!

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

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—*Herald Tribune.*

BEBE DANIELS

in "Dangerous Money"

Cast includes Tom Moore, Dolores Cassinelli, William Powell. Directed by Frank Tuttle. By John Russell. Based on Robert Herrick's novel, "Clark's Field." Scenario by Julie Herne. Presented by Adolph Zukor and Jesse L. Lasky.

A Famous Forty Paramount Picture

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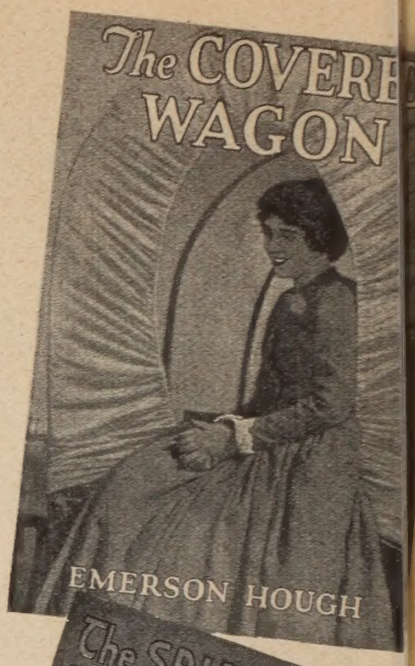

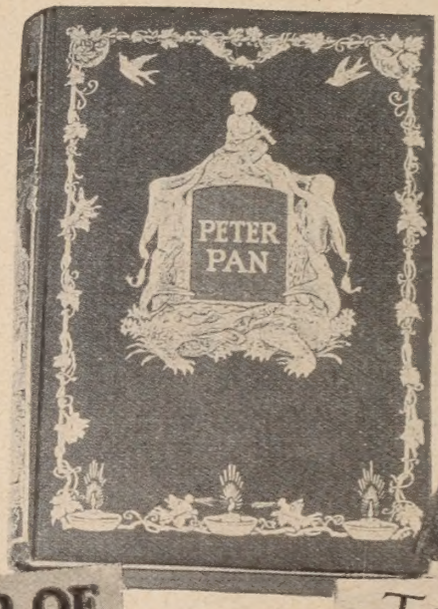

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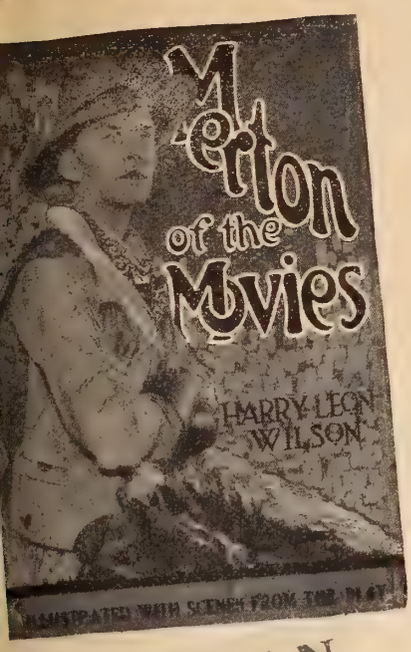

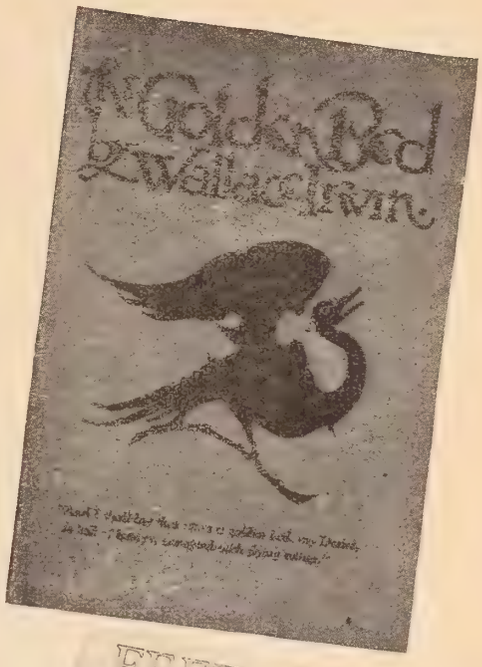

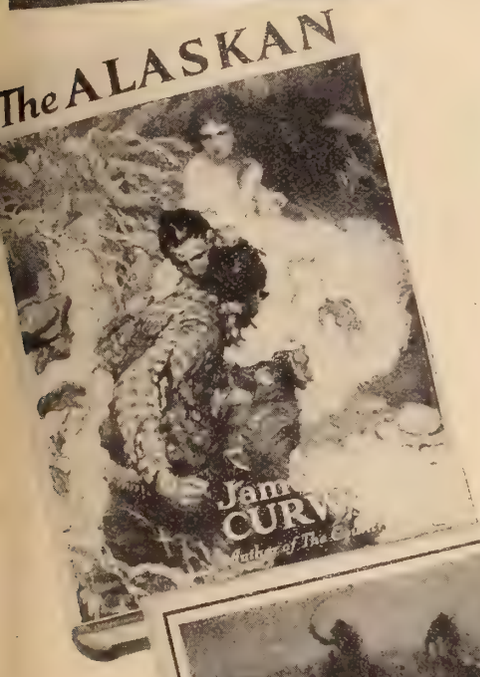

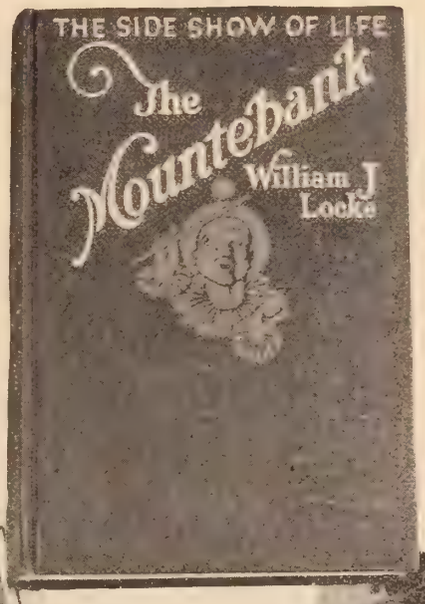

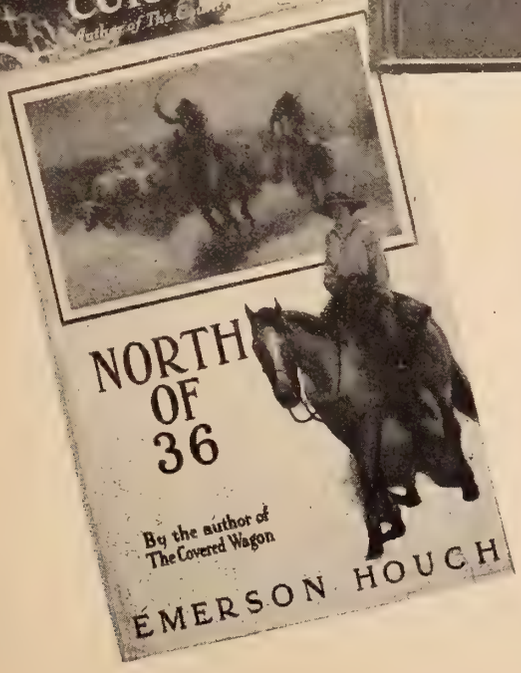

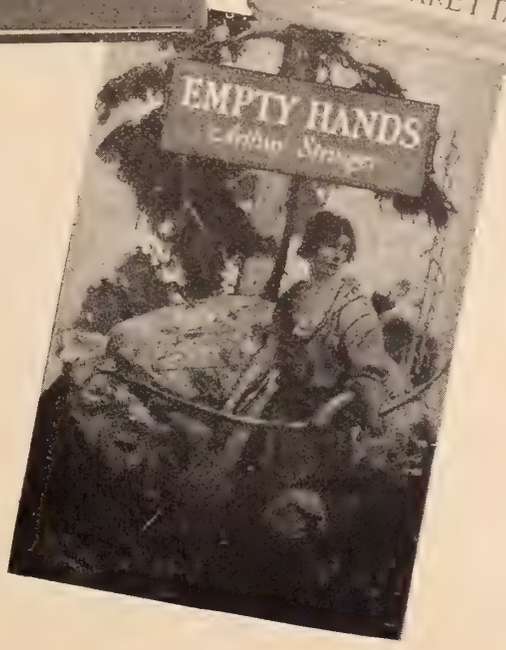

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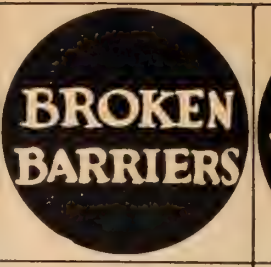

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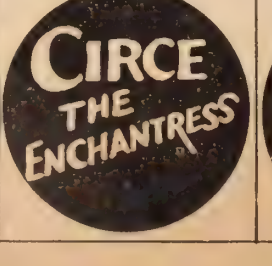

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MARION DAVIES in Paul Leicester Ford's famous novel. Adapted by Lillie Hayward. Directed by E. Mason Hopper. Settings by Joseph Urban.

"No more brilliant achievement in motion pictures dealing with historical romances ever exhibited."—N.Y.Times

COMING

TOM TERRISS' production. With Pedro de Cordoba, Renee Adoree, Gustav von Seyffertitz, Manuel Granado. Written by Paul Gwynne.

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ROBERT VIGNOLA'S production. With Pauline Frederick, Conrad Nagel, Mae Busch, Huntly Gordon. From the novel "Mrs. Paramor" by Louis Joseph Vance. Adapted by Julia Crawford Ivers.

A great novel made into a greater picture.

COMING

VIOLA DANA in Holman Day's adaptation of the well-known Henry W. Savage stage production. From the French play of F. Fonson and F. Wicheler. Directed by Edward Cline. Screen adaptation by Winifred Dunn.

"Corking good vehicle for Viola Dana. Will genuinely please the audience."—M. P. World

MARION DAVIES in Charles Major's famous novel. Adapted by Luther Reed. Directed by Robert G. Vignola. Settings by Joseph Urban.

"'Yolanda' just as big if not bigger than 'When Knighthood Was In Flower.' Marion Davies charming."—Cleveland News.

KING VIDOR'S production With Eleanor Boardman, William Haines, Ben Lyon, Pauline Garon, Creighton Hale, James Morrison, Niles Welch. Adapted by Carey Wilson from Rachel Crothers' play "Mary The Third."

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LAURETTE TAYLOR in J. Hartley Manner's famous stage success. Supported by Tom Moore and a great cast. Directed by Clarence Badger.

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ELINOR GLYN'S production of her own story. Directed by King Vidor. With Aileen Pringle, John Gilbert, Bertram Grassby, Dale Fuller and a great cast.

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CHESTER FRANKLIN'S production. With Eleanor Boardman, Raymond McKee and the world-famous dog Peter the Great. Written by Jack Boyle. Scenario by Chester Franklin and Frank O'Connor.

The greatest dog picture ever filmed—and that means a sure-fire profit attraction!

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HOBART HENLEY'S production. With Eleanor Boardman, Conrad Nagel, Clyde Cook. Written by Carey Wilson. Scenario by John Lynch and Alice D. G. Miller.

A top-notch tale of wedded adventures with an audience appeal that exhibitors know means money.

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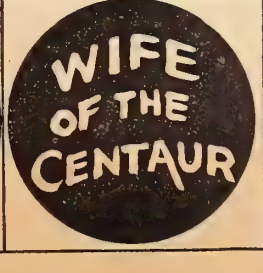
KING VIDOR'S production. With John Gilbert, Eleanor Boardman, Aileen Pringle. Written by Cyril Hume.

The famous best-seller of modern youth has been made into a towering audience sensation.



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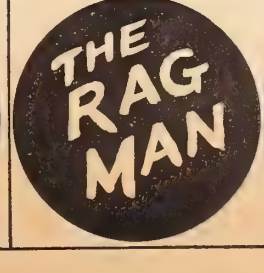

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VICTOR SEASTROM'S production. With Lon Chaney, John Gilbert, Norma Shearer, Tully Marshall, Clyde Cook, Ford Sterling. From the play by Leonid Andreyev. Adapted by Carey Wilson.

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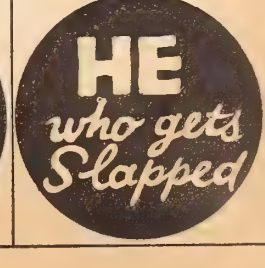

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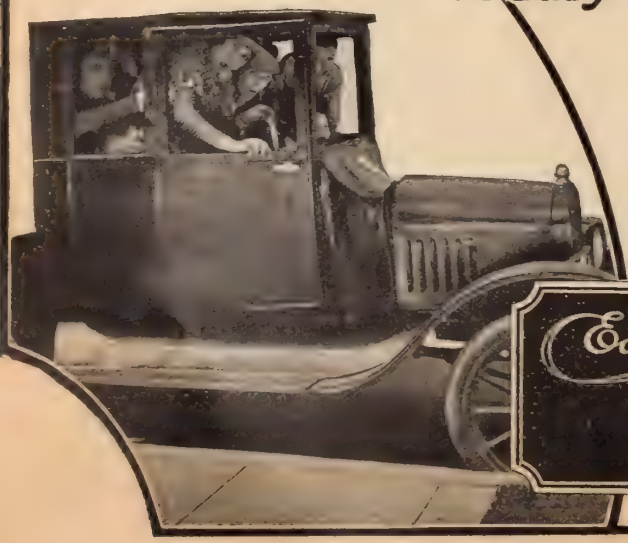

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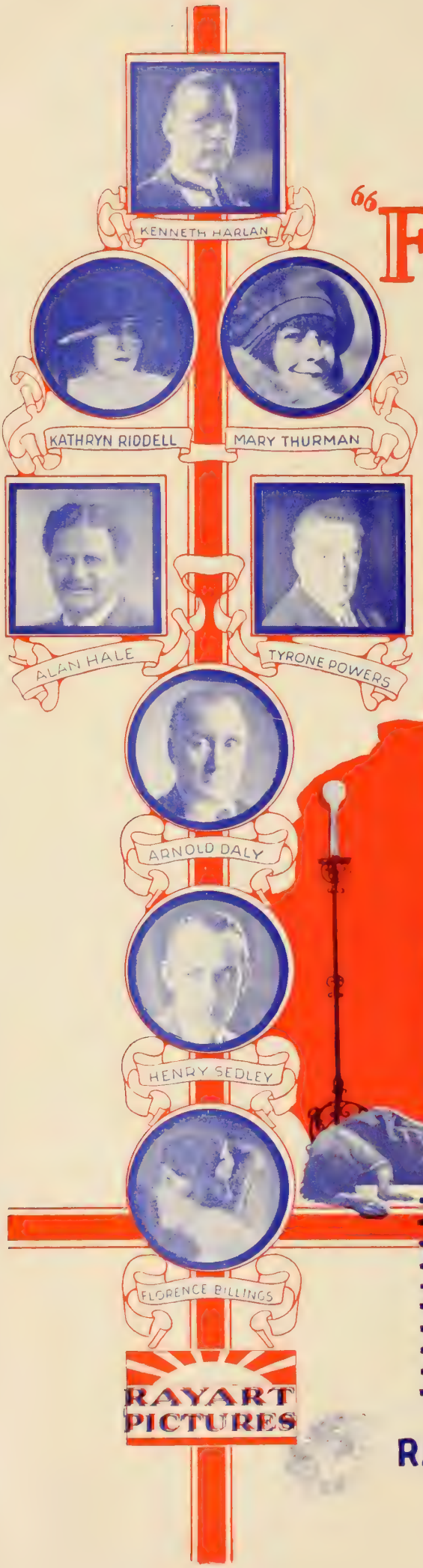

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Here's picture drama. Here's pep and go and punch. Here's the kind of men every boy wants to be and every man wishes he might have been. Sturdy, rough and ready, *quick to hit for honor's sake,* fighting, scrapping, big men, living in a world of hard fisted fellows, where brawn and muscle and a lightning eye *win and hold the right to live.*

The winds of the open road, the joy of the endless trail, the romance of vagabondia, with the right girl along to safeguard and to fight for; that's the life! The fun of trouping show folk, the merry ballyhoo, the prophecies of the fortune teller and the turning of the death card, the wide flung challenge of the champion wrestler to the whole town and the match staged right there in the square.

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Hard men and vicious men, crooks and lawbreakers, brutes of the waste lands, and among them *one fighting upward seeking the light of goodness* and the right to offer his love to the girl of his choice. And, *a girl who knew when the man of her heart had found his soul!*

A drama of everyman's dream in youth. You'll see yourself as you had hoped to be, and your sweetheart will see in these heroes of the open ways the man she *KNOWS YOU ARE* in your heart!

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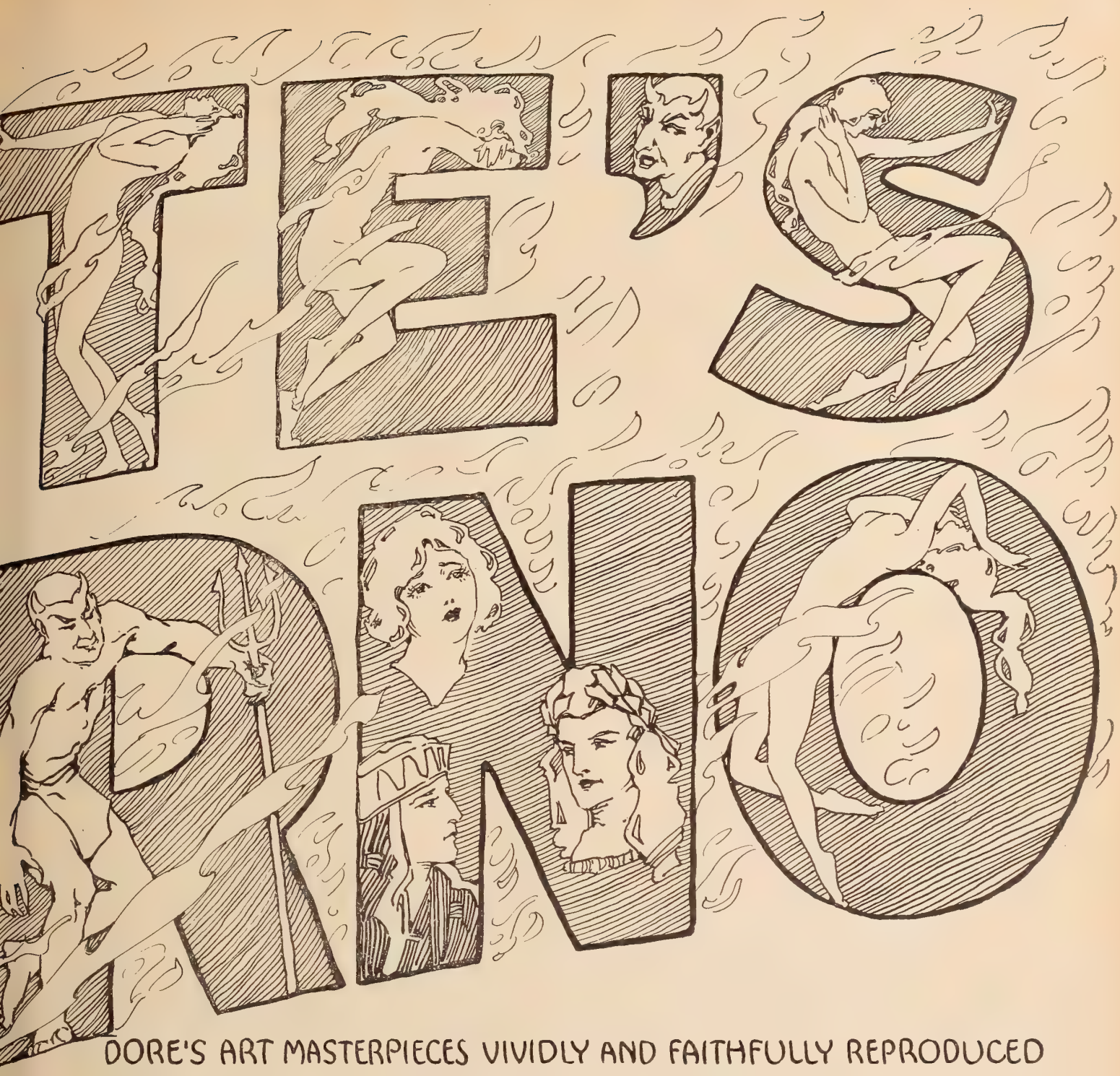

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EDITORIAL

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Here's a prediction—the seasoned artist, *Alice Joyce*, will make a far greater success than the old Alice ever enjoyed.

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From Zane Grey's Novel
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Story by Willard Robertson
An Elmer Clifton Production

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James A. Herne's Melodrama
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Tom Mix in OH, YOU TONY!

Story by Don W. Lee
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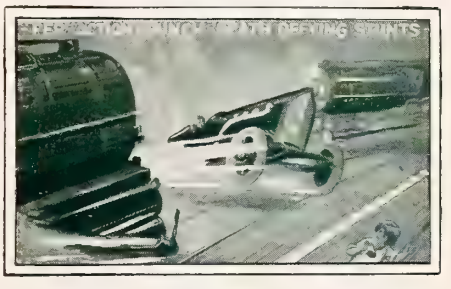

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Lincoln J. Carter's Thriller
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The WARRENS of VIRGINIA

From David Belasco's Play by Wm. C. DeMille. An Elmer Clifton Production.

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EVERY ONE IS *THE* PICTURE YOUR PATRONS WILL WANT TO SEE!
MONEY-GETTERS ALL—EACH DESIGNED AND BUILT TO WIN!

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The Brass Bowl

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in
My Husband's Wives

Story by Barbara LeMarr

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WILLIAM FOX
SHORT SUBJECTS
FOR IMMEDIATE PLAYDATES

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Eight of them! Not slap-stick comedy, but comedy-drama replete with thrills and laughs.

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Seventeen of them! And every one better than ever—all made to make 'em roar.

SUNSHINE COMEDIES

Twenty of them! The brightest series of fun-films you ever saw. All golden opportunities!

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Seven of them! The funniest short specials in the screen's history.

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ISSUED TWICE A WEEK
BEST ON EARTH
COVERS THE WORLD

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Twenty-six of them. More varied and more entertaining than any previous series. They sure round out a program!

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FOX FILM CORPORATION

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"They ain't gonna kick no more" ~ if you have a FIRST NATIONAL CONTRACT

SAMUEL GOLDWYN
presents
The George Fitzmaurice
TRIUMPH
TARNISH
ADAPTED FOR THE SCREEN BY FRANCES MARION
FROM THE FAMOUS BROADWAY STAGE SUCCESS
BY GILBERT EMERY
with
May McAvoy, Marie Prevost, Ronald Colman,
Norman Kerry and Harry Myers
A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

~another clean~up tour commences

FIRST NATIONAL PICTURES INC. presents

"SUNDOWN"

by E. J. HUDSON

Directed by

LAURENCE TRIMBLE and HARRY HOYT

Opens to capacity houses in Washington D.C.

Times

THE WASHINGTON TIMES—"'SUNDOWN,' Earl Hudson's super-Western at Crandall's Metropolitan this week, is worth going to see.

"'SUNDOWN' is a successor to 'THE COVERED WAGON' and none can say it is unworthy. Washington will see other pioneer pictures, but 'SUNDOWN' will rank as one of the best."

Post

THE WASHINGTON POST—" * * * Earl Hudson's epic of the trials of American cattle raisers surpasses anything in the line of Western pictures that has been shown here for some time. The opening yesterday was to full-capacity houses in the afternoon and evening. * * * The picture is one of the best put together in years."

Star

THE EVENING STAR—"'SUNDOWN,' the First National picture at Crandall's Metropolitan this week, presents an imposing spectacle of the last of the cattlemen of the great Western ranges.

"A tremendous stampede of what must have been thousands of cattle, which actually wreck an entire house; a sensational prairie fire; long, long trails of cattle, winding off into the distance, as far as the eye can reach; the story of a great love developed in the face of dire hardship—these elements all fuse into a whole which breathes of the grandeur of heroics."

News

THE WASHINGTON DAILY NEWS—"There are big moments. There are some impressive scenes. There is an effect of a river rising to flood in the start of the big drive of 150,000 cattle from the plains of Wyoming or Nevada or somewhere like that to Mexico. We see motionless herds, and then a gradual gathering of momentum as the moving herds behind push those in front on in irresistible flood. That's big. The effect of it is big. It was no tryo in the engineering of effects who staged those feet of film."

Leadership and Reason Why No. 4

FIRST NATIONAL PICTURES

You're a "leader" with a "leader" when you have a FIRST NATIONAL CONTRACT

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

SMALL town history is being made these days. Small town theatre men are discovering that there are more days in the week than they had ever counted.

"The Covered Wagon" is doing it.

The story deserves a chapter in any history of motion pictures that is ever written. For the small town men will never forget those extra days. They will watch for "The Iron Horse," "The Sea Hawk," and other big ones that will keep those days on the calendar.

A few weeks ago we published as a page feature what we considered one of the most interesting exhibitor letters ever appearing in a trade paper. An exhibitor in a town of four hundred population played "The Covered Wagon" for three days to an attendance of over sixteen hundred!

He had spent a hundred dollars advertising the show. If you don't know what a hundred means to the small town man, just glance at your right arm. But they responded in flivvers, on horseback, afoot, and in buckboards—for miles and miles.

And when it was all over the exhibitor rushed to his typewriter to tell our "Straight From the Shoulder" department about it.

We thought that an outstanding story.

But we've got another one for you next week. Another small town man. Some good salesman talked him into seven days on "The Covered Wagon." Then he had a misout on the first day, a dark house, and irate patrons. But with it all, the next six days killed the grouch, fired his enthusiasm—to the point where he wasn't satisfied till he told The World about it.

That's making history.

That's adding untold thousands to the possibilities on all big pictures—right in our own country. Why shed tears over the market in Timbuctoo when there are thousands of exhibitors all over this land waiting to be shown that there are more than three days in the week—waiting for the right pictures, and the right seat-selling help?

* * *

THERE'S a man in the back row sneering because I am talking about small town theatres in the same breath with "money." "Put them all together," he says, "and you won't have the price of a good meal."

Which reminds me of the job I'm having selling Moving Picture World to a certain advertiser. "Admitting that you have the most circulation," he grunts. "Big circulation must be all small town circulation—and that doesn't mean anything."

So I ask him to list from the contract register the first run and circuit bookings on a certain picture. He does it; we check against the subscription record, and the result astounds him.

But he isn't licked. "Oh, well," he grunts, "those real exhibitors get ALL the papers. That doesn't mean anything."

Coming and going. I've got too many small towns; the first runs who pay me cash don't mean anything; the answer must be that I've got too blamed many of all kinds.

* * *

IF there are any of you who think that Will Hays has a soft snap consisting of holding down a title and holding up a lot of dignity—here's an inside slant at the family's opinion of his job. Apropos of my recent editorial suggestion that the General prevail on his brother to tackle a clean-up in the magazine field, I receive the following letter:

HAYS AND HAYS
Attorneys-at-Law,
Sullivan, Ind.

Dear Mr. Welsh:

Will has just called my attention to your editorial and I have read it with interest. I have always thought I would like to have something to do with publishing, but if the proposed job would require as many hours as Will gives to his job, I would not touch it for ten times his salary. And that part of the suggestion is not any joke, either.

With kindest personal regards, I am,
Sincerely yours,
HINKLE C. HAYS.

There's a ring to that note telling me the Hays qualities must run through the family. In the event that overwork brings Will Hays to the necessity of a vacation, that is good news. He can put a capable substitute on the job and still keep the salary in the family—and the firm.

Robert E. Welsh

First Then— and Now!

When Adolph Zukor's only studio was a former armory on West Twenty-sixth Street;

When Carl Laemmle was a straight-from-the-shoulder trust buster;

When Richard Rowland was handling General Film in the Pittsburgh territory;

When David Griffith was producing for Biograph, and two reels constituted a feature—

Moving Picture World was on the job; HAD been on the job—

Serving the industry;

Serving exhibitors then, as it serves exhibitors today.

Serving the industry by building on the solid foundation that READER interest, support, and loyalty are the qualities that a trade paper must offer advertisers to SURVIVE.

Seventeen years of success is the best testimonial to the soundness of that policy.

First in the Field

By

A. B. C. Audits

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

There are thousands of ambitious young men in the motion picture industry out of whose number tomorrow's leaders will be chosen.

Or rather, from whose number a FEW will forge to the front.

When that day comes, and you read their stories of success, we'll wager that you often find the first step in their climb was made the day they became acquainted with a modern bank's facilities for counsel and service.

Hamilton National confidently expects to play its part in the development of today's young men into tomorrow's leaders.

It offers the means of taking the first step: A Compound Interest Department.

A means of saving and earning — that is important, for no success is won without it.

But also: A means of demonstrating by actions that you are preparing for the day when that same bank can serve you in the bigger business operations that spell Success.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

Go up Broadway to the Central Theater, any afternoon or evening. Stand around, if you can find standing room, and watch the crowd that mills around the lobby, takes in every photograph, and then finds its way to the ticket window. "Dante's Inferno" is the picture. One of the chief conversational topics on the main highway. In its fourth week and still packing them. Before the opening you could meet any two picture men and get two different views of what "Dante's Inferno" was going to do. Unless you happened to meet two old-timers simultaneously—and heard them talk about the pre-historic days of the picture business when you had to call the police out if you were lucky enough to have a print of one of the old time "Inferno's" billed. Then you got a positive answer. That has been borne out by the Broadway run. Score another bit of instinctive showmanship for Bill Fox.

The arguments are funny. One fellow says it's the lobby that does the trick. Then another pipes up, "Well, something had to pull them all the way downtown before they saw the lobby. It must be the title."

The third chap chimes in, "Rats, any real picture man could have told you there has always been a powerful freak pull to 'Dante's Inferno.' The church folks come to see a classic, the others come to see—oh, hell."

We know a big theater manager who has been begging certain producers for three years to make a modern, up-to-date "Inferno." That's what Fox has done. Now our theater friend is pacing the floor muttering, "I told you so."

Oscar Price speaking. With a new angle on the subject that is on everybody's tongue. Says, "I find independent producers worried to death because of all this exhibitor combination talk. It strikes me the opposite way. Katz, Mastbaum, Kunsky, Blank, and all those boys are exhibitors primarily, and will always remain so. They have no aching desire to produce all the pictures in the world. They have one ever-present problem—to fill thousands and thousands of seats. Keeping that in mind, I think anything that strengthens their own position stabilizes a market that will always be open to the independent with product to fill those seats. Shucks, I may step out and make some real pictures—aimed at filling seats. That strikes me as a good business to be in next year."

THE WEEK'S RUMOR

That the next big booking deal of the sort Sam Katz has been pulling in the mid-west will find Mastbaum in the spotlight. That it concerns extension into a neighboring big city. That like all rumor deals it is already simmering in the cup—but the cup may be spilled.

TAKE IT—OR LEAVE IT

Group of producers' representatives caucussing on who is the fastest-thinking, quick-on-the-trigger, over-the-desk-or-phone, executive with whom they come in contact. At last accounts the vote was a tie between Harry Schwalbe and Nick Schenck.

Anybody got nerve enough to make a nomination that will break into that tie?

While on producers' representatives. One of those gentlemen trying to sell to George Trendle, of Kunsky. Says George: "I don't want the picture. I want society dramas." The representative: "Well you don't want society dramas fifty-two weeks in the year, do you?" George: "Yes—if I can get them."

S. A. Jenkins and Bill Yearsley lunching at the Astor. Consensus of opinion seems to be that a certain up and coming young star by the name of Valentino might have vehicles worthy of the Popular Copyrights.

Bill Steiner returns to town hopping mad at the pessimists who persist in hanging crepe on the territorial market. "I just swung around the circle," says Bill, "and I'm not kicking. I'm sold out—and the studio can't step fast enough for me." On the way down the street we learn that Herman Jans has sold thirty-five per cent. of the country on his series—and he's only starting production. Then we encounter W. D. Russell, who is hitting the market with everything from Wesley Barry to westerns. Smile a yard wide. "Let the other fellows waste their time writing the obituaries," he chuckles. "I'm doing business at the old stand, doing nicely, thank you, and I'll be here tomorrow."

Sydney Cohen declares the exhibitor deserves a place in the sun. Various gentlemen in the business assert that they are already too hard-boiled.

Which reminds us. Eddie Eschmann's favorite greeting for Bill Cateret, of the Comerford circuit, is: "Hello, Hard-Boiled!" Bill says that propaganda doesn't kid him a bit.

Peter J. Brady spoke at the recent First National Bankers' Dinner and had to use half his speech explaining whether he was there as a labor leader, a bank president, or as editor of the City Record.

And by the way, how would you like to be sitting in Bruce Johnson's chair while an official of the Guarantee Trust told the guests—including your bosses—of the fine work you had done in England?

Or in Charles Pinkerton's seat while Vice-President Von Elm, of the Manufacturer's Trust, said: "Men like Pinkerton and Saunders are the ones who are bringing about the change in the banking attitude towards motion pictures."

Just after we got the views of Oscar Price in type we encountered Jack Woody and the slant he has on the booking combine situation doesn't go far from parallelling those of the former Government official. Jack went into the matter in detail, resulting in a story that you must read. It will be found on the second right hand page after this.

Look out for the Golden Tornado. Paramount's sales convention has held possession of the Pennsylvania Hotel this week. Soon you will see that Second Forty sweeping like a whirlwind through the country.

And in a few months you will hear some of the other boys saying: "Isn't it funny, Paramount got the jump on us again!"

And so it goes, year in and year out.

Put down for its money value to some exhibitor, somewhere, and because the statement came as a surprise, to us at least: An exhibitor at Atlantic City who books over fifty houses talking to the writer. "What line of comedies do you think average best all around at this minute?" "I dunno," answer we, cagily. "Fox," says the exhibitor. "And the new Van Bibber series he is just putting out are the best of the kind since the Drews. I thought that would surprise you—because there are a lot of things you New Yorkers don't know that we have to know out in the sticks—or buy red ink."

—R. E. W.

This Settles the Foreign Market

The Editor Serves Notice That the Following Reply of W. Stephen Bush to George Kann Closes the Subject in These Columns—For a Week or Two, at Least

By W. STEPHEN BUSH

I AM quite happy to note that my little article on the foreign markets, recently published in the World has evoked so many echoes. A discussion of the possibilities of the foreign market can only result in good.

Mr. Kann has recorded his dissent from my conclusions and thinks I am all wrong. He may be right. I am only an amateur prospector while he is a trained expert. There are some things, however, I would like to point out to Mr. Kann by way of enlightenment. He says American methods of advertising cannot be applied in Europe and cites the example of our most distinguished and accomplished publicity artist who seems to have been lost in Europe.

Mr. Harry Reichenbach, while not certain that he is the gentleman referred to, has, it seems to me, made a strong case out in his own defense. However, this may be a detail. Continental Europe and England differ somewhat. And it is of Continental Europe that I speak when I say I do not believe the need is for high-powered, specialized publicity experts. To convert the heathen in China, Africa, etc., we do not send famous theologians, but simple missionaries who can teach the natives the rudiments of doctrine.

There's your need: teaching the rudiments. Advertising the show is an unknown art. The very first principles of advertising are unknown. Mass psychology, brevity, condensation, differences between various forms of advertising are as mysterious to the European "ad" writers as algebra to the infant class. "Ads" are frequently written by distinguished scholars and literary heavy men, whose style harks back to the dull lustre of the mid-Victorian essayists. With us, brevity may be the soul of wit; in Europe, verbosity is the sure sign of genius.

Look at the billboards of Paris, Berlin, Rome, Vienna and other big Continental towns. Here in New York I can ride in a street car or on a bus, and, gazing at billboards and advertising signs, I can pick up what each writer has to say as I travel along. The only way to get the full meaning of the advertiser abroad is to stand in front of the billboard and study the "ad" as you would an inscription in Latin or Greek.

Only the exorbitant advertising rates of European newspapers keep the poets and essayists within limits.

Here's a startling statement appearing in Mr. Bush's letter: "EUROPE IS RECONCILED TO THE HAPPY ENDING!"

"Ads," as we look at it, ought to bring people into the theatre; the best that can be said for them on the other side is that they do not directly prevent people from coming to see the show.

There are Americans, Mr. Kann, who advertise in the American way and who have made a decided success of it. I mention my young friend, E. Zama, of Rome, who represents Universal in Italy. Drop him a line, care of Universal, via San Nicolo da Tolentino, Rome, Italy, and he will open your eyes. Ditto my friend Brink, formerly of Hodkinson and now engaged in the task of modernizing motion picture advertising in the city of Berlin. Ask him how he put over "The Ten Commandments." Even little Switzerland has tried American methods in showing and advertising films of First National. They will tell you at 383 Madison Avenue that it was quite a success.

Now, I uphold my contention that Europe stands where we were in 1907, and that in the next five years Europe will move ahead and cover about the same distance that we covered in those eventful five years. This is not at all an exclusive discovery of the writer. Jules Mastbaum, Sid Grauman and many lesser lights that have recently returned from abroad will tell you the same thing. Grauman wants to build theatres in Europe to be managed on American models and Jules is deeply interested in the possibilities. This naturally will mean more patronage, and more patronage means more films. No prettier "Sorites" or piling up of logical conclusions could be imagined —n'est-ce-pas Mr. Kann?

I persist in my firm belief that most of the films will be supplied from this side of the water. Three weeks in Europe will convince any person of ordinary powers of observation that European production is at its lowest ebb. I have been over there for three years. As a source of film supply, Europe cannot be considered seriously—not for the next five or ten years, anyway. You see, Mr. Kann, the question is not merely one of better photography, though that is important, too, and helps to account for the popularity of our films abroad. The cause of the favor our films have found in Europe lies much deeper. The American film takes a message of hope across the water. War-weary, tired Europe with its polyglot population, with its foolish notions of caste and dignity, afflicted with all the infirmities of age, knows of this new land beyond the seas with its youthful vitality, with its dynamic energy and its vast variety of huge cities and wide spaces. They all have heard and are hearing of this fabulous land, where you can travel from ocean to ocean without showing your passport or letting the police know where you sleep every night; this country where wages are high.

Believe me, Mr. Kann, Europe is tremendously interested in us. Europe admires our pioneer spirit which is always looking for new conquests now that the Indians are all on reservations and the stage coach has been replaced by the "Iron Horse." The new, free, happy, prosperous, romantic world beyond the sea is a subject of perpetual curiosity to the European. He wants to see the Americans at home. Maybe his imagination plays him false, maybe we are not half as romantic as he thinks we are, nor quite as free as we would like to be. Nevertheless, the European interest and curiosity persists. Our humor has a good deal to do with it—it is so fresh and spontaneous, perhaps rough at times and daring, but it makes them laugh. European producers take great care to label their comedies, lest they might be mistaken for scenics or tragedies or something—the American comedy needs no label.

Likewise, Mr. Kann, the European audience begins to like a happy ending.

American pictures have reconciled Europe's picture patrons to happy endings. By the way, even the European producers are adopting the glad finish. While formerly the rate of mortality in the cast was frightful, it is now confined to one, or at the most, two or three villains. The hero and heroine are generally permitted to live and marry; anyway, they are no longer extra hazardous risks. Whatever demand there still exists for horrible endings will no doubt be more than supplied by the native producer.

(Continued on page 64)

"Responsiveness in a Sales Force"

E. A. Eschmann, Caught in Offhand Moments, Succumbs to an Interview on Selling and the Men Who Sell — The Whip Versus Cooperation

By ROBERT E. WELSH

HERE is an interview that may never get into print. We have our doubts. For it didn't start out as an interview. It began as a series of informal chats with E. A. Eschmann, General Sales Manager of First National.

Then, one day, we suggested to "E. A." that we would like to put his words into the form of an interview. And we promised to "show proof" before allowing it to see print.

So here we are—approaching this task with reasonable doubt concerning its fate.

A sales manager will talk to you about his product—all day and half the night. He will talk to you about his men—for the extent of this page and the next. But when it comes to published opinions on the job of the sales manager his attitude is much the same as it is toward salesmen.

"Give me the man who will go out and SELL," he will tell you. "Rather than the man who can talk by the hour on theory and practice of selling. Deeds, not words!"

With which preamble we are going to do our worst. And hope for the best —with just a trifle of reliance on our own selling ability. If you see it in print we are good.

The problem of better selling is an important one—as important to the exhibitor as it is to the producer. For in this industry, as in any other, inefficient selling takes its toll of the customer just as certainly as it does of the manufacturer. The levy on the employer is direct; the penalty to the retailer is in the form that our schoolbooks called "indirect taxation."

When you mention "better selling" to E. A. Eschmann you discover that he harps on a single hobby. "To my mind," he declares, "greater sales efficiency is far more a matter of arming your men with information and confidence than it is of merely issuing the command, 'Go out and sell and get the price!'

"You can't send men to the firing line armed with the best rifles in the world—and a scanty supply of bullets. Put the home office back of the men with all the information, statistics, and resources at its command.

"Here at First National, for example, we are rather proud of what we call 'the little black book' and the results it has achieved. This consists of a pocket-size loose-leaf note-book which is in the possession of every branch manager. Each week he receives an additional page for the 'black book' on which is listed every essential fact concerning the operation of his office.

E. A. ESCHMANN

General Sales Manager of First National, snapped as he was strolling on the Boardwalk at Atlantic City.

"The sales top the page, followed by the expense total, which is then segregated into each item contributing to that figure—physical operation, rent, selling expenses, telegrams, and so on. In addition to the dollars and cents figure we give him the percentage each item bears to the whole, And we even go so far as to allocate the share of home office expense which his branch bears.

"At the end of every three-month period a different colored sheet is sent the manager giving him the same information by quarters.

"Mind you, this is all in such compact form that it could be slipped into a man's coat pocket.

"What is the result? It is every bit as if each manager had the services of a high-priced efficiency man. At a glance he can compare conditions week by week, can check against the same week the previous year. He not only acquires the feeling that he is in business for himself—that is valuable. But further, the home office has supplied him with service that he could not afford to hire were he running his own individual exchange.

"Isn't it to be expected that better selling and more efficient operation are the results? Arm the right men with all the information you can and the result is as certain as a two plus two calculation."

We spoke of "Contact" the First National sales department publication and volunteered the opinion that it was the best sales organ we had seen in the industry. We expanded: Why if we were a salesman in the Hochstetter territory we think we could get inspiration and a thrill out of "Contact." There's a certain spirit to it. It doesn't sound like a lot of high-brow theorists and hack writers back in the home office dashing off American Magazine articles on "How to Sell." It seems to be a product of an ENTIRE selling organization, to the extent that if we were the newest poster clerk in the organization it would convince us that we had become "one of the gang." Some sales organs, we ventured, seem to be edited by men whose sales experience began and ended the day they got the editorial job; others have "D-R-I-V-E" in big type so constantly that your real salesman soon learns that he can save the time of reading them; while "Contact" says "Pull Together" with every key on the piano.

And the greatest of these is "PULL TOGETHER." But just a minute, it is E. A.'s turn to talk:

"I am not in sympathy with the type of sales management that places all emphasis on the driving of men. I don't believe in constant, never-ending, high-pressure, super-heated belaboring of your men. You may get results that way, but it is my opinion in the end you succeed also in sapping strength, draining self-confidence, and quenching enthusiasm. If you want to drive from Here to Somewhere you don't do it by welding the whip at the starting point and continuing to swing it until the horse drops in the traces. You know your animal, you know the distance to be covered, you know the time at your disposal. Just add your judgment to the horse's strength and you'll get there on time—with a live animal still in your possession.

"We all want good sales organizations at our command; let us admit that we have the personnel that makes good organizations. But the way I see it the quality that raises the good sales organization to the level of great is the attribute of RESPONSIVENESS. That's a single word meaning the ability to respond to the call when occasion demands it—to respond with efforts even above the best of the past. You'll never get that quality of 'responsiveness' out of men

(Continued on page 56)

Coming and Going

Charles Skouras of St. Louis left New York for his home on October 22. He came East to attend the First National convention at Atlantic City, and after that was over gave Film Row the "once over."

Neal Hart, one of the stars appearing in William Steiner Productions for the independent market, arrived in New York October 18 from the Coast. He will return in about a week.

N. L. Nathanson, managing director of Famous Players Canadian Corporation, Ltd., arrived in New York this week. He will remain here for a few days.

John D. Tippett of London left New York for Hollywood on October 21.

Samuel Goldwyn left New York for Los Angeles on October 21. He expects to remain on the West Coast for about a month.

After spending two years in the Arctic region, where he utilized 75,000 feet of film in pictures, Captain Kleinschmidt, explorer, arrived in New York this week for an indefinite stay.

Ben Warner, father of the Warner Brothers, who operates a theatre in Niles, O., not far from Youngstown, O., has been visiting in New York for the past few days.

H. M. Warner has arrived in Hollywood at the Warner Brothers' West Coast studios, after his trip east, and expects to start construction work on the new theatre on his company's studio property.

Rex Ingram has arrived in Paris and is setting up headquarters in preparation for the filming of "Mare Nostrum," the Blasco Ibanez novel which he is to direct for Metro-Goldwyn.

J. S. Jossey, president of Progressive Pictures, Cleveland, is in New York for a conference with W. E. Shallenberger, Arrow Pictures Corporation.

Benjamin Glazer, playwright and scenarist, has arrived in New York from the Coast, having come east to assist in the production of his new play, "Foam." John Golden has scheduled its production for this fall.

Jackie Coogan and his parents are expected to arrive in New York from their European trip by November 3.

R. H. Gillespie and H. M. Tennant of the Moss Empire Circuit, England, left New York for their home on October 18.

Robert T. Kane left New York for the Coast October 18. He will not return East until he has completed a contract with Paramount for two pictures.

"Doc" Golden, Metro-Goldwyn's New England supervisor, is in New York from Boston for a few days.

Herman Garfield, producer for the state right market, is now in California.

Joseph Schenck and a party including Artie Stebbins left for California on the afternoon of October 22.

John C. Brownell, scenario editor, expects to leave New York on October 25 for the Coast where he plans to spend about three months.

Ben Amsterdam returned to Philadelphia on October 22 after spending several days in New York.

M. J. Mince of the Cameo Music Company is spending several days in Chicago. He expects to be back in New York early next week.

Tony Luchese of the DeLuxe Film Exchange, Philadelphia, has returned to his home after several days in New York.

ALBERT E. SMITH

Vitagraph Chief and Mrs. Smith snapped just before their liner steamed out of New York for London.

Max D. Weinberger, who was recently appointed by J. G. Bachmann as sales manager of Schulberg Productions, left this week on a sales trip through the middle west.

Albert E. Smith, head of Vitagraph, and Mrs. Smith left New York last week for London. There Smith will confer with Rafael Sabatini and make arrangements in that city for the formal opening of "Captain Blood." They will also visit the Vitagraph office in Paris, returning home in about six week.

J. G. Bachmann, treasurer of B. P. Schulberg Productions, arrived this week in Hollywood where he is conferring with Schulberg on production plans for the coming months. Bachmann will return to the East in about seven weeks.

Harry Weaver of the H. B. Weaver Productions is in New York City from Tacoma, Washington, for a special conference with F. G. Conklin and with national distributors, regarding the distribution of four pictures to be made on the coast.

F. C. Munroe president of Producers Distributing Corporation is on a tour of the company's branches in the Eastern and Central divisions.

Claude Friese-Greene, inventor of the Friese-Greene Color Film Process and his business manager, Stuart M. Johnson, who were in New York city last season, are returning from London on October 24 to establish laboratories in America similar to those owned by the inventor in England.

Charles H. Christie of the Christie Film Company arrived in New York this week. He will confer with executives of Producers Distributing Corporation on methods for handling a number of current Christie features.

Edwin C. Hill is expected to leave this week for the William Fox West Coast Studios, where he will have an important position in the production department of Fox Film Corporation. For the past few months, Hill has been in charge of the Eastern production department.

Allan Dwan is going to Paris the latter part of this month for a rest and incidentally to film exterior scenes for Paramount's "Coast of Folly," which will be Gloria Swanson's next picture under his direction.

After spending ten weeks supervising production in Hollywood Jesse Goldberg, president of Independent Pictures Corporation, is scheduled to return to his offices in New York this week.

Court Decides for Fox

Rules "Art Mix" in Large Type Is Unfair Competition

The Superior Court of California has upheld Fox Film Corporation, the latter announces, in its action to restrain Art Mix Productions, Inc., from use of the name Mix on motion picture accessories and in advertising in a manner which they contend, was misrepresentation designed to thrive on the reputation of Tom Mix, the Fox western star. The court has held that use of the name "Art Mix" in large type was unfair trade competition, according to Fox Film Corporation.

Fire at Universal

Fire of unknown origin completely destroyed the contents of a two-story concrete building at Universal's plant at Coytesville, N. J., on October 23, but was prevented from spreading to the laboratory or studio buildings nearby. At the present it is impossible to estimate the intrinsic loss, from a sentimental and historical standpoint, however, the loss is irreparable as the building was used exclusively to house films made ten or more years ago, including Mary Pickford, Owen Moore, Louise Fazenda and Lon Chaney pictures. Negative of President Carl Laemmle's first production "Hiawatha" is believed to have been in the building.

A Film Export Record

August Shipments Total in Value Over $1,000,000

Washington, D. C.—A new high record in film exports was made in August, which shipments to foreign countries totaled more than $1,000,000 in value, it is announced by the Department of Commerce. Our exports in that month, reports to the department show, included 6,357,739 linear feet of raw stock, valued at $139,476; 1,188,238 feet of negatives, with a value of $244,339, and 19,636,791 feet of positives, worth $685,140.

Analysis of the figures shows that England, during the month, imported 4,933,557 feet of positive film, valued at $155,371, also a record. Exports to Australia included 2,419,173 feet of positive film, valued at $88,043, while Canada took 1,996,615 feet, valued at $80,365, and Argentine 1,679,136 feet, worth $63,133.

Col. Joy Touring South

Hays Unit Executive Advocating Saturday Morning Kid Shows

Colonel Jason S. Joy, executive secretary of the committee on public relations of the Motion Picture Producers and Distributors of America, left the Hays headquarters on October 22 for a tour of 25 Southern cities.

Joy expects to be absent from New York for about one month. He will address local exhibitor organizations and stress the importance of Saturday morning matinees for children, which is already being promoted with much success, the Hays organization reports, in several sections of the South.

Rapf Recuperating

Harry Rapf, associate production executive of the Metro-Goldwyn-Mayer studio, is convalescing from a minor operation recently performed at Hollywood Hospital.

Woody Scouts Alarm Talk; Doesn't Fear Buying Groups

DISTRIBUTION isn't endangered by expanding circuits or the tendency toward combination booking. Trade developments along these lines may occasion problems, but they are not conditions which justify alarm.

Such is the opinion of a distribution and production executive—J. S. Woody, general manager of Associated Exhibitors.

"The World's editorial of last week, growing out of comment heard at the First National convention," he comments, "was quite as interesting for what it did not say as for what it did say.

"But wasn't a more definite answer really available to the inquiry regarding the effect upon rentals of changing buying conditions? Indeed, is there a better reply to be found than in First National's own franchise rates?

"These contracts, or many of them, were taken several years ago. They had a long time to run and were supposed to span the future safely. They were arrangements for service, which, if unaffected by changing conditions, should have stood solidly until their legal termination.

"But have they so stood? Are the rates at present in effect even fairly comparable to those originally paid? I do not imagine anyone would argue there is much doubt about the answer.

"However, I'm not citing First National franchise as a horrible example. It furnishes a continuing comparative, that's all; it reaches out of the past into the present; is a trustworthy record of minimum price variations. Any other set of rentals from any other distributing concern, covering the same period, would show similar fluctuations and equally as satisfactorily answer your inquiry.

"But First National is an exhibiting as well as a distributing and producing organization. And if there have been variations in rentals is it not safe to assume that they have been permitted as a result of first-hand knowledge of actual retailing conditions? Whether the immediate tendency in prices is upward or downward is not so much a matter of centralized buying power as of the general business situation.

"I'm not in the least worried by the unquestioned steady decrease in the number of picture buyers or the corresponding increase in unification of theatre ownership. Canada is very nearly a one-man territory, but that development has not robbed distribution of a profitable market.

"From the standpoint of insuring adequate distribution returns, I would much prefer to do business with a few large buyers than with a multitude of small ones. Reduced selling costs would alone almost compensate for any inconveniences which might be suffered.

"I have no fear that buying power will ever dominate this industry, or any other, sufficiently to make productions and distribution unprofitable. To me, combinations such as now are taking place seem but the inevitable results of development. You will notice, however, that they are by no means confined to exhibitors. The mass is solidifying, top, center and bottom—production, distribution and exhibition—and it probably will continue so to do for some time to come.

"No one questions that attempts are made here and there to take unfair advantage of a situation. Unquestionably there are exhibitors in non-competitive towns who utilize their temporary advantage to the detriment of those who give them service. But do distributors, righteously incensed by these awful examples, attempt always to point the better way by declining to exact their pound of flesh when bargaining among competitors for the sale of pictures?

"The alarmist, like Big Ben, goes off automatically. He can show you one day that the large producer-distributors are slowly dominating exhibition, leaving nothing for either the small exhibitor or the competing distributor, and he can argue just as effectively and noisily a week later against the manifold dangers to the distributor and producer of the leech-like circuits and booking combinations.

"Probably it's true that the blue sky days of the motion picture business have melted into history. But what right have we to compare the present more reasonable conditions of manufacture and sale with an obviously unstable and temporary situation such as existed a few years ago?

"Production once consisted of turning a crank, and so did distribution and exhibition. Today, all three departments of the business require money and brains. And they will require more and more of both as time passes. Let that worry whomever it may."

Balaban-Katz and Kunsky Agree

A complete agreement, it is announced, between the Kunsky Theatre Circuit and the Balaban & Katz Circuit has been reached, under the terms of which the new Balaban & Katz theatre and the Kunsky chain become one company.

This agreement includes the purchase of a block of stock in the Kunsky Circuit by the Chicago people, and is a constructive advance for the entire industry, as it not only gives the Kunsky Circuit the benefit of the strength of the Chicago Circuit, but will prove a wonderful thing for Balaban & Katz.

With this new theatre in Detroit, together with the new State Theatre now being built by Kunsky, Detroit will be prepared to adequately take care of all high grade motion pictures.

Lay Foundation for $1,500,000 and 2700 Seat Chicago Theatre

EXCAVATION has started for the new $1,500,000, 2,700-seat motion picture theatre in the Lincoln-Robey-Belleplaine building, Chicago, to contain also stores and apartments. The theatre has been leased by Andrew Karzas, operating the Woodlawn Theatre and the Trianon. The design will have many unique details, according to Walter W. Ahlschlager, architect.

The exterior of the theatre is to be of chamois colored brick trimmed with cutstone and Adam period design. The facade or entrance will have a pediment of carved cutstone and a rich cast iron marquise from which floodlights will illuminate the arch. The passage to the theatre will be through a high elliptical lobby done in richly carved stone and plamed plaster.

The foyer will have a heavily coffered ceiling in walnut polychromed in antique golds, reds and blues contrasting with a black and white marble floor. On one side of the foyer is to be a carved fireplace with low divans.

The auditorium is to be horseshoe shaped and of Spanish renaissance style with a fringe of boxes. The ceiling over the boxes will be of polychromed walnut beams. A large dome with ornamental border with a large plaster sunburst where the dome adjoins the proscenium will serve as a ceiling to the auditorium. Joseph Holpuch has the general contract. The public will be asked to give the theatre a name in a prize contest.

Bed Is Desk

You can't keep a good man down. From his bed in a hospital at Duquoin, Ill., Tom McKeen, an exchange manager of St. Louis, who was injured in an automobile accident on Thursday, October 9, has closed a number of contracts for the new product of his organization, according to Moving Picture World's correspondent in St. Louis.

Fox is Golf Wizard

With One Hand, Big Producer Makes Ninth Hole on Difficult Course

William Fox has qualified as an active member of the "Hole-In-One Club" as the result of a remarkable golf game in which he participated on Sunday, October 19. Playing with one hand, his left arm being incapacitated by an old injury, Fox succeeded in making the difficult ninth hole, with a water hazard, at the Woodmere Country Club, in one stroke.

Fox was playing a three-some at the time. The other players in the match were Leo C. Teller of the Shubert-Teller Theatre in Brooklyn and J. L. Rubenstein, a New York merchant.

Fox's card showed a 92 for the 18 holes.

Meighan Accorded Honor

Thomas Meighan, widely known screen star was elected Shepherd of the Lambs at their annual meeting recently. This is the first time a motion picture actor has held the office of Shepherd, that post having been filled for the last fifty years by famous actors, stage directors and widely known persons in professional life. The Lambs is the oldest and most celebrated theatrical organization in America.

Kate Lester Dies

One of the most tragic deaths in the picture colony occurred when Kate Lester, veteran actress and screen character woman, died at the Hollywood Hospital from burns received in an explosion in her dressing-room at Universal City. The explosion was heard by studio attaches who rescued the actress after breaking down the dressing-room door. Miss Lester was found unconscious with hair, face and hands badly burned by a burst of flame.

Discuss Music Tax

Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware are in special session today, October 23, at the Hotel Vendig, Philadelphia. The main topics under discussion are the emergency lighting situation, particularly pertinent to Pennsylvania, and the music tax problem.

Made Technical Head

H. W. Wilcox, for the past three years technical director of the William Fox studios in Los Angeles, has been appointed in the same capacity at the Peninsula Studios in San Mateo, California. The experience he has had in the south makes him a decided asset to the northern studios where production is now being carried on in a regular program.

Change Branch Heads

Changes in the managerial heads of their Kansas City and Minneapolis branches were announced by Producers Distributing Corporation upon the appointment of Charles Knickerbocker as manager of the Kansas City exchange to fill the vacancy caused by the resignation of L. W. Alexander.

Mr. Knickerbocker has been in charge of the Minneapolis branch and in transferring him to Kansas City the Producers Distributing Corporation has promised Mr. Feldman from the sales force to the position of Minneapolis manager.

F. P.-L. Sales Session

Under the general direction of Sidney R. Kent, the semi-annual Paramount Sales Convention has been in session all this week at the Hotel Pennsylvania. All district and branch managers are in attendance. Product and policies for the next six months are being discussed.

Takes New Offices

The Independent Pictures Corporation, of which Jesse J. Goldburg is president, has just moved its New York executive offices into new quarters which occupy twice the space in the Loew State Building that were used by the offices heretofore.

One Killed, Thirty Injured, in Kentucky Theatre Panic

THE worst stampede ever known in a picture theatre in Kentucky occurred on the night of October 22 at the New Castle Theatre, operated in Ross Hall, owned and operated by F. J. Jahrie, at New Castle, Ky., and occupying the second floor of the building. One 10-year-old girl was killed and over thirty injured, ten seriously, and three of them may die.

The stampede was caused when flames broke out in the projection booth and there was a rush to the main stairway. It was reported that out few persons tried to use the other exit. There were about 250 or 300 persons in the hall, viewing a showing of "The Covered Wagon." Jahries was in the projection room, a fireproof 7 x 7 room, hung from the ceiling at the rear. He got out with slight burns, and the fire burned itself out within a few minutes without doing any damage to the building.

However, the panic-stricken crowd rushed the main doorway, jammed the stairway and many were knocked down and trampled in the rush for the street. A political meeting was underway at the court house. People from the courthouse tried to rush into the picture theatre, which further blocked efforts of those on the inside to get out.

There has been a fight against picture theatres except on ground floors, and in many towns of the state there are ordinances prohibiting second-floor picture theatres. Indications are that as a result of the New Castle catastrophe legislation will be enacted at the next session of the Kentucky General Assembly prohibiting the use of anything but ground-floor theatres equipped with proper exits.

It is said that there was an abnormally large number of children in the crowd. Parents had left them at the theatre while attending the political meeting.

A Wedding Anniversary

More than seventy-five members of the Hollywood film colony attended the tenth wedding anniversary celebration given by Mr. and Mrs. Jack Warner at the Montmarte Cafe, Wednesday, October 15. Sam Solomon, father of Mrs. Warner, was among those present.

Mr. Warner—who is the particular one of the four Warner brothers known most intimately by the folks on the Warner lot on the West Coast—expects to do a little more honeymooning in the near future when he and Mrs. Warner will spend a couple of months in Europe. Their sailing is being arranged for some time in December, or just as soon as Mr. Warner's duties at the studio are lightened a little by a letting-up in the production schedule, which has recently been a particularly arduous one.

Selling Your Seats

Syracuse Strand helps co-operating newspaper.

Seattle has a Nature Honeymoon for "Empty Hands."

How Hyman put on "In Hollywood with Potash and Perlmutter."

Getting women patrons for "Sinners in Heaven."

"The Sea Hawk" and Walter Johnson share honors in New Haven.

Dallas Palace invents a new style telephone card hanger.

Ralph Thayer uses Order of Redmen in stunt for "Covered Wagon."

Goldwyn exploiteer puts litho ticket on windshield stickers.

C. E. Wagner issues an eight-page booklet on "The White Sister."

Grand Rapids theatre takes advertising booth at State Fair.

Riding Academy supplies a ballyhoo for "His Hour."

How Ralph Noble fought a circus and a county fair on one attraction.

Advertising examples on "Manhandled," "The Signal Tower," "Hold Your Breath," "Secrets," "The Covered Wagon" and "Open All Night." Show them to your printer.

(See Selling the Picture to the Public Department, edited by Epes Winthrop Sargent, for the above "tips" in detail.)

Approves Hays' Plan

Will Hays' plan to provide an adequate pension for aged ministers and for their families in the event of their death was endorsed by the New Jersey Synod of the Presbyterian Church at its 102nd annual meeting held this week in Atlantic City, N. J., according to press dispatches from that city. The proposition of the head of the Motion Picture Producers and Distributors of America, who is chairman of the General Assembly's committee on ministerial relief and sustenation, calls for the support of about 4,000 ministers and their churches in the country to aid him to raise $15,000,000 for the pension fund.

Van Raalte Injured

Simon Van Raalte, 65 years old, prominent St. Louis capitalist, who is financially interested in a number of theatres in St. Louis and East St. Louis, was injured seriously on October 14 when run down by a speeding automobile in that city. The driver of the machine did not stop but sped away. He was taken to the Jewish Hospital where it was found he had sustained a fracture of the right leg and severe internal injuries.

Lopez Leaves Ochs

His contract with the Greenwich Village Follies, it is said, made it necessary for Vincent Lopez on October 24 to surrender his baton, as leader of the Piccadilly orchestra, to Lee Ochs, owner of the new Broadway Theatre.

Lopez's successor is Mischa Guterson, formerly with Sid Grauman on the West Coast. The new Piccadilly conductor left Russia, his native country, in 1904 when he came to America. He is hailed as one of the pioneers in the adaptation of musical accompaniment to the silent drama.

McConnell Appointed

Serial Expert Takes "U" Post Vacated by Fred C. Quimby

Fred McConnell, one of the best known men in the short product field is Universal's new short product manager, replacing Fred C. Quimby, who resigned from that position early in October. McConnell has been identified with Universal for many years. Recently he has been in charge of serial production at Universal City. Prior to that he was serial sales manager at the Universal home office.

As serial sales manager, McConnell had much to do with planning Universal's serial output.

Bankruptcy Proceeding

An involuntary petition in bankruptcy against the Selznick Distributing Corporation was filed in the Federal Court Wednesday by the following creditors: Myron Selznick, Murray Garsson and Kaplan and Barnett. No statement has been issued by anyone at the Selznick offices. It is understood that the bankruptcy petition is the first step in a move on the part of Lewis J. Selznick to regain control of the company's affairs.

Irving Lesser Marries

Irving M. Lesser, vice-president of Principal Pictures Corporation, was married Monday, October 20, to Miss Helen Shaw, member of an old Philadelphia family. After the ceremony the newly-married couple went away for a brief wedding journey. Only the immediate families of both parties attended the ceremony.

Open Sunday by Individual Appeal, Urges Bullock of Ohio

THERE is only one way to make legal the exhibition of motion pictures on Sunday and that is by individual exhibitor appeal to all state legislative candidates, followed where necessary by slide appeals to patrons to force the issue," says Sam Bullock, field representative of the M. P. T. O. of Ohio. He continues:

"It is of no use whatever to emphasize the friendship or enmity of whoever happens to be governor. Senators' and Representatives' votes are what you want. Governors are human and are seldom deaf to public sentiment expressed at the polls or through legislative members.

"If movie patrons and managers can impress 66 Representatives out of 130, favorable to a Sunday local option law like New York has had for years, those towns and cities that afterwards vote a majority 'Aye' will get Sunday movies and the blue law of 1881 will be repealed so far as they are concerned.

"Of course it will be necessary to pass that same local option law in the Senate, requiring 18 Senators' consent out of 35. These 130 Representatives and 35 Senators represent the 88 counties of Ohio. The smallest exhibitor with only a few thousand dollars invested has hundreds of voter patrons to support him in his demand for Sunday local option. It is up to him to make that demand now!

"The exhibitor is really the spokesman for his patrons. He should, with his investment at stake, take the trouble to personally interview the Representative and Senator candidates on both tickets. The personal touch is necessary. If there are several exhibitors they should bury their foolish personal animosities and call on the candidates together. This applies especially to small towns. The small-town statesman can be impressed only when you make it known to him that you have a following at each theatre whose innocent pleasure is at stake.

"The small-town statesman who does not hear from the small-town exhibitor will not listen to a big city exhibitor next January at the state capitol. You lose if you bet otherwise.

"I experienced that for three agonizing months at Columbus two years ago and found dozens of such who did not know the name of a single exhibitor, though all admitted attending the movies more or less. Is it any wonder 50-odd counties are closed?

"It is impossible in such cases for a representative of the M. P. T. O. to make an impression, for the Lord's Day Alliance paid lobbyist is always on the job with 20 or 30 form letters, duly signed by their kind, and though they may be thousands of voters in that constituency the exhibitor and his patrons are unseen and unheard among the lawmakers.

"The big city and big town 'locals' of Ohio will answer for their Representatives and Senators in these days of industrial unrest, and Cleveland is setting the pace in interviewing all candidates, although Cleveland is in little danger from the so-called Sunday Law. However, these constituencies alone cannot muster the necessary 66 Representatives and 18 Senators, and if the small-town exhibitor will do his part our Sunday local option bill will go through next session with a big majority as we should not be satisfied with a bare margin of safety of one in each House.

"A simple slide—'Patrons in favor of a local option law for Sunday exhibitions will please sign a petition in the lobby'—will prove wonderfully effective with misinformed and uninformed statesmen.

"As a last-minute experiment during last session I sent petitions to about a dozen exhibitors, applying this treatment to statesmen who were bitterly opposed to us through the influence of Lord's Day Alliance form letters. In some instances (Murphy of Wilmington and others) petitions were back at Columbus containing 600 names and over in 48 hours from time of receipt at the theatre and in every instance the statesman changed his mind—one in particular becoming very aggressive for us.

"You have 'sold' many ideas to your patrons for your town, state and nation. Now 'sell' something for yourself and the M. P. T. O. Send me your name for our legislative list—NOW!"

Ufa Heads Visit the U. S.; Expect Much of "Siegfried"

By SUMNER SMITH

DR. KALLMANN, president of the Ufa Film Producing Corporation, Berlin; Ehrich Pommer, one of the directing heads, and Fritz Lang, director of the Nibelungen Saga, "Siegfried," recently arrived in New York from Germany and are now proceeding to the West Coast for a survey of motion picture conditions and methods in the United States. They expect to return to Germany in about two months.

The intent of Ufa is to produce films with an international appeal, Mr. Pommer said, and in "Siegfried" he believes that the company has realized its intention. The stills of this ten-reel production, which he displayed, are remarkably beautiful and augur well for the finished product on the screen. It was eighteen months in the making.

Primarily this is a love story, according to Mr. Pommer, but one embellished with fantastic, mythological backgrounds that do not check the movement of the story or withdraw attention from it. The characters are not treated fantastically as to clothing or gesture, but more as the modern imagination would picture them. For instance, beards were taboo though they probably would have been historically correct, and the players are young and attractive to modern eyes.

To illustrate his point that the love story obtains precedence over the backgrounds, Mr. Pommer pointed to a scene of Brunhilde leaving her ship on the raised shields of soldiers, joined together to form a high, dry landing stage. This, he said, some American directors would have treated in a spectacular way, while Director Lang used it only as an incident in the development of the story.

The backgrounds are especially interesting. Wierd effects have been obtained through the use of artificial lighting outdoor at night. There are enormous dragons manipulated by a dozen or so men concealed within the body of the supposed beasts.

Mr. Pommer said Ufa plans from four to six big features a year, the number depending upon the speed with which each is produced. In answer to a question if American methods would be followed, he said that there would be no attempt to produce directly for the American market but, rather, an attempt to develop a point of international appeal in each film. He did not think that the way to artistic and material progress lay through copying the other fellow's ideas to the exclusion of exercising one's own brain powers of imagination and ingenuity.

Sam Morris' Brother Dies

Sam E. Morris, Warner Brothers executive, returned to New York on Monday morning from Cleveland where he attended the funeral of his only brother, I. Henry Morris, who died in that city on October 14.

Cruz Weds Compson

James Cruz and Betty Compson were married recently at Cruze's home, "Flintridge" near Hollywood, by Judge Robert H. Scott. The attendants were Mrs. Ethel Fishback, lifelong friend of Miss Compson, and Luke Cosgrave, long-time friend of Cruze.

First of Chain

Warner Bros. to Start Building Big Los Angeles Theatre Soon

Word from Hollywood is to the effect that everything is in readiness to begin actual construction work on the Warner Bros. theatre on their studio property immediately upon the return to the West Coast of H. M. Warner who has been east for some time.

Detailed plans have been perfected and even the decorative scheme, inside and out, has been worked out in a small model constructed by Louis Gieb, art director of the Warner Bros. organization.

The Los Angeles link in the Warner Bros. national chain of theatres is a very live issue and, incidentally, the box-office receipts from this house are expected to add materially to the Warner Bros. exchequer from the very start for there is no location in the country which figures better for a theatre than the one which the Warners are building.

Denial by Receiver

Francis G. Conklin, Receiver of Preferred Pictures, denies a report that the receivership has been cleared up. Conklin has been serving as receiver in equity under an order of appointment of Federal Judge Hand. The statement of the receivership shows that the gross and the gross collections of the Preferred Pictures, approximate what they were immediately before the appointment of the receiver.

New Exchange

In order to increase the efficiency of its service to exhibitors in the central section of New York State, Producers Distributing Corporation has established a new exchange at 680 Broadway, Albany, N. Y. F. S. Hopkins who has been covering the territory as a member of the sales force has been appointed manager of the new exchange.

New Beverly Playhouse

The new Beverly Playhouse, which is being erected on Canyon Drive in Beverly Hills at the cost of $250,000 for the West Coast Theatres, Inc., is now nearing completion. The structure, the exterior of which is stucco and art stone, will have an interior of Moorish architecture and seat some 1,500 persons. Of the investment sum, $150,000 is being expended on special decorative furnishings and concert organ.

No "Bomb" Throwing

Judge O. D. Wheeler in the district court at Council Buffs, Ia., last week signed a permanent injunction against the union motion picture projectionists restraining them from interfering in any way with the moving picture house owners of Council Bluffs.

The action came as the final result of a strike that started more than a year ago, when union projectionists were charged with throwing "stink bombs" into moving picture houses in Council Bluffs.

HARRY ENNIS

We stood in the Screen Club with him—how many years ago is that? We strode up and down Broadway with him stopping actors for stray bits of news—how many years ago is that? We argued the picture business with him—that's not so many years ago. And through it all—we stood at the side of a regular fellow; we walked shoulder to shoulder with a regular fellow; we argued with a regular fellow.

It's hard to say that Harry Ennis has passed away. But it's easy to say that we can only hope when our day comes the slate that we carry to the beyond will be as clean. And the good words that follow us as many, and as sincere. Good-by, Harry.—R. E. W.

Harry Ennis, who died at the Methodist-Episcopal Hospital on Sunday, October 12 following an operation for appendicitis, was ill only seven days. He was born in Brooklyn, New York, and had a career that included vaudeville appearances, music publishing and writing, and a long period of service on the staff of Variety. Shortly before his death he left Variety to become general press representative of the various motion picture enterprises sponsored by the Weiss Brothers.

Harry Ennis was a member of the Brooklyn Lodge of Elks, the Friars, the National Vaudeville Artists Association, the Knights of Columbus and the Burlesque Club. He was in his forty-fourth year and is survived by his widow, Sadie Ennis, his mother and father, Emma I. Ennis and Richard J. Ennis, and his brothers, Leslie and Bert.

Hundreds, members of the various branches of the amusement business, paid tribute to the memory of Mr. Ennis prior to his burial on Thursday, October 16 at Holy Cross Cemetery, at Brooklyn, New York, and the funeral was attended by several hundred people including Sime Silverman, editor of Variety and his entire staff.

Opens N. Y. Exchange

Paul Swift long known in motion picture circles, announces the opening of an Independent exchange, with temporary headquarters located at 723 Seventh Avenue, New York City, for the distribution of Independent product in the territory of greater New York and northern New Jersey.

Dempsey to Appear

Headliners Announced for Loew Metro-Goldwyn Club Ball

In addition to Mary Eaton and the entire company of "Kid Boots," the stars and girls of the Ziegfeld Follies, the principals and chorus of "Scandals," Eddie Cantor, Mayor of Broadway and other stage and screen stars too numerous to mention, Jack Dempsey will appear at the Second Annual Ball of the Loew Metro-Goldwyn Club, which is to be held at the Hotel Astor on Saturday evening, November 1.

N. T. G., the Gold Medal Radio Broadcaster of the WHN broadcasting station, New York, is in charge of the entertainment and has induced the champion to participate. Ned Wayburn, director of the Ziegfeld Follies, is staging the entertainment. Morris Gest is honorary chairman of the entertainment committee.

Wayburn has already secured the entire finale of the first part of the "Greenwich Village Follies," including the Dolly sisters, Vincent Lopez and his orchestra, and the "Totem" number from Arthur Hammerstein's musical comedy "Rose Marie." Earl Carroll's "Vanities" will contribute two spectacular chorus numbers to the festivities. Twelve orchestras in addition to the Lopez aggregation will play during the evening.

Weil with Artclass

Jesse Weil, well-known screen exploiteer and publicity man, has been engaged as advertising director and publicity manager for Weiss Brothers' Artclass Pictures Corporation. This post was vacated recently by the death of Harry Ennis.

Levine With Sanford

George Levine has recently been appointed sales manager for the Sanford Productions of Hollywood, according to the advice of Frank M. Sanford, the president of the company. Levine is now making a tour of the distributing exchanges throughout the United States, and only left the coast a few days ago.

Portland Still Leads

First National's Eschmann Month drive passed the half-way mark last week with the field force still a-tiptoe in its effort, conspicuously successful so far, to roll up the biggest business that any sales drive in the history of the company has achieved. The sales contest has four weeks still to run.

At the end of the fourth week a new percentage record of success had been reached. The sales for the entire country were 98.97 per cent. of the assigned quota, a substantial increase over the second week with 98.63 per cent., the high mark of the first three weeks.

Portland still heads all of the branches with a bigger lead over its closest competitor than it had at the end of the third week. The race is not yet over by any means and any one of a dozen or more branches still has an opportunity to capture first prize.

News on Every Page

B. P. Schulberg notes that during the past year about eighty per cent. of the features released have consisted of society dramas and costume plays. See page 55.

Motion Picture Theatre Owners of Western Pennsylvania held a luncheon on October 20 at which they appointed committees to prepare for and successfully carry out National Motion Picture Day on November 17. See page 59.

The Lakeland Amusement Company, Lakeland, Fla., has embarked upon a third building enterprise for that city. According to the plans this third theatre, to be completed by the first of the year, will be one of the finest motion picture houses in Florida. See page 42.

Much theatre building is going on in western New York municipalities this season. Among many plans which have been approved some include those for the $125,000 theatre which George J. Biehler is contemplating for Hamburg; the Schine Theatrical Corporation house for Lockport and the 2500 seat State in Elmira. For details of these and many others see the story on page 89.

Releasing plans of Producers Distributing Corporation for the spring and summer of 1925 in which Vice-President John C. Flinn announces the signing of contracts for Regal Pictures and the Peninsula Studios product is told on page 55.

President Jans of the Jans Productions, Inc., announces a plan to sell his productions to various independent distributors outright. Get the details of this project on page 61.

William D. Russell's five companies, it is announced this week, listed more than thirty productions. Read the story on page 52.

"Dependable Davis" as L. O. Davis of the Virginia Amusement Company, Hazard, Kentucky is known to readers of Moving Picture World's Straight from the Shoulder Department had a narrow escape. Read on page 45 how he got by when the S.S. Arabia, upon which he returned recently after a tour of Europe, bucked through one of its worst storms.

Films Chinese War

Action pictures of the civil war now raging in China are among the features of the current issue of Fox News. These views present a thrilling pictorial account of this political war and in presenting them Fox News claims a "beat" over the other news reels. A Fox News comeraman, who was on the spot, faced death to record the colorful battle at Shanghai.

Agnew Joins Paramount

Frances Agnew, for years Hollywood representative of the New York Morning Telegram, has been added to the scenario department of the Paramount west coast studio. Miss Agnew returned recently from a tour of Europe during which she visited all the overseas studios and made a close study of foreign production and distribution methods.

Played 5000 Theatres

Less than a year since its release date Douglas MacLean's first comedy triumph released through Associated Exhibitors, "Going Up", has reached its 50000th theatre. The production is still booking extensively.

Sol Lesser Gives Reasons for Publicizing Author as a Star

By TOM WALLER

NEXT to the Bible the works of Harold Bell Wright have the greatest circulation. This information Sol Lesser, president of Principal Pictures, said he found in a recent issue of Literary Digest. He quotes that periodical as estimating that the Wright circulation in America alone is in the neighborhood of 10,000,000 books. Figuring that about five persons have read each book he approximates that in excess of 50,000,000 Americans are familiar with Wright's literary style.

These are primary among other facts and figures concerning Harold Bell Wright which inspired Lesser to exploit that author's name in type as large as the title of his screened story. In other words President Lesser stars Harold Bell Wright in all of his advertising copy and publicity as well. It would seem that the Principal Pictures chief is establishing a precedent in this respect. He is satisfied it is bringing results which promise to exceed the return from the "playing up" of the name of the average star. But there are other reasons, just as important.

In the first place Lesser admires Wright as a man and as an author. Wright has a message to deliver in all of his works: that the surest way to achieve a fully developed world is to develop physical man as well as his intellect. According to Lesser, Wright advocates a certain amount of hard muscle as well as an acute cerebrum.

Lesser believes that it is Wright's sincere and consistent adherence to this message, an underlying theme in all of his novels, to which may be chiefly attributed this author's unusual popularity with the American masses.

Altogether Lesser has spent two months in direct contact with Wright. This time, of course, is a summary of periods the Principal chief has spent on the Wright locale. But two months has been for Lesser, a keen observer of men, more then sufficient time for him to reach correct conclusions as to the character of this author.

Two years ago Lesser secured screen rights to the highly successful Wright novels. It was no easy matter. Wright, first of all had to be hunted to the door of his haunt in a tiny Arizona hamlet. Like a true artist of the brush and palette, Wright and his typewriter get the genuine atmosphere by traveling to the landmark or the country where the embryonic story is budding.

When Lesser convinced Wright that Principal Pictures Corporation would convey the Wright message as well as the Wright story to the screen, Harold Bell Wright was won over to the cinema. Wright now collaborates with Sol Lesser and the director in picking the cast, writing the subtitles, and supervising production on all of his scenarized stories. They have to bear his "O. K." before they are released by Principal, Sol Lesser declares.

Realism is Sol Lesser's aspiration for every Principal production. "I have endeavored not to be an adaptor, in the strict sense of that word, but a translator." This Lesser gives as his own message and policy.

Author Supervising

Rupert Hughes, famous author and film director, has been made executive of the Metro-Goldwyn-Mayer studios and will supervise the operations of several producing units of this company, according to announcement by Irving G. Thalberg.

Mr. Hughes' first production under the new arrangement will be "Excuse Me," from his own stage success.

Maude Adams Incorporates $3,500,000 Producing Company in Delaware

A DISPATCH from Dover, Delaware, reveals that on October 21, Maude Adams applied in that city for a charter "to produce motion pictures." The certificate of incorporation lists the capital of this new company at $3,500,000. Maude Adams Company, Inc., is the official title.

The incorporators of the new company are Frank Kewton and Thomas F. Compton of New York and Leander F. Sniffen of Yonkers. Speaking for the incorporators, Mr. Sniffen at press time refused to make public any details of the company's plans, but said that all information must come from Miss Adams.

Miss Adams has been interested in motion pictures entirely from a mechanical end, and particularly in the problem of lighting. Even before her retirement from the stage she was accustomed to work out the lighting problems affecting her own productions. After devoting several years to laboratory work Miss Adams evolved a new process of color photography, announcement of which was made in January of 1922. Subsequently it was learned that she had become a director of the Film Guild, and it was then believed that her ideas might be put into practice through the medium of this organization.

It may be that one of the missions of the new company is the filming of Kipling's "Kim," which has long been one of Miss Adams's ambitions. Permission was obtained from the author more than a year ago, and Miss Adams had expected to take a company to India last Spring.

St. Louis Is Seething with Theatre Building Activities

MARCUS LOEW will build a new vaudeville theatre in down-town St. Louis to cost upwards of $1,000,000. One site for the house has been taken under option, but has not been revealed publicly because the preliminary arrangements for the transfer of title have not been perfected. Two other sites are also under consideration for the new house, which is another reason for not giving its location to the public. This is the latest from St. Louis.

A definite announcement that he would build in St. Louis was made by Mr. Loew on October 12, during a brief visit to St. Louis, and following an inspection of his new Loew's State Theatre at Eighth street and Washington avenue, opened on August 21 which to date has proven a veritable gold mine.

Loew stated that he was convinced that the State Theatre had reclaimed down-town night life in St. Louis, and that there is an excellent field for a new vaudeville house in the district east of Twelfth Boulevard between Market street and Washington avenue.

Representatives of the Shubert theatrical interests are expected to arrive in St. Louis during the next few days to close a deal for a downtown site in which they propose to construct a new theatre and hotel building. Three sites are also under consideration for this house, one of them being at the southwest corner of Twelfth boulevard and Olive, just one block south of the present Shubert-Jefferson Theatre.

Until recently the Shuberts were considering a Grand boulevard location for their new house, but the remarkable success of the Loew's State Theatre has caused a decided revision in their plans, it is said. The lease on the Shubert-Jefferson expires on November 1, 1925.

It is also rumored that a prominent local motion picture syndicate has taken an option on a very prominent down-town location for a $2,000,000 theatre and office structure. Gossip has it that a substantial sum has already been paid to bind this deal, but confirmation has not been obtained from interested parties. However, it is believed certain that this deal will go through.

The new St. Louis Theatre at Grand boulevard and Morgan street is expected to open on June 1, 1925. The steel work is being put into place at the present time and construction will be speeded up so that the dedication may be held at that time. The structure is being erected by the Metropolitan Theatres Corporation of which David Sommers is president; Sam Koplar, vice-president; Emil S. Strauss, treasurer, and Lambert E. Welther, secretary. This house will seat 4,200 and will cost upwards of $1,000,000.

Plans have also been prepared by local architects for a 1,200-seat house to be erected at Union boulevard and St. Louis avenue, the center of a rapidly growing residential section.

AL ROCKETT

To assist Richard A. Rowland in the management of First National productions.

Paramount Canadian Report Marks Increase in Surplus

THE fifth annual report of Famous Players Canadian Corporation, Limited, Toronto, for the fiscal year ending August 30 last, which was issued by the company on October 17, shows substantial improvement both in corporation profits and those of its subsidaries. Profit prior to depreciation, interest and deferred charges is placed at $722,786.64 for the year, as compared with $609,738.17 for the previous 12 months. After provision for all charges, including income tax and $332,000 for dividends on first preference shares, surplus of $187,146.33 is carried forward, this being an increase of $66,886.48 over the surplus brought forward one year ago.

President J. P. Bickell, Toronto, states that the company is now operating over 70 theatres in Canada but that the earnings of affiliated and Allen companies have not been taken into account in the earnings statement. He has also announced that the $500,000 bond issue held last year by the corporation's bankers as collateral has been marketed and bankers' advances liquidated in full. Mortgages on theatre properties have been reduced from $675,594 to $603,640. President Bickell points out that, during the past year, chief effort had been devoted to consolidation of properties secured the previous year. He considers progress very satisfactory in view of general business conditions.

The financial statement shows that total assets have advanced during the year from $14,892,530 to $15,147,902, but the capital account remains unchanged at $12,550,000. Current assets have increased from $474,735 to $526,407, the largest part of the increase being in cash on hand at $273,657, compared with $171,434 a year before. Current liabilities show a reduction from $654,995 to $191,465. Bank loans, which stood at $400,000 at the end of the 1922-23 fiscal year, have entirely disappeared and mention is made of the paying of an item of $90,000, balance due on the 20 Allen theatres which were purchased during the previous year. Investments in affiliated companies are given a value of $413,532. Funded indebtedness amounts to $980,000.

Ottawa Exhibitor Fights Price of Admission Set by Producer

A DISPUTE between the Famous-Lasky Film Service, Limited, Toronto, and Manager T. P. Gorman of the Auditorium Theatre, Ottawa, over a request by the theatre for a reduction in the admission scale for the presentation of "The Covered Wagon" at the Auditorium during the week of October 13 was given a public airing by Mr. Gorman in the issuing of a special statement explaining why the Auditorium company could not arrange a more popular price scale for the engagement. At the same time, announcement was made by Mr. Gorman that the attendance had been very large for the performances which were given nightly during the week. The Auditorium does not give matinee shows and it has, incidentally, a seating capacity of 11,000. The statement:

"When 'The Covered Wagon' was first offered to us, it was suggested that the prices charged in New York and elsewhere, $2, $1.50 and $1, be charged. This we refused to do. It was finally agreed that the minimum price should be 75 cents, with reserved seats at $1.

"The patronage at 'The Covered Wagon' has been very large, but regret exceedingly that we were forced to exceed our usual scale for the general public and that the Famous Lasky Company declined to allow us special prices for the children.

"For all future attractions at the Auditorium, popular prices will certainly be in vogue. Though 'The Sea Hawk,' which comes to the Auditorium next week, is playing elsewhere at much higher prices, it will be shown in the Auditorium at 50 and 75 cents, with a few reserved seats at $1."

Two New Exchanges

Two new independent film exchanges were organized in Minneapolis this week. Samuel Ludwig announced the formation of the Ludwig Film Exchange, and J. F. Cubberly is making plans for the opening of the Independent Film Exchange. The Ludwig exchange has absorbed Adventure Production and will distribute the product change will specialize in western, action and stunt dramas.

Harold Lloyd in Hot Water

The First Record Falls!

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

SB260 59 NL 1 EXTRA LOS ANGELES CALIF 18 1924 OCT 18 PM 8 01

JACK STOREY

GENERAL SALES MANAGER PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY

AT THE CONCLUSION OF FIRST WEEKS ENGAGEMENT HAROLD LLOYDS HOT WATER GRAUMANS METROPOLITAN THEATRE HERE EVERY RECORD HAS BEEN BROKEN AND PICTURE GROSSED LARGEST GROSS AND PLAYED TO GREATEST NUMBER OF PEOPLE IN THE HISTORY OF HOUSE SECOND WEEK STARTING JUST AS BIG AS FIRST WEEK STOP ONLY PICTURE EVER HELD OVER TWO WEEKS IN METROPOLITAN

JENNER PATHE

Watch for the Others!

PRODUCED BY
HAROLD LLOYD CORPORATION

A Pathé Picture

Leading figures in the recently completed Harold Lloyd-Paramount deal. William R. Fraser, manager of Lloyd productions and Sidney R. Kent, general manager of Famous Players-Lasky Corp.

Zimmerman Retires; Turns His Houses Over to Stanley Company

J. FRED ZIMMERMAN, long identified with theatricals in Philadelphia and in recent years conducting his four theatres, the Liberty, Keystone, Orpheum and Fairmount in that city and the Edgemont in Chester, on November 1 will turn them over to the Stanley Company of America. M. W. Taylor, who supervised the construction of these houses and who has been general manager of them, will continue in his present capacity. He will have his office at the Stanley headquarters at 1916 Race street.

The five properties are splendidly equipped and without a dollar of indebtedness. The Orpheum in Germantown seats 2,000. The Keystone laccommodates 2,800. Each of these theatres presents Keith vaudeville. The Liberty seats 1,600 and the Fairmount accommodates 2,000. Those houses show motion pictures. The Edgemont in Chester, the most recently constructed house in the group, was opened in 1917. It accommodates 3,000 and is devoted to Keith vaudeville and pictures.

It is estimated that the value of these theatres is at least $3,000,000. Just what financial arrangements have been made in the transfer of the theatres is not stated. They will unquestionably be conducted with great efficiency and will have shows that will be thoroughly up-to-date and in accord with the best that the Stanley name has come to signify.

Zimmerman is one of the leaders of American theatrical managers. His career began in 1864 when on May 30 he accepted the position of treasurer of the National Theatre, Washington, D. C. Later his old friend, Augustin Daly, gave young Zimmerman the management of the English actress, Avenia Jones.

Business Career

Grand opera next attracted the attention of the budding impresario and he went with the Leonard Grover opera company. When Grover leased the Olympic Theatre, New York, Mr. Zimmerman became the treasurer of the house. During the Centennial year Mr. Zimmerman was interested in the exhibition of the cyclorama, "The Siege of Paris," and he also was concerned in the shows at the Coliseum at Broad and Locust streets where was shown "Paris by Night."

Zimmerman's first association with the South Broad Street Theatre, now known as the Broad and recently with the Garrick and Forrest here, the Apollo, at Atlantic City; the Nixon, at Pittsburgh, and Ford's, at Baltimore, taken over by the Stanley Company with Mr. Mastbaum as general director, dates back to 1878. In that year the young Philadelphian (for Mr. Zimmerman is a native of this city), formed an alliance with John T. Ford, of Baltimore, and at the Broad was most successful. Edwin Booth, John Sleeper Clark and other noted actors appeared under the Zimmerman management and later with Mr. Ford, there was organized a Church Choir Pinafore Company, to present "Pinafore" and it had a tremendous success.

Managed Noted Players

For five successive seasons Mr. Zimmerman managed tours of noted players and in September, 1880, he became associated with George K. Goodwin, lessee of the Chestnut Street Opera House. From 1882 until the closing of the season in 1913 Mr. Zimmerman was personal manager of the theatre and also one of its lessees. He was an important member of the theatrical group that brought about the present-day method of booking attractions in the leading houses and his interests extended to the Chestnut Street Theatre, now but a memory, and to a number of out-of-town playhouses. His sons, J. Fred Zimmerman, Jr., and Frank G. Zimmerman, have in recent years been his partners in his enterprises.

First National District Heads Will Be Groomed by Eschmann

A CALL to First National district managers to come to New York for a sales conference, beginning on Monday, October 27, and continuing for three days has been issued by E. A. Eschmann, chief of the Distribution Department.

The purpose of this three-day session in New York is to give the district managers instructions on the selling play to be placed back of the new group of First National pictures which will be marketed between February 1, 1925, and the 31st of the succeeding August.

Included in the new group of productions will be the next block of specials which First National has in active preparation. The marketing of the specials will continue under the direction of A. W. Smith, Jr., who is handling the current specials with conspicuous success.

Eschmann and his aids in the Distribution Department, A. W. Smith, Jr., Charles M. Steele, W. J. Morgan, and Stanley W. Hach, will spend three days with the district managers making them thoroughly conversant with the details of the sales plan for the new product which has been perfected.

The district managers will then return to their respective territories, reaching their offices by November 1, when they will issue calls for local meetings of the branch managers in their respective districts at which they, in turn, will instruct the branch managers in the details of the new picture group sales plan.

A few days after the close of the New York sales conference, Eschmann will leave on another swing about the branches mainly for the purpose of checking up on the results of the New York conference.

Title "Ten Commandments" Is Famous Property, Court Rules

THE TEN COMMANDMENTS are the exclusive property of the Famous Players-Lasky Corporation. This was the decision contained in a report filed in the Supreme Court this week by Robert L. Luce, who, as referee, recommended the granting of the Famous Players-Lasky Corporation's petition for an injunction restraining Artclass Pictures Corporation and others from using the words "The Ten Commandments" either as the title or as part of the title of a motion picture, and from using those words and the picture of Moses in advertising a motion picture.

The defendants in the case, besides the Artclass Pictures Corporation, comprise Louis Weiss, Adolph Weiss, Max Weiss, Edward Grossman, Standard Office and Charles LaLumiere, officers and representatives of the Artclass Pictures Corporation.

The suit arose over the action of the Artclass Picture Corporation in changing their Biblical serial picture, "After Six Days" into a feature, which they advertised prominently as a picture, "featuring Moses and the Ten Commandments." This change in the type and advertising of their picture was made after Cecil B. DeMille's Paramount picture, "The Ten Commandments," had proved to be a big success, Famous alleged.

Not only does the report restrain Artclass and the other defendants from featuring the words "Moses and the Ten Commandments" in their picture and advertising, but it also makes theatres liable to action if they do likewise.

Referee Luce also ruled that Artclass and the other defendants must account to Famous Players-Lasky Corporation for all profits which they received from their production and pay all damages sustained by Famous Players-Lasky Corporation resulting from such advertising.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Somerville, Mass., Showman Now on Honeymoon in Europe

Their wedding on the night of October 17 was the culmination of a romance which began several years ago in high school for Miss Emily K. O'Brien of Somerville and Albert J. Locatelli, also of Somerville, one of the best known exhibitors in New England. The ceremony uniting the couple took place in St. Clement's Church in Medford and was performed by Rev. Thomas F. McCarthy. Mr. Locatelli is the son of John E. Locatelli, a former alderman in Somerville. The bridegroom is the managing director of a chain of New England theatres that bears his name. Mr. and Mrs. Locatelli now are on a honeymoon trip to Europe, having sailed on the Majestic from New York City. Upon their return they will reside in Somerville.

The Lyric Theatre is one of the live film emporiums in Somerville. And that for the very good reason that the Sirica Brothers, proprietors, have such an able manager as N. Jamele. Miss Elsie M. Seits, organist, has won renown for the excellent way in which she "plays" the pictures. Manager Jamele gets out a classy weekly program.

K. H. Forkey, manager of the Norfolk Theatre in Norfolk, is one of those alert exhibitors whose slogan is, "Nothing is too good for my patrons." "A good show for a fair price," he says, and these reasons combined with others bring them back to every show. He doesn't play the little films because he is in a little town, but shows such attractions as "The Covered Wagon." Manager Forkey distributes an attractive weekly program and in a recent issue included a message to his patrons which was entitled "You've Got to Come Back."

Connecticut

The erection of a $50,000 mausoleum in honor of his son, Edward Joseph Poli, who died in 1922, has been completed in St. Lawrence cemetery, New Haven, by Sylvester Z. Poli, owner of the string of theatres which bears his name. The mausoleum has nine catacombs, four on each side of an aisle which leads to an altar. It is 20 feet long, 21 feet wide and 35 feet high; built of Mount Airy granite, quarried in North Carolina. The interior is finished in Tennessee marble. Great bronze doors guard the entrance. The mausoleum will be the resting place for all the members of the family of Mr. Poli. The son had been the general manager of the Poli circuit. He died on November 11, 1922.

Beat This

James McGee is a Yankee exhibitor who for 23 years has been in the theatrical business. That sounds something like a record in itself. But—in those same 23 years Mr. McGee has not been absent from his theatrical duties more than one day—just one day. Surely that is breaking a record. For the past 18 months Mr. McGee has been manager of the Augusta Opera House in Augusta, Me. Now he is about to forsake the realm of the silver sheet and footlights and engage in real estate.

Rhode Island

Colonel Joseph E. Fletcher, for many years owner of the Opera House in Providence, died recently while on board his motor yacht at Pawtucket. He had been known as the millionaire woolen manufacturer. Colonel Fletcher was a member of the Lambs Club. He is survived by his wife and four children.

Detroit

The Grand Victory Theatre, one of the string of neighborhood houses operated by Ben and Lou Cohen, Detroit, is the latest to be victimized by safecrackers. The robbers secured very little for their trouble, as the house manager, acting on a hunch, took the receipts home with him that night.

The annual series of Sunday noon concerts given at the Capitol, with the combined orchestras of the Capitol, Madison and Adams —numbering about 80 pieces—will begin Sunday. This is the fifth season for the concerts.

The run of "The Sea Hawk," which closed at the Adams after four weeks, was one of the most successful from an attendance standpoint in Detroit's first-run history. Another Sabatini film, "Captain Blood," opened at the Broadway Strand last Sunday and appears to be in for a long run.

George W. Trendle and John H. Kunsky, after attending the annual convention of Associated First National Pictures and spending several days in New York, are back in the city and in personal charge of theatre operations again.

Harold Lloyd's "Hot Water" opened at the Adams last Sunday and will be there four weeks at least, judging by the opening crowds. The Detroit run is the second opening of "Hot Water" in the country, being preceded only by Los Angeles.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
CHARLES R. ROGERS presents
"The LEGEND of HOLLYWOOD"
with PERCY MARMONT and ZASU PITTS
A RENAUD HOFFMAN PICTURIZATION
Directed by Renaud Hoffman

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

KERMAN FILMS, Inc.
729 Seventh Ave. New York
Distributing sure-fire hits.
NOW BOOKING "AFTER SIX DAYS" featuring Moses and The Ten Commandments Tom Mix in "Pals in Blue"

Minneapolis

Members of the Minneapolis city council are discussing the advisability of raising the license fees of theatres. The move is being fought by theatre owners, who contend that the present license is higher than in most cities.

William Fox presents "Darwin Was Right."

Jimmy Chest of Canajoharie Blossoms Forth as an Actor

Harking back to the days of yore, Jimmy Chest, owner of the Capitol Theatre in Canajoharie, blossomed forth in a brand new role last week when he played the part of the bandit in a home talent affair staged at the Capitol for the benefit of the Moose of Canajoharie. It was a great night for Jimmy, as he appeared before an audience that packed his theatre to its very doors. And it must be admitted that he was good in the portrayal of the Mexican bandit, even though it was whispered around later on that Jimmy used an Italian dialect instead of Mexican. Some of the Albany boys dropped in at the Capitol and declare that when Jimmy, swashbuckling, his eyes glinting in true Mexican style, strode forward, hand shading his eyes, and cried out, "Girls, there is an American Battleship in the harbor," the laurels of many a Broadway actor were endangered. This week Jimmy is once more entertaining Canajoharie with motion pictures.

In Syracuse, serials are going strong these days. A survey of the city last week revealed that twenty-five out of thirty picture theatres, including some of the first runs, notably the Empire, the highest priced house in the ciyt, are running serials this fall.

Several motion picture stars are expected to attend the ball to be given at the Hotel Ten Eyck in Albany on the night of November 10, under the auspices of the Albany Film Board of Trade. The apportionment of tickets to each exchange, as well as the demand from exhibitors and others, is expected to assure an attendance of over 300.

Well, Sam Hochstim, proprietor of the Star in Hudson, has gone and done it. Mr. Hochstim was married on Sunday to a young lady residing in Hudson and the two are now enjoying a motor honeymoon through the New England states and on into Quebec.

Joseph Saperstein, manager of the Griswold in Troy, is not letting his theatre run itself by any means these days. In other words, Mr. Saperstein is utilizing every ounce of his gray matter in putting over little touches that attract business. For instance, every Monday night at the Griswold is Jazz Night, with jazz dancers, a jazz singer and a jazz orchestra. Last Wednesday night there was a "perfect flapper" contest, with the audience deciding the winner. When Mr. Saperstein played "Nellie, the Beautiful Cloak Model," and second run at that, he used twelve living models. The night he played "Bread," every woman attending was given a full sized loaf of bread, while 50 banners on as many bakers' wagons attracted attention.

Five employes of the Troy Theatre dug into their jeans this week and paid for five turkey dinners for Ben Apple and his bowlers from the American Theatre. The unlucky five were Walter Roberts, Benjamin Stern, William Jarvis, John Gamble and Ernest Burleigh. Of course when one stops and recalls the fact that Mr. Apple, who incidentally wears a seventeen shirt and weighs in the neighborhood of 275 pounds, and has the capacity to eat 24 times a day, if necessary, it was quite a contract for the Troy Theatre boys to provide the turkey.

The Temple in Syracuse, which has been running pictures, swung the past week to vaudeville. The Strand in Syracuse, ably managed by W. A. McDowell, used a balloon last week floating high above the theatre and advertising the coming of "Sundown."

The Big Ben of Ilion, which has been closed off and on for some time past, and which has been largely used for western pictures of the shoot 'em up type, will now be open six nights a week with a higher type of pictures shown. The house has been taken over by Benjamin Young.

Benjamin Stern, assistant manager of the Troy Theatre, is certainly a lucky sort of an individual. The other day he hit a punchboard in the Collar City for a five dollar bill and a box of candy. He sold the latter for 75 cents, added a quarter out of his own pocket and is now sporting a pair of six dollar shoes.

Jay Makley of Potter Hollow, a hamlet in Albany County, was arrested during the past week on charges preferred by George S. Hall, inspector of the New York State Motion Picture Commission, who alleges that Makley had shown an unlicensed film at his theatre. Makley was arraigned and held for the grand jury, with bail fixed at $500.

"These dang film salesmen are certainly persistent cusses," remarked L. B. Tefft of Berlin, N. Y., the other afternoon, when one of the number perched on the ridge of the barn which Mr. Tefft was shingling and talked pictures so long that Mr. Tefft finally booked. Mr. Tefft is not only an exhibitor but a poultry man as well, not forgetting a complete woodworking and machine shop on the side. The other day the president of the Board of Education in Berlin was helping Mr. Tefft in laying a concrete floor in the creamery. All in all, Mr. Tefft appears to be doing very well these days.

Walter Hayes of Buffalo, one of the heads of the Mark Strand chain of houses, spent Friday in Syrcause, Saturday in Albany and Troy, and then continued on his way to Atlantic City.

The deer season is open and Nate Robbins and Rae Candee of Utica were on the ground with the first of them.

The Cameo, recently acquired by William C. Smalley and located in St. Johnsville, was opened under most auspicious conditions on October 15. Mr. Smalley was thoughtful enough to invite many from along Albany's Film Row to attend it.

R. H. Rhinehart of Ashland, N. Y., is the sort of an exhibitor who isn't afraid of taking a chance. His theatre seats exactly 96 persons and Ashland is credited with a population of 200. Mr. Rhinehart recently played "The Hunchback of Notre Dame," charging 50 cents admission and cashing in.

The American in Troy used two double features the past week in bucking "The Covered Wagon" at the Troy Theatre. During

(Continued on next page)

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER
and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

Lyceum, Ithaca, N. Y., to Present Feature Pictures

Feature pictures will be shown at the Lyceum Theatre in Ithaca as soon as bookings can be arranged. This is the immediate result of the musicians' strike, reached by unanimous vote of the board of directors. The Lyceum Corporation will retain the same officers as it had while offering legitimate attractions, and Manager M. M. Gustadt is also being retained. Neither the musicians nor the theatre corporation has taken any action to settle their grievances and for the present the strike is considered a deadlock. Opinion, however, is that the Lyceum will operate as a picture house for a time and then swing back to legitimate offerings following a settlement of local difficulties.

When Manager John R. Osborne put on "The Marriage Circle" at the new Family Theatre in Batavia, N. Y., last week he got the consent of a couple to be married on the stage of the house. Local merchants cooperated in large newspaper ads and gave prizes to the couple. The stunt packed the Family.

Plans are complete for the annual ball of the Film Board of Trade of Buffalo, which this year will take on the appearance of a Hallowe'en Frolic. The event will be held in the Hotel Statler, Friday evening, October 31. Tickets are practically sold out and Henry W. Kahn of Metro-Goldwyn, chairman of arrangements, promises the ball will be one of the events of the social season.

Rumor has it that a buying circuit has been organized in Western New York under the name of the Exhibitors' Service Corporation, which has been formed to negotiate all leasing contracts for film and to sign applications for such film service. The circuit has been formed to protect individual exhibitors in the smaller towns against the encroachments of larger circuits, it is said. The names of Sid Allen, Medina; Howard Smith, Buffalo; Robert Kane, Lockport, and Judge John W. Schatt, Gowanda, are mentioned in connection with the circuit just formed.

William J. Colhan has been appointed assistant general manager of the Border Amusement Company, operating the Marlowe, Ellen Terry, Star and other houses in Buffalo. Mr. Colhan succeeds John Maxwell, resigned. Mr. Colhan was formerly connected with the company as manager of one of the chain's houses.

Spiro Ford has purchased the Bijou Theatre in Jamestown, N. Y., from A. E. Van Vroix. Mr. Ford, who is in the confectionery business in the Chautauqua county city, plans to remodel and rename the house in the near future.

Richard Ullman, son of Frederick Ullman, owner of the Elmwood Theatre, has won the song writing competition staged by the Junior League of Buffalo. Richard is one of Buffalo's most talented musicians.

Jack Dempsey opened his tour of personal appearance in the Loew houses at the State Theatre, Buffalo, the past week and piled up the biggest business in the history of the big house, much credit for which should be given to the fine advance publicity given the big attraction by Manager Al Beckerich.

The fall fashion show staged the past week in Shea's Hippodrome was the finest Buffalo has ever seen. It was an artistic triumph and drew overflow audiences afternoon and evening. Much effort was put on the production end of the show and thousands of dollars' worth of new fashions were displayed on beautiful models.

Albany

(Continued from preceding page)

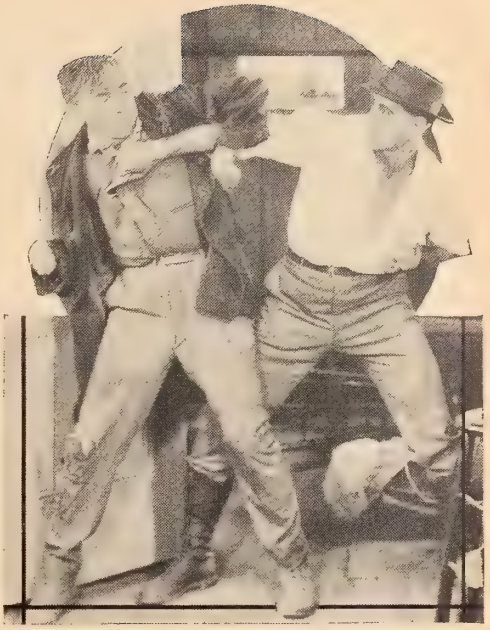
the next two weeks to come the American will run "Tarnish" for a straight week and "Flirting With Love" for the next seven days.

The Elite Theatre in Theresa, owned and operated by Charles G. Henry, had a close call last Saturday night when fire broke out in the booth, seven reels being destroyed. Luckily the theatre is located almost next door to the village fire department. The blaze was subdued by chemicals. Clifton Montondo, the operator, escaped with a few burns.

The Colonial in Troy, a downtown house, closed for many months, has just been leased to Buffalo parties. The Astor, a nearby house, also closed for some time past, was reopened on Columbus Day for the showing of an Italian picture.

W. E. Life, manager of the Community Theatre in Sherrill, is co-operating with the schools of the city in connection with running "The Chronicles of America." Mr. Life shows the picture that fits in with the period of history being studied by the children.

There is too much of the "love" sort of pictures being produced these days, according to Jacob Rosenthal, owner of the Rose Theatre in Troy. Not that Jake isn't affectionate or doesn't believe in love. But he contends that a different sort of picture will have to be produced for the smaller houses if they are to appeal to their audiences.



Hunt Stromberg presents Harry Carey in "Roaring Rails," released by Producers Distributing Corporation.

On the day celebrating the discovery of America by Columbus, Herman Vineberg, manager of the Mark Strand in Albany, discovered the fact that some 5,000 or more residents of Albany were not close readers of the newspapers of that city. Although Mr. Vineberg had carried notices of the screening hours of "The Covered Wagon" in his newspaper advertisements, hundreds of persons telephoned the theatre on Monday, asking when the picture would be shown. Mr. Vineberg spent the entire morning doing nothing but answering telephones.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

FOX NEWS

The Best on Earth ~Covers the World

Scenes from "A Roaring Adventure," the Universal Western featuring Jack Hoxie and the Universal Ranch Riders.

Double Feature Bills Again the Rage in Montreal Houses

Double-feature programs are again quite the rage among many exhibitors of Montreal, Quebec, notably among the managers of the seven theatres recently acquired by Famous Players Canadian Corporation from Independent Amusements, a local syndicate. Upwards of 15 of the centrally-located houses are regularly giving a double bill, with changes two and three time a week, the program comprising two feature-length pictures, comedy and news weekly.

The former Independent company's theatres offering the double features include the Regent, Strand, Papineau, Corona, Mount Royal, Plaza and Belmont. Practically all of these houses are modern, attractive places and have been doing good business. Famous Players also has two big theatres, the Capitol and Palace, which, however, are adhering strictly to the policy of presenting one feature with special prologues, vocal numbers and short film subjects. Starting October 19, Manager Harry Dahn presented "The Sea Hawk" at the Capitol and Manager George Rotsky of the Palace offered "Sinners in Silk," which followed a two weeks' engagement of First National's "Secrets."

Not only has the Regent Theatre, Ottawa, Ontario, a Saturday-opening policy but Manager Leonard Bishop is now splitting the week with a change of bill on Saturdays and Wednesdays, the two-a-week plan being adopted October 18 with the presentation of "Wine of Youth," followed by "The Reckless Age" the following Wednesday, October 22. Another Famous Players house, the Capitol at Hamilton, Ontario, also follows this same arrangement of changing programs on Saturdays and Wednesdays.

The Provincial Treasurer's office at Toronto, Ontario, encountered a big shock a few days ago in the discovery that counterfeit amusement tax tickets were being quite generally used throughout various sections of Western Ontario and an investigation into the matter has been ordered by Hon. W. H. Price, K. C., the Provincial Treasurer. The spurious tax tickets are almost identical with the government issue and it was found that a number of exhibitors had bought them in good faith from someone who had posed as a government inspector. Considerable mystery is attached to the case but the government is running down a clue in Detroit, Mich.

Royal patronage was extended to several theatres of Ottawa during the week of October 13 when H. R. H. the Prince of Wales was a visitor in the Canadian Capital. The party from Rideau Hall, the official residence of Their Excellencies, Lord Byng of Vimy, Governor-General of Canada, and Lady Byng, attended the Auditorium Theatre one evening for "The Covered Wagon" and occupied the Royal Box at the Russell Theatre another evening. B. F. Keith's Theatre, Ottawa, of which J. M. Franklin is the manager, was also honored for the occasion by a visit.

"Monsieur Beaucaire" has been selected by John Arthur as the second two-a-day film attraction for the Regent Theatre, Toronto, Famous Players' special run house in the downtown section of the Ontario Capital. "Monsieur" opened at the Regent on October 20, following "The Sea Hawk," which had played an engagement of seven weeks. Top price at the Regent is $1.

Douglas Fairbanks' "Thief of Bagdad" is having its first run in Eastern Canada as a road show in the Princess Theatre, Toronto, starting November 3. The Princess is ordinarily a dramatic playhouse but the special film production is being shown there at prices ranging up to $1.50 twice daily.

Manager Ted Miller of the Pantages Theatre, Toronto, seized upon a most appropriate feature for presentation during the week starting October 18. The voters of Ontario voted on the Prohibition question on October 23 and Manager Miller hooked up with the popular topic by screening the picture called "Wine." The plebiscite returns were also announced at the theatre on the referendum day.

A new film organization in Montreal, Quebec, the Film de Luxe Company, has been offering a series of special pictures at the big St. Denis Theatre, Montreal, at prices ranging up to 35 cents. The first production to be shown at the St. Denis, which has 3,100 seats, was "In the Shadow of a Throne," an Italian feature. This was followed by "Temptation" and then "Empty Hearts." Film de Luxe Company has secured the Canadian rights for a number of features from C. B. C., New York, including "Temptation," "Marriage Market," "Innocence" and "Forgive and Forget."

Loew's Court Theatre, 27 St. Catherine street east, Montreal, has been reopened as the "Theatre Francais" for the presentation of pictures with prologue, programs being changed twice weekly. The new local management is catering to French-Canadian patronage, using French titles, while the prologues are also in the French language.

Prints in All Exchanges —Now Booking

PRODUCERS DISTRIBUTING CORPORATION
WELCOME STRANGER
From the great Broadway play by AARON HOFFMAN
ADAPTED BY JAMES YOUNG and WILLARD MACK
Directed by JAMES YOUNG

Season 1924-1925—Thirty First-Run Pictures

New Buck Jones Feature

To Play Star Role in Original Story by Charles Kenyon—Lucy Fox to Be Opposite Him

Buck Jones has been assigned to play the star role in an original story by Charles Kenyon, "The Man Who Knew Women." This production was started last week at the Fox West Coast Studios and will be released under the title, "The Arizona Romeo." Edmund Mortimer, who directed Jones in "The Desert Outlaw," is making this latest star series picture. Lucy Fox has the leading feminine role. The other principals are: Maine Geary, Thomas R. Mills, Hardee Kirkland, Marcella Daly, Lydia Yeamans Titus, Harvey Clark and Hank Mann.

Theatre Owners in Wisconsin Revive District Conventions

District conventions, an experiment which proved highly successful when tried prior to the last state convention, are being revived by officials of the Motion Picture Theatre Owners of Wisconsin. Seventy-five exhibitors, representing houses in a score of towns in that vicinity, gathered a few days ago at Marshfield for a district rally, at which Henry Staab, executive secretary of the state association, stressed the value of organization and pointed out the strides made possible through unified action. A similar session followed at Superior and it has been announced by President Fred Seegert that other gatherings will be held in other key centers.

Sliding gradually, Ascher's Merrill Theatre in Milwaukee finally is down to a general admission price of 25 cents. Until the recent tax reductions, the Merrill maintained a 55-cent standard, but shortly afterwards announced a 50-cent price, then 35 cents and now the new rate. The reduction places the Merrill on a level with the Butterfly, directly across the way, which has been on a 25-cent basis for approximately half a year, it being the first Grand avenue house to drop that low with its prices. With the drop at the Merrill, Leo Landau's Garden and Alhambra and Saxe's Strand and Wisconsin are the only Milwaukee houses regularly charging 50 cents.

Two Milwaukee houses have just observed their anniversaries. E. W. Van Norman's Parkway, west side house, was three years old last week, while George Fischer's Milwaukee, north side theatre, was two years old. Van Norman observed the occasion by presenting a style show and seven vaudeville acts, in addition to his regular picture program. Despite a carnival on the street, business for the week was exceptional, mainly because merchants in the vicinity cooperated to make the style show a success. At the Milwaukee, an unusually heavy program of pictures was booked for the week. Mr. Fischer started with "Broken Barriers," followed with "The Fire Patrol," and wound up the week with "Dorothy Vernon of Haddon Hall."

"Yolanda," the biggest picture of the year for the Garden Theatre in Milwaukee, opened last Saturday with hundreds of society leaders in attendance for the premiere showing. Special invitations to Milwaukee's "400" had been issued by Leo A. Landau, director of the house, who turned over the entire balcony to his especially selected guests on opening night.

George Fischer's Capitol Theatre in West Allis has a seating capacity of only 800, yet in two days last week, between the hours of 4 to 6 p. m., more than 1,900 children viewed "America" as a result of one of the greatest school tie-ups ever effected. Appearing before the school board, Mr. Fischer, after pointing out the great historical value of the film, won permission to have tickets placed on sale in every classroom and likewise a promise that teachers would urge all their pupils to attend. The tickets entitled the holder to enter the theatre by paying 5 cents. The first day's result brought 900 kiddies to the showhouse, while on the second day more than 1,000 responded and it became necessary to accommodate many by doubling two of them in one seat. To do the job up brown, Mr. Fischer donated 300 seats which were distributed free of charge to pupils too poor to attend otherwise, and in addition a special showing of the picture was presented one evening in the week at which 250 teachers, principals and members of the board of education were admitted free.

Louisville

Fine October weather has resulted in local theatres having an unusually heavy run of business. The Keith houses, running combined vaudeville and picture bills at two theatres and changing the bills twice a week, are getting capacity business. The regular picture houses have been very crowded. It has been a long time since any picture packed a house any tighter than has the Gloria Swanson picture, "Her Love Story," which will probably be carried over another week. Other theatres are doing a good business, and auto parking space in the downtown section at night is becoming mighty scarce and extending over a good many more blocks than formerly.

The Lincoln Theatre, a negro establishment, 914 West Walnut street, Louisville, suffered some damage and created a lot of neighborhood excitement in the black belt when a gas stove exploded, blowing out the doors of the room in which it was located and causing a considerable concussion. A negro, who was trying to light the stove, suffered burns.

Emptied the House

Patrons of the Burke Theatre of Kenosha several nights ago sniffed suspiciously, squirmed uneasily and then one by one deserted the picture that had been claiming their attention and stole towards the door, meanwhile holding their individual noses. No sooner had the advance guard reached the door, however, than a wild retreat began. For standing guard was a polecat, defying all to pass.

Someone managed finally to phone for a policeman. He, in turn, called for several other policemen, but nothing the bluecoats could do at long range had any effect on Mr. Skunk. Just when things looked darkest for those in the theatre, a farmer boy stole up behind the polecat and succeeded in placing a wooden box over the animal. All of which explains why garments of all descriptions flapped in the breezes from clotheslines in Kenosha that night.

At Falmoth, Ky., the City Council on the plea of the Rev. B. C. Gamble, Methodist minister, has issued an order that all places of business or profit must be closed on Sunday under enforcement of the old blue laws. There is an election in November.

Announcement was made at Owensboro, Ky., on October 11 of plans for a $150,000 theatre by the Selba Amusement Company, which paid $30,000 for a lot on which to erect the house. The company is composed of S. J. Gish, E. M. Gish, S. G. Gish, A. J. Mercer, A. M. Martin, L. Miller and Charles Wells. Work is to be started within thirty days, it is said. The new house will be one of the largest and finest in Western Kentucky, if not the king of them all.

Macauley's Theatre, Louisville, opened on October 13, 1873, is now fifty-one years of age and by far the oldest theatre in Kentucky.

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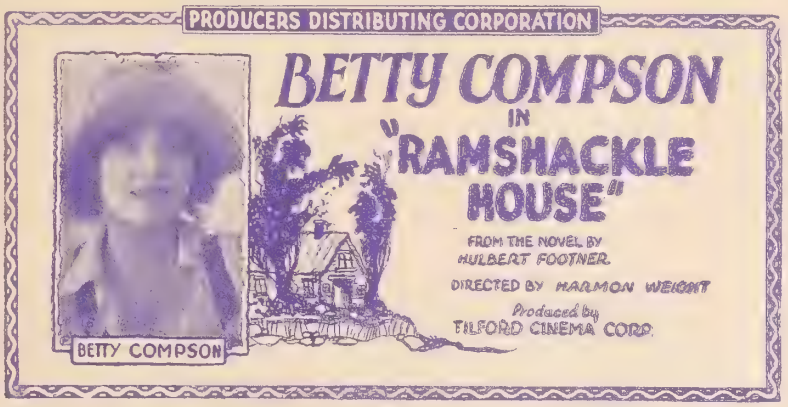

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Pertinent moments in "The Battling Orioles," in which Hal Roach features Glenn Tryon. It is a Pathe release.

San Francisco's Hospitality Typified by Theatre Opening

San Francisco believes in extending the hand of hospitality to visitors, and its Chamber of Commerce, Californians, Inc., and other civic bodies work unceasingly to attract newcomers and to make them feel at home when they arrive here. In casting about for a suitable film for opening his new house, the Bay View Theatre, Otto Roeder decided that none would be more appropriate than "Welcome Stranger," made by the Belasco Productions Company of this city, and his selection has been applauded by city officials and civic workers. The opening took place on the evening of October 11 and was the occasion for a great demonstration in the southern part of the city, where the house is located.

A fire on the roof of the Broadway Theatre, 622 Broadway, on the evening of October 9 sent several hundred picture fans hurrying to the street, where they watched the fire department put out a small blaze. When the blaze had been extinguished they filed back in and the screening of the picture was resumed.

Business at the Cameo Theatre, San Francisco, has been keeping up in fine shape of late and Manager R. R. Boomer is well pleased with the showing. The orchestra, known as the Cameo Melodists, is being directed by Walter Allen and use is being made of some fine stage settings. Leon Doane, formerly with the Granada and Warfield theatres, has been made assistant to Mr. Boomer. The baseball stunts pulled off by this house during the world series week made friends of hundreds of ball fans.

The Strand Theatre, a small house with frequent change of program, has been opened at Eureka by Henry Davis.

Extensive improvements, including the installation of a new screen, have been made in the American Theatre on Fillmore street, San Francisco.

The alleged failure of A. H. Moore and J. P. Dean, former owners of the U. C. and Berkeley theatres, Berkeley, to use certain films in accordance with a contract entered into two years ago with the Fox Film Corporation has been made the basis of a suit for damages in the sum of $3,035 filed recently at Oakland. The exhibitors have since disposed of their interests in both houses.

Walter Sachs, a well known San Francisco theatre man, has been made assistant manager and treasurer of the Lurie Theatre, Oakland, the appointment having been made by E. A. Brehaney.

Plans have been prepared for the theatre to be erected by Frank Atkins on Bancroft Way, near Telegraph avenue, Berkeley, and bids will be invited in the near future.

New seating equipment has been installed in the Bijou Theatre of M. L. Markowitz at Fresno. The house was closed for a time for redecorating and remodeling work.

The Cortland Theatre, San Francisco, has installed Preddey reflector arc equipment.

Seattle

Election of three new members of the Board of Arbitration was held last week, at which time the three film exchange members were named. Exhibitors will name their new representatives at an early meeting. Manager H. A. Black of Vitagraph, and George P. Endert of Paramount were re-elected. Jay A. Gage, Educational manager, was elected, succeeding Paul G. Lynch of Pathe, resigned.

Benjamin W. Fey, who recently returned from a summer spent in the East, has purchased a new house now under construction in Renton, Wash., by Joe Organo. The house will be completed some time in November.

Joe Bratt is manager of Zable & Wilson's new Capitol Theatre, Olympia, Wash.

B. B. Vivian of Anacortes and Mount Vernon cleaned up on a live one last week, when he took Andy Ward and His Band up for a week's engagement between his houses in those cities. So popular was the stunt that it was necessary to hold the band for a second week's entertainment.

"The Man Who Came Back" at the Million Dollar Heilig made such a cleanup that it remained for a second big week. This Fox special was well presented by Manager McGee on its Northwest premiere here, and was heralded by trailers during the extended run of "America," just previous, and by a big newspaper campaign.

A report has it that M. Spujt, owner of the house in Marysville, will sell out to his partner, Mrs. Harris.

G. M. Ballantyne, branch manager of Fox Films, Ltd., of Vancouver, spent Tuesday in Seattle, accompanied by H. Quagalto Romano, proprietor of the Colonial Theatre, Vancouver. Many of the later Fox releases were screened for Mr. Romano, who enjoys an excellent reputation for showmanship in the Canadian city.

Merle Davis, former manager of the Ansonian Amusement Company, owners of the Orpheum and Ansonian, Butte, Mont., is reported to have taken over the company.

Manager J. Von Herberg has signed one of the biggest contracts of the season covering the Pacific Northwest, which will bring to the Coliseum Theatre on October 25 Julian Eltinge, who is on a farewell tour of America.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Chalk Marks"
A FRANK E. WOODS Production
The most striking and original story in motion picture history
DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

BENNY LEONARD

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IN "FLYING FISTS"
A SERIES OF SIX TWO-REEL FEATURES

WRITE FOR
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OXFORD FILM EXCHANGE, Inc.

729 SEVENTH AVENUE, NEW YORK Ben Levine Phone: Bryant 3623

For Greater New York and Northern New Jersey

Lubliner & Trinz Buy Site for Great Chicago Theatre

Lubliner & Trinz have purchased the site for a 3,500-seat cinema palace, with a 210-foot steel tower, 16 stores and 114 apartments, to cost $2,200,000, on a 300x248-foot site on Sixty-third street from Blackstone to Harper avenue. Meyer Fridstein is drawing plans. The site has been acquired from E. Browarsky and A. Raphael for approximately $1,500 a front foot. Completion is expected in October, 1925.

Harry M. Lubliner, Joseph Trinz and Sol Lubliner have organized the Sheridan Theatres Corporation with offices at 25 East Jackson boulevard, the headquarters of the Lubliner & Trinz circuit, to own, acquire and operate picture houses. The new company has a nominal capital of $10,000.

Jones, Linick & Schaefer will open the new Diversey Theatre, now building on North Clark street, next summer and will show only feature pictures with presentations and accompanied by a large orchestra.

Burglars forced the rear door of the Savoy Theatre at 4346 West Madison street and broke into the safe, making away with several hundred dollars.

The Aristo Theatre, containing 1,200 seats, at 2650 Lincoln avenue, has been sold by Dr. Abel P. M. Sandahl to a syndicate, title being taken by Jacob Rothschild for $95,000, subject to $40,000.

The final signatures were affixed to documents which assure the erection of the Fox Theatre and office building on West Washington street, announced a couple of months ago. It is not expected work will start for six months or more. No architect has yet been engaged.

Negotiations have been completed between Balaban & Katz and Charles Nathan of Peoria, Ill., whereby the Nathan houses join the Balaban & Katz Midwest theatre chain for booking purposes.

Peter Schaefer, of Jones, Linick & Schaefer, is in town from his Eagle Point, Wis., estate. Adolph Linick of the same firm is also back from California for a brief stay.

Aaron J. Jones and wife sailed from New York on Saturday for a six weeks' vacation at Nice, France. On Tuesday the members of the Jones, Linick & Schaefer Company and staff of McVicker's Theatre gave Mr. Jones a luncheon at the Morrison Hotel.

C. H. Smock has sold the Community Theatre at Raymond, Ill., to M. F. Weber.

The Garfield Theatre at 3527 South Halsted street, an interest in which R. H. Healy has purchased, will be known hereafter as the Healy-Garfield. Sam Rabinovitz still retains his interest in the house.

The McVickers Theatre is celebrating its second anniversary this week with an elaborate program of pictures, music and presentations.

Balaban & Katz's Riviera Theatre celebrated its sixth anniversary last week with a great stage show that included pictures, grand opera, jazz and a dance creation. There was plenty of good music.

The Schoenstadt chain of theatres now includes the Atlantic at 26th and Crawford, the Boulevard at 55th and Ashland, the Brighton Park at 42nd and Archer avenue, the Halsted at 55th and Halsted and the Archer Theatre at 35th and Robey streets.

The northwestern part of the city will have another fine picture theatre, as work will start soon on the Ritz Theatre to be erected on the northwest corner of Harding and Crawford avenue by the Crawford Building Corporation from plans by Gallup and Joy. The building will be devoted to theatrical purposes entirely, there being no offices or stores, and the new house will seat 2,000. Clinton B. Yarnell will have charge of the construction.

Simon E. Lantz, E. M. Peterson and Edward Ware have organized the Dells Amusements at Congorville, Ill., with a capital of $100,000, to conduct amusements of all kinds.

James Callison has been made manager of the Irving Park Theatre at 4003 Irving Park boulevard.

Bert St. John has sold the Majestic Theatre at Sigourney to Harry Simpson, who has taken charge.

The management of the State Lake Theatre says that more than 70,000 people enter the house each week.

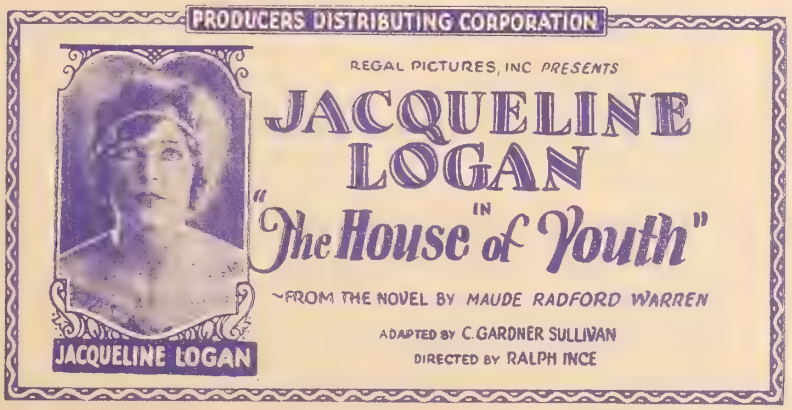
"The Thief of Bagdad" will have its final showing at the Woods Theatre on November 1, according to Manager Frank V. Bruner, who reports a fine business throughout the engagement.

Lew Cody and Florence Vidor in a scene from "Husbands and Lovers," a First National picture.

W. A. Heilman, George C. Taubert and H. W. Toennings have organized the Crawfish Amusement Company at Pekin, Ill., with offices at 10 North Third street. The new company has a capital of $10,100.

Ten of the Ascher theatres will have an orphans' matinee during the week of October 20 to show the children "Robinson Crusoe" in co-operation with the Evening American movie department. More than 5,000 children will be taken care of.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Scenes from "This Woman," a Warner Brothers picture starring Irene Rich.

Florida Amusement Co. Plans Its Third Lakeland Theatre

The Lakeland Amusement Company, Lakeland, Fla., has embarked upon a third building enterprise for that city in the erection of a new theatre on North Kentucky avenue. E. J. Sparks, B. B. Garner and M. C. Tally, who form the Lakeland Amusement Company, last week signed a contract with Boswell & Kinsinger, leasing for a term of years the building which is to contain several business rooms and a theatre.

At the present time the Lakeland Amusement Company is operating only one house, the Auditorium, but by December the Palace, which is near completion where the old Casino formerly stood, will open and make the second modern theatre in the city, representing an investment of $200,000, of which $125,000 went into the theatre building and equipment, to be one of the handsomest theatres in the state.

By January 1 the third building project will be completed, giving Lakeland her third theatre, which will be a duplicate of the theatre-arcade building recently erected in Plant City, Fla. There will be five business rooms, 19x33 feet, and the theatre entrance will be 33 feet long. It will seat 550.

Definite information that the new State Theatre, Gainesville, Ga., will open on October 20 has been received. Frank Plaginos is owner and Jack Lewis is manager. "The Sea Hawk" is the opening attraction. Gainesville has two picture houses, the other house, formerly owned by Mrs. Charles Cinciola, is now owned and operated by Freeman and Rogers.

Miss Violet Carselle is another one of Georgia's enterprising women exhibitors, conducting the only theatre in Commerce, Ga.

Bob Wilby, well known exhibitor operating theatres in Tuscaloosa, Selma and Birmingham, Ala., has secured the lease on the Alamo No. 1 Theatre on Peachtree street, Atlanta, formerly operated by Adolph Samuels and managed by Sol Samuels for a number of years. The change becomes effective January 1, 1925, and it is understood that the rental is to be $15,000 a year. It is also rumored that H. F. Kincey, who is now associated with Mr. Wilby in Selma, will be transferred to Atlanta as manager of the house.

The Coliseum, a beautiful new theatre which C. D. Cooley of Tampa will open in St. Petersburg, Fla., is expected to have its formal christening on November 1, giving St. Petersburg three theatres. It is located on Fourth street, one block off Central avenue. The Coliseum will seat 2,500 and have a policy that will bring to the theatre the biggest pictures and road show attractions. Mr. Cooley has gone to Cuba where he is interested in enlisting Cuban capital in a half million dollar picture theatre in Havana.

Arthur Lucas, of Atlanta, well known theatre and film man, owner of the Atlanta Educational exchange, suffered a fire loss in his residence in Atlanta last week.

The death in Cartersville, Ga., last week of Harry G. Cope came as a distinct shock to the film fraternity. Mr. Cope, one of the youngest and most enterprising exhibitors of the state, has for several years operated a picture theatre in Cartersville. He was athletic coach at the Howard University, Birmingham. Six members of the football squad acted as pallbearers.

Sig Samuels, owner of the Metropolitan, Atlanta, is back from an extended trip to Europe.

D. B. Dixon, formerly manager of the Strand Theatre, Winder, Ga., has concentrated his efforts in Lawrenceville, Ga., since he surrendered the management of the Windsor house to his aunt, Mrs. A. F. Carselle.

Cincinnati

Breaking house records seems to have become the favorite indoor sport with some exhibitors in this region. "The Ten Commandments," playing a four weeks' run at the Grand Opera House, prior to the opening of the regular legitimate season, kept 'em standing out at practically every performance. Manager Milford Unger announces that the picture hung up the attendance record. Over at Hamilton, John Schwalm, manager of the Rialto, reports that the attendance during the three days' showing of "The Hunchback of Notre Dame" eclipsed all previous records at his house.

The Family Theatre, Cincinnati, has inaugurated a new policy, changing from a split week to a full week house. The change also carries with it a slight advance in admission prices, the new scale being placed at 25 cents, as against the previous rate of 20 cents. General Manager I. Libson reports that higher class pictures will be presented under the new policy.

Youngstown, Ohio, is to have a new theatre and office building, according to reports. The sum involved is $1,500,000. The building will be erected on the public square by the Palace Realty Company. At Cleveland the Senate Theatre has been incorporated by E. L. Mueller, B. D. Gordon and others.

January 1 is the date set by Garland Jones for the opening of his new Liberty Theatre at Franklin, Ky. About the same time, the Dry Creek Amusement Company will open a new house at War, W. Va., under management of J. R. Powell.

John Schwalm of the Rialto Theatre, Hamilton, had the public guessing during the engagement of "The Hunchback" as to the identity of the sweet-voiced singer who rendered "Ava Maria." The secret finally leaked out, however, and it developed that the junior Melba was none other than Mrs. Schwalm, who has had considerable volcal training.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE
MATT MOORE - WALLACE BEERY
CHESTER CONKLIN and ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

LONE WOLF. (6 reels). Star, Jack Holt. A very good crook play which pleased audiences. Drew fair business. Scenes showing hero changing from one plane to another in mid-air brought a laugh, although it was supposed to be the big thrill of the picture. Tone fair. Sunday, questionable. Fair attendance. High and middle class, city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre, Helena, Montana.

SPITFIRE. (7 reels). Star, Betty Blythe. Nothing much to this. Just the same old love story. Tone good. Sunday, yes. Fair audience appeal. Working class, city of 14,000 Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

WHEN A GIRL LOVES. (5,867 feet). Star, Agnes Ayres. Here is a good program picture. It will please those who see it but the title hurts its drawing power. Tone good. Sunday, yes. Good audience appeal. High and middle class, city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

F. B. O.

LIGHTS OUT. (6,938 feet). Star cast. A different type of story which seemed to please and amuse. However, it will not stand very much boosting. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LOVE PIRATE. Star, Carmel Myers. This will not break any house records. The titles will draw a few flappers, but the majority out here decided it was too high-brow for them. Sunday, no. Not much audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Not as good as some of his others. Too many heroics. He is surely a coming star and is a good box office attraction. Tone okay. Sunday, yes. Large audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Very fine production, artistically. A decided failure at the box office. Just a few more costume pictures and we small town fellows will be out. Tone okay. Sunday, yes. Audience appeal very little here. Small town class, town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BOY OF MINE. (7 reels). Star, Ben Alexander. A one hundred per cent perfect picture. Very true to life. It holds the interest from start to finish. It is a pleasure to show such pictures. Tone okay. Sunday, yes. Large audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CHILDREN OF THE DUST. (6,228 feet). Star, Pauline Garon. All about Terwillinger, who is one of the best characters I have seen. Public opinion in this section seems largely to agree with me, since much hand-clapping and loud voices followed the showing of the picture. Tone fine. Good attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DULCY. (6,859 feet). Star, Constance Talmadge. A featureless feature that brought us the poorest two days of the fall season. Name is bad and star has no drawing power here. Story itself was of light comedy drama type and was fairly well done, but did not seem to please. Tone perfect. Sunday, yes. Poor audience appeal. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

DULCY. (6,859 feet). Star, Constance Talmadge. We played this one; old, but did a satisfactory business with it, considering our opposition. One of the best Talmadge pictures we have had and the people "ate it up." Play up the comedy and Constance Talmadge and you will get the business. Tone good. Sunday, yes. Farming and small town class, town of 3,500. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Our patrons went out after it was over wondering what it was all about. They stayed until it was over because they thought they might get the key to the mystery before it was all over. Splendid acting but a rotten story. Tone good. Sunday, yes. No audience appeal. Farming and small town class, town of 3,500. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

ETERNAL CITY. (7,800 feet). Star cast. Small towns, lay off this one. It has absolutely no appeal to the average small town American audience. There has been a lot of money spent on this one and they charge you enough for it, but it is simply not there for entertainment value. Tone will do. Sunday, no. Audience appeal, none for us. High class farmers, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre, Sinton, Texas.

ETERNAL CITY. (7,000 feet). Star, Lionel Barrymore. No doubt but this is a wonderful picture and one which cost a fortune to produce. Yet it is not a small town picture. The acting is very good but the action drags and consequently it does not hold the attention. Tone okay. Sunday, yes. Average audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. This picture, which I ran for a benefit performance, delighted a large audience. In my estimation, it is a fine picture and one which should please anywhere. Tone okay. Sunday, yes. Large audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOR SALE. (7,840 feet). Star, Adolphe Menjou. Story and acting very good. Kind of unusual picture. Attendance good. Tone okay. Sunday, yes. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star, J. Warren Kerrigan. A fine western production that attracted a large crowd of people who were satisfied that they saw their money's worth. Scenery is excellent as well as plot and development. Tone good. Good crowd. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. A very good light comedy, though will not please everyone. Constance Talmadge's acting is wonderful, which carries the picture more than the story. The print —well, I spent thirty minutes putting it on double reels; no inspection was necessary. Tone very good. Sunday, yes. Audience appeal, not so good as she used to be. Draw from mostly out-of-town and rural districts. Town of 900. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. It's old but if you haven't seen it, it's good. Kept them roaring throughout. Tone good. Sunday, yes. Audience appeal, ninety per cent. Farmers, fishermen, town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

LIGHT IN THE DARK. (7,000 feet). Star, Hope Hampton. Pleased about fifty per cent of a very small audience, who admitted that they were prompted to see picture through mention of Lon Chaney in cast. Tone fair.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
from the story by EARL DERR BIGGERS
Directed by THAYES HUTER
Screen dramatization by GERALD C DUFFY
Produced by EASTERN PRODUCTIONS INC.

Season 1924-1925—Thirty First-Run Pictures

Sunday, yes. Weak audience appeal. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOVE NEVER DIES. (6,751 feet). Star cast. Not much to it. Some thrills, but when that's said all's said, as the story is chopped and no ending anywhere to story. Tone, no. Sunday, no. Good audience appeal. Country and town class, town of 500. Admission 10-20. W. F. Denney, Electric Theatre (300 seats), Lowry City, Missouri.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. A fast-moving story that pretty well held the interest of the gang from start to finish. Some said it was better than "The Sunshine Trail." Tone good. Good attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

MEANEST MAN IN THE WORLD. (6,000 feet). Star, Bert Lytell. A good picture and is suited for the star. Pleased a good crowd on a Sunday night. Tone good. Sunday, yes. Good audience appeal. All classes. Admission 10-13. F. E. Wheeler, Strand Theatre (280 seats, Scotland, South Dakota.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. This is not quite the kind of picture for Jackie, but I had a good crowd the first night; the second it rained, so don't know what I would have done; but Jackie always draws for me. Small town and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. I booked this one for my own benefit and paid for it. A wonderful picture, but my type audience doesn't care for this class of production. Tone fine. Sunday, yes. Audience appeal, sixty per cent. Farmers, fishermen, town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. They better watch this little star or she will carry off the prize some day. Picture first class. They all fall for Colleen. Tone good. Sunday, yes. Audience appeal, one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PECK'S BAD BOY. (6,000 feet). Star, Jackie Coogan. A picture a little old but good and will please any audience as the title has a wonderful drawing power. Play it and see the kids come. Tone fair. Sunday, yes. Good audience appeal. Country and town class, town of 500. Admission 10-20. W. F. Denney, Electric Theatre (300 seats). Lowry City, Missouri.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Played to capacity business every night. Business good entire week. Tone satisfactory. Sunday, okay. Very good audience appeal. G. A. Kinemer, Arcade Theatre, Jacksonville, Florida.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. The most pleasing Colleen Moore picture I have ever shown. It has comedy, dramatic incidents, and teaches a fine lesson in an unobtrusive way. Everyone who sees it is a booster for it. The advertising accessories and title are both good. Tone okay. Sunday, yes. Extra good audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Best thing by far she ever did. Better than "Flaming Youth." Everyone liked it and it got more money than "Secrets" and was better liked. Cost us not half as much money. Colleen Moore possibly our biggest star. She is a real safe bet. Tone extra good. Sunday, yes. Good audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Between Ourselves

A get-together place where we can talk things over

Successful business is always built on good will.

Good will means trust and confidence, faith in the business man's word on the part of the customer.

But the picture producer is up against something no carpet or wall paper salesman has to buck: he can't let the eventual consumer "look before he buys" and he can't tell how YOUR audience is going to like his pictures.

His salesman acts in good faith when he says, "The Yellow Terror" is a picture you can't lose on: That's what he hears from the big city premiere.

You book "The Yellow Terror" and it does a flop. Box office looks sick. All your town crosses the street when it sees you coming.

And yet the same producer's "Golden Fear" may have made you money.

Your only safe guide-post is the tip these generous exhibitors send to this dependable tip department.

Your only way to thank them is to send tips on your own hook.

VAN.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Bood picture but did not come up to expectations. Did not draw. Tone good. Sunday, yes. Audience appeal, seventy-five per cent. Small town class, town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (259 seats), Mapleton, Iowa.

THOSE WHO DANCE. (7,500 feet). Star cast. A fine picture on the bootleggers and the hootch hounds. The title does suit the picture. Did not have a very good crowd. Will have it booked again. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. For the first time in this star's history he failed to please our patrons. It's a flop. Tone poor. Sunday, no. Audience appeal, not much. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. This is a wonderful picture; played for three days to a full house each night. John Bowers is liked here by all. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Will attract unusual comment and attendance and should please any audience. Tone could be improved upon. Sunday, no. Good audience appeal. College town class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Splendid. Can't go wrong on this one. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 3,775. Admission 10-20-25. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

WITHIN THE LAW. (8,074 feet). Star, Norma Talmadge. A very, very good picture. For me, the most entertaining picture with Norma Talmadge since "Smilin' Through." Why doesn't Miss Talmadge stick to this type of picture, rather than the costume plays? The supporting cast is exceptionally well chosen. Received many nice comments on this picture. Used slide, window cards, boards and mailing list to draw extra good crowd at increased admission. Suitable for Sunday. Print was poor. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

WOMAN ON THE JURY. (7,331 feet). Star cast. A very good picture with an all-star cast. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Fox

BLIZZARD. (5,890 feet). Star cast. A foreign-made picture with some good scenic effects. Not a good cold weather picture. Pleased fairly well. Tone okay. Sunday, yes. Average audience appeal. All classes, city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

CUPID'S FIREMAN. (5,000 feet). Star, Buck Jones. Though I just received a letter from Fox bawling me out for reporting unfavorably on their new spectacle, "Dante's Inferno," and it doesn't make me feel friendly, I have to report favorably on this picture. It is one of the best Buck Jones has made, I think, in spite of the fact that he doesn't play western in this. Good story and plenty of thrills. General class, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

CUPID'S FIREMAN. (5,000 feet). Star, Buck Jones. Others have done this style picture so much better that it does not measure up to expectations. Ordinary program stuff. Tone okay. Sunday, no. Audience appeal, sixty-five per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

EXILES. (5 reels). Star, John Gilbert. My patrons seemed to like this one. Business fair. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Very good picture and pleased all

For Release in November—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Narrow Escape for Our "Dependable Davis"

Way back in February of 1922 reports began to come in from L. O. Davis, and they have been coming with pleasant helpfulness since.

Naturally, we wondered what was up when none came in of late.

Here's the explanation, from friend Davis himself.

And we're all glad he got home safely.

"Having been in Europe all Summer I have not sent in any reports, but am now back on the job and will be shooting in lots of tips this season to try to help you make the World Reports the best in the business.

"Am enclosing a few made out on a blank sheet, as I have no regular report blanks—would appreciate you sending me some.

"On my return from Europe I thought I would never send another report, as I happened to be on the White Star liner 'Arabic,' which, as you know, was damaged considerably in a storm off Nantucket." L. O. Davis, Virginia Amusement Co., Hazard, Kentucky.

who saw it, including myself. Had excellent supporting cast. Tone good. Sunday, yes. Very good audience appeal. Residential class, town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HELL'S HOLE. (6 reels). Star, Buck Jones. A fine picture spoiled by a dream ending. Good action picture from start to finish, with wonderful work by Jones and Lefty Flynn. Patrons were certainly disappointed when the picture story faded into a dream and the two leading characters were left where the story started. Tone fair. Sunday, no. Audience appeal fair. General class, town of 1,000. Admission 10-25, 10-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HELL'S HOLE. (6 reels). Star, Charles Jones. Good picture, above program schedule, but paid too much for it. Worth seeing. Wonderful thrills and plenty of good, rapid-fire action. Tone good. Sunday, yes. Fair audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. A fair Mix picture. Audience seemed to like it. Attendance good. Good acting. Tone okay. Sunday, yes. Good attendance. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Tom will lose his popularity if he gets into many more like this. That is, in small towns where straight westerns are enjoyed. Picture is all right but Tom is not built to be a mammy's boy. Tone good. Sunday, yes. Fair audience appeal. Residential class, town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. A very good picture but not the kind that the fans want to see Mix in. This one had a world of comedy in it and it was so balanced with the more serious side of the picture that all went well. However, Bill Fox should not put a good western star in a picture like this one. Tone good. Sunday, yes; some might object to banquet. Strong audience appeal. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Good old Tom Mix. He has to make up a lot of losses for other stars and companies. The picture pleased exceptionally well and drew a big Friday and Saturday crowd. Zane Grey story adds to popularity. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

PAINTED LADY. (6,938 feet). Star, Dorothy Mackaill. Don't like the title, but must say that we consider it a good program attraction. Tone okay. Attendance very poor. Fair audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

ROMANCE RANCH. (4,471 feet). Star, John Gilbert. An average program picture, with nothing to shout about. Tone all right. Sunday, yes. Fair audience appeal. Residential class, town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SHADOW OF THE EAST. (5,874 feet). Star cast. An Oriental romantic drama with the inevitable triangle of an Englishman, an English girl and an Indian maid. A good story, characteristic of the East, well told and a cast that is exceptionally good. Mildred Harris and Frank Mayo have splendid roles. Will please both sexes. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Different, but everybody liked it. Had a good crowd on a Saturday night. Tone good. Sunday, no. Audience appeal, one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

TEMPLE OF VENUS. (8,000 feet). Star cast. Very fine picture. Something different. Colored photography good. Story not so good but will please majority. Tone good. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

THIS FREEDOM. Star cast. A good picture, but its preaching against the modern woman kills its appeal. Well staged and acted. Won't stand boosting. Tone good. Sunday, yes. Audience appeal, eighty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. My patrons enjoyed this picture immensely and were very generous with compliments. The Mix pictures that contain a sprinkling of comedy are much more popular in this town than the more serious ones. Of this year's product from this star, "Soft Boiled," "Ladies to Board" and this one gave the most universal satisfaction. Of course, all Mix pictures are good. Tone good. Sunday, yes. Excellent audience appeal. Small town and rural class, town of 2,245. Admission 10-20. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

VAGABOND TRAIL. (4,302 feet). Star, Charles Jones. Entirely too many fade-outs, taking up too much film. Action too scarce. Tone fair. Sunday, no. Audience appeal, seventy-five per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (400 seats), Birmingham, Alabama.

VAGABOND TRAIL. (4,302 feet). Star, Charles Jones. A fairly good western that gets away from the time-worn western plots. Tone fair. Sunday, no. Fair audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. A very good program attraction. If your patrons like Dana, this one will satisfy most of them. Tone okay. Sunday, yes. Good audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

ARAB. (6,710 feet). Star, Ramon Novarro. Two days to very poor business. Personally we think this a fine production, but did not make expenses for us. Tone okay. Sunday, yes. Poor audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A real nice picture, with Jackie doing his stuff as he alone can. Popularity, however, brings the crowds more than the real value of the picture. Tone good. Big attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DAY OF FAITH. (6,577 feet). Star, Roy Griffith. Story bum. Not fit for a program picture. Half people walked out. Don't expect much and you won't be disappointed. Tone okay. Hardly suitable for Sunday. Rotten attendance. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FASHION ROW. (7,300 feet). Star, Mae Murray. Dud. That in one word is the feeling expressed by a majority of the audience who saw this picture. Long drawn out, with a bit of good action in the last reel. Tone not so good for small town. Attendance rotten for second show. People going out told people coming in what it was. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. A very good special attraction. Pleased about ninety per cent. Aver-

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

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age attendance. Tone okay. Sunday, questionable. Good audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Very ordinary. Much overworked theme. Not as good as the comedy dramas she usually plays in. Tone okay. Sunday, yes. Audience appeal, eighty per cent. Small town class, town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (259 seats), Mapleton, Iowa.

NELLIE, THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star, Claire Windsor. Not a half bad show, although the novelty ending really saves it for a first class house. Tone fair. Sunday, possibly. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PLEASURE MAD. (7,547 feet). Star cast. Good picture but rental too high for this small town. No profit left for us after paying rental. No more of this for us. Tone good. Sunday, yes. Good audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RENO. (7 reels). Star cast. A good cast in a picture that my audience didn't like. Poor entertainment. Tone, none. Sunday, no. Fair attendance. Family and student class town of 4,00. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SECOND YOUTH. (6,169 feet). Star, Alfred Lunt. Exhibitors lay off. If you contraced for this pay for it but do not run it or you will have a good night wasted. Tone, poor. Sunday, no. Audience appeal, twenty per cent. Best class town of 2,200. Admission thirty five cents. Harry A. Kridel, Atlantic Theatre (700 seats), Atlantic Highlands, New Jersey.

SOULS FOR SALE. (7,864 feet). Star cast. A good picture although it only pleased about fifty per cent. Personally, I think it fine. The story is exceptionally good and the picture is educational. Tone, good. Farming community town of 800. Admission 15-25. A B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Just film that is all. Fair tone. Sunday, yes. Fair attendance. All classes city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

TESS OF THE D'UBERVILLES. (10 reels). Star, Blanche Sweet. Too long. Unhappy ending, and the fact that everyone is in trouble at all times, makes a picture that cannot hope to please many. Tone, questionable. Sunday, no. No audience appeal. All classes town of 2,000. Admission 15-25. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

THREE WEEKS. (7,500 feet). Star, Aileen Pringle. This has wonderful photography, good acting but a little too suggestive but the majority liked it. Doubtful tone. Sunday, no. Audience appeal, just fair. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PRISCILLA DEAN

As she appears in "A Cafe in Cairo," released by Producers Distributing Corporation.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. A real show. One of the Goldwyn's good ones. Forrest Stanley really the star. Although eight reels, this one holds them. Tone, okay. Sunday, yes. Good attendance. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. Can't go wrong if booked as a program picture. Not a real Colleen Moore picture as fans have learned to like this star. Tone, good. Sunday, yes. Fair audience appeal. Conservative city population city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

UNDER THE RED ROBE. (12,000 feet). Star cast. Bought it cheap enough but it seemed to lack punch and was too long. Tone, okay. Sunday, yes. Audience appeal, sixty per cent. Agricultural class town of 1,600. Admission 10-25, 10-35. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

UNINVITED GUEST. (6,145 feet). Star cast. Same old society stuff. My but I sure get tired of these slow society stuff pictures put out by this company. Tone, fair. Sunday, yes. Poor attendance. All classes city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

WILD ORANGES. (7 reels). Star, Frank Mayo. Excellent melodrama. A very good picture for Saturday in small towns whose patrons like action and some realism also. Tone, okay. Audience appeal, seventy-five per cent. All classes town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. Why put a good gentleman star in a western or far north picture. Get Mix, Gibson, or Hoxie. Picture not worth the price they ask for it. Tone, good. Sunday, no. Audience appeal, forty per cent. Best class town of 2,200. Admission thirty-five cents. Harry A. Kridel, Atlantic Theatre (700 seats), Atlantic Highlands, New Jersey.

ALASKAN. Star, Thomas Meighan. A first class picture. Gold, and golden, glowing romance, living again those hammer and tong fighting days of Alaska. Every scene was taken on this spot. It's a red hot story of the frozen north and it is just like finding a gold mine of entertainment. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. A one hundred per cent. picture. Pleased all. Had more comments on this than any picture we have shown for some time, good attendance. Tone, good. Farming community town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

BIG BROTHER. (7,080 feet). Star, Ton Moore. Did not have much drawing power for us. The show in itself was good. The kid in it was great. It is rather rough in spots and is rather strong for children at times. Tone, fair. Not suitable for Sunday. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BIG BROTHER. (7,080 feet). Star cast. This picture was liked very much and held up especially well the second night. The acting of the "kid" was highly complimented, many saying they liked him better than any juvenile star they have seen yet. Tom Moore is an asset to any picture shown here. Tone, fine. Sunday, yes. Excellent audience appeal. Small town and rural class town of 2,245. Admission 10-20. W. J. Powell, Lonet Theatre (229 seats), Wellington, Ohio.

BIG BROTHER. (7,080 feet). Star, Tom Moore. Very fine picture. One of the best Paramount ever made. Pleased one hundred per cent. Tone, good. Sunday, yes. Good audience appeal. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. People might call it a good picture but it sure did not go in our theatre. Too much Roman stuff. Audience appeal, good. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Well acted and elaborate picture. If your audience likes pretty settings and costumes it will go great. Fair tone. Hardly suitable for Sunday. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20-10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

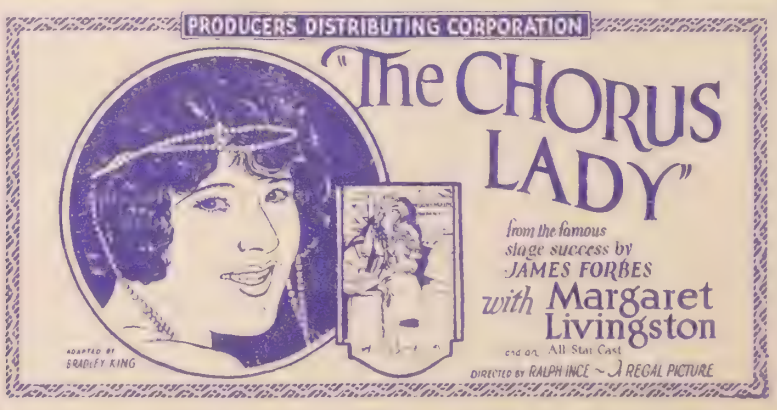
BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. This is a very good picture with this popular star. Book it, it's good. Tone, good. Sunday, yes. Very good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. A very good picture. Played during the county fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. A nice comedy drama pleased a good Sunday audience. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. An extremely pleasing comedy and well worth playing. Moral tone could be improved upon easily and without

For Release in November—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE ~ A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

hurting the picture. I seem to be getting quite a few of this calibre of late. Sunday, no. Good audience appeal. College town class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

CHILDREN OF JAZZ. (6,080 feet). Star, Eileen Percy. This one had a different twist in it that they never expected. It is a show that does not seem to get anywhere at all. It is only program show. Tone, fair. Not suitable for Sunday. Fair audience appeal. Better class town of 4,500. Admissiion 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CODE OF THE SEA. (6,038 feet). Star cast. Fair picture that pleased majority. Paramount pictures too high so did not make any money. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

COVERED WAGON. Star cast. During my seven years as an exhibitor I do not recall running a single picture that had the audience appeal that this has. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Agricultural class town of 1,600. Admission 10-25, 10-35. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

COVERED WAGON. Star, J. Warren Kerrigan. A very fine production which any exhibitor should make money on if bought right. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 3,775. Admission 10-20-25. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

COVERED WAGON. Star cast. Went over good for three days. This will make money if you can buy it right. Price paid by us too high. Tone, okay. Sunday, yes. Great audience appeal. All classes town of 2,000. Admission 15-25. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

DON'T CALL IT LOVE. (6,457 feet). Star cast. The picture is eight reels, should not be more than six. Action slow, rental high with a good many walkouts before it was over. Not a special by any means, or justice to the stars. Tone, okay. Sunday, yes. Fair audience appeal. College class town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

EBB TIDE. Star cast. A nice litte program picture that will please your audience. The price is right. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Is a very good program, interesting and entertaining, although would have been more appreciated if cut to six reels. William Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

ENEMY SEX. (7,883 feet). Star, Betty Compson. Very good feature. Splendid cast and fine acting. Good, photography, direction and everything. Tone, good. Sunday, yes. Audience appeal, fine. Farmers, merchants, town of 1,750. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EXCITERS. (5,939 feet). Star, Bebe Daniels. Just what the name implies. A picture that moves all the time and one that pleases, but we couldn't get them in. Tone, fair. Doubtful for Sunday. General audience appeal. Rural class town of 300. Admission 10-30, 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

EXCITERS. (5,939 feet). Star, Bebe Daniels. This is a cracker jack. We had comments on this several weeks after it had gone. Tone, okay. Sunday, yes. Country town class town of 3,300. Admission 15-30. Opera House Theatre (600 seats), Greenville, Alabama.

FAIR WEEK. (5 reels). Star, Walter Hiers. Good comedy. Will satisfy majority. Tone, good. Sunday, yes. Good attendance. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FAIR WEEK. (5 reels). Star, Walter Hiers. Nothing to it, no good. Tone, okay. Sunday yes. Poor attendance. All classes town of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

Benson & Landman, Al. Hamilton, D. J. Adams, C. W. Cupp—you know them and you know their tips—they send 'em for your benefit, and with no selfish motives.

Grab yourself a piece of paper and a pencil and write down the tips on this week's program.

MORE TIPS MEAN BETTER BOOKINGS.

FAIR WEEK. (5 reels). Star, Walter Hiers. A picture which greatly surprised me. I had read quite a few adverse reports on this one but I considered it to be a fairly interesting story but one that will not stand much boosting. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FEET OF CLAY. (9,746 feet). Star cast. A super human production which can only be done by DeMille. Wonderful scenery, excellent photography. Should make money for very exhibitor. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Best class town of 2,200. Admission thirty-five cents. Harry A. Kridel, Atlantic Theatre (700 seats), Atlantic Highlands, New Jersey.

FEMALE. Star, Betty Compson. More deadly than the male is Betty Compson in the "Female." From "Dalla, The Lion Cub," alluring story of mysterious Africa, by Cynthia Stockley, author of "Ponjola." Betty Compson is Dalla untamed jungle girl, society love, lioness and always the primitive woman. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. Fine. Good story of the old South. Cast perfect. Pleased all who saw ti. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FIGHTING COWARD. (6,501 feet). Star cast. A mighty fine picture that will be appreciated by the better classes. Tone, good. Sunday, yes. Audience appeal ninety per cent. Agricultural class town of 1,600. Admission 10-25, 10-35. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. Ernest Torrence is a wonderful actor. Played this one day of the fair also. Had good attendance. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

FIGHTING COWARD. (6,501 feet). Star cast. An excellent picture that gave universal satisfaction to all who came, but one that did not do an average business at the box office. Tone, okay. Sunday, yes. Excellent audience appeal. Small town and rural class town of 2,245. Admission 10-20. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. A great audience picture. It sure got the kids. It drew us one of the biggest Saturday nights for months. One of the best Paramount shows that we have had in sometime. Tone good. Great audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FLAMING BARRIERS. (5,821 feet). Star cast. Fair picture but fire scene improbable. Nothing extra. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

GLIMPSES OF THE MOON. (6,502 feet). Star cast. If you are playing to society only this may please on account of beautiful gowns. Not the type for small towns. Okay for Broadway. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A wonderful picture. Get it by all means. Very clever detective story with Theodore Roberts. Tone, good. Sunday, yes. Fine audience appeal. Tourists town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

GRUMPY. (5,621 feet). Star cast. Gentlemen this is a fine production. If you have not played this one you have not treated your patrons right. Very, very good. Tone, good. Sunday, yes. Excellent audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

HEART RAIDER. Star, Agnes Ayres. Very good program picture bought reasonable. Tone, yes. Sunday, yes. Good audience appeal. Tourists town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

HOLLYWOOD. (8,100 feet). Star cast. Very entertaining picture. The best of all the Hollywood pictures. Tone, good. Sunday yes. Good audience appeal. Tourists town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

HOMEWARD BOUND. (7,000 feet). Thomas Meighan. Another good Meighan picture although not up to standard for this very popular star. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. As good a feature as we have ever had the pleasure of seeing Miss Swanson in. Pleased one hundred per cent. Only objection too much rental. Advertised this feature big as it will please all. Tone, good. Sunday, yes. Fair attendance. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

IF YOU BELIEVE IT, IT'S SO. (5 reels).

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Presented by Hunt Stromberg and Charles R. Rogers
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925—Thirty First-Run Pictures

Star, Thomas Meighan. Didn't please me and comments were divided fifty-fifty on the audience. Tone, okay. Audience appeal, fifty-fifty. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

LILY OF THE DUST. Star, Pola Negri. When you see this picture, you will have seen the soul of a woman laid bare upon the screen. The soul of Pola Negri, "Peerless Princess" of emotions. The picture is just a little bit of the European idea of morality, but still will not offend anyone seeing it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MAKING A MAN. (6 reels). Star, Jack Holt. Excellent program picture. Audience well pleased. Tone, okay. Sunday, yes. Excellent audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A very good comedy drama. Swanson draws well, but rentals being too high, we cannot make any money. Tone, okay. Sunday, yes. Good audience appeal. All classes town of 2,000. Admission 15-25. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Patrons well pleased. Gloria's comedy parts went over big. Tone, good. City of 10,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. One of the finest productions from any angle I have ever had the pleasure to show. Don't pass it up. Play it big. It will have the whole town talking. Tone, good. Splendid audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

MANSLAUGHTER. (9,061 feet). Star cast. Plenty of pep and action in this and did a great business. Go after it, it will show up at the box office. Tone, okay. Excellent audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. A very good production from start to finish. All Meighan's go one hundred per cent. in our theatre. Sunday, yes. Good audience appeal. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MAN WHO FIGHTS ALONE. Star cast. Very ordinary. Tone, not good. City of 10,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. A good picture and one that will get the business. Pleased at advance admission. Tone, all right. Sunday, yes. Good audience appeal. College town class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

MONSIEUR BEAUCAIRE. (9,932 feet).

"Nana, I won't have my head washed!" Philippe de Lacy as Michael and George Ali as Nana, the dog, in "Peter Pan," a Herbert Brenon's Paramount picture.

Star, Rudolph Valentino. Good business for three days. Good tone. City of 10,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. About the best Swanson we have played so far. The print was in good condition and we played to good crowds. Tone, okay. Sunday, yes. Country town class town of 3,300. Admission 15-30. Opera House Theatre (600 seats), Greenville, Alabama.

NEXT CORNER. (7,081 feet). Star, Conway Tearle. This certainly was a piece of junk. Beware of this one. Don't run if they pay you for it. Not suitable for Sunday. No audience appeal. Mixed class town of 3,775. Admission 10-20-25. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

NEXT CORNER. (6,081 feet). Star cast. Using Conway Tearle without a good leading lady is wasting a lot of good talent and film. Audience appeal, sixty-five per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (400 seats), Birmingham, Alabama.

NOBODY'S MONEY. (5,587 feet). Star, Jack Holt. Did Paramount business on this one and pleased everyone. Advise booking. Tone, okay. Excellent audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. A truly wonderful picture from an audience appeal standpoint. Pleased nearly one hundred per cent. of my patrons. Play it. Will make you both friends and money. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. Our first Swanson picture, and believe it pleased immensely. Have heard several favorable comments, especially upon the story value of the picture and the lesson it endeavors to convey. Tone, good. Sunday, yes. General audience appeal. Rural class town of 300. Admission 10-30, 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SALOMY JANE. (6,270 feet). Star cast. Another good Paramount offering. Price is right. You can buy good stuff from Paramount without mortgaging your house. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck. A corking Alaskan picture with wonderful work by the dog star. A typical London story and the film version follows the book pretty well. Will hold attention throughout. Tone, good. Good attendance. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. As usual, very good. Patrons enjoyed it immensely. Had good crowds but spent too much advertising it so did not come out with much profit. Pathe did not help the exhibitor with the exploitation any, not even supplying a trailer unless I'd pay for it. Tone, all right. Sunday, yes. Very good audience appeal. Residential class town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

ISLE OF ZORDA. Star cast. An old one that did nothing remarkable one way or the other. Hardly worth bothering with. Tone, not much. Sunday, yes. Poor audience appeal. All classes city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

JAMESTOWN. (3 reels). This is nothing but history and it sure is the "bunk." It is one of the "Chronicles of America" series. Some are in four reels and some in three so if you have a short feature you can work these in all right with a comedy or news. Tone, good, Sunday, oh my yes. Fair audience appeal. Family and student class town of 7,500. Admission 10-20. George W. Pettengill, Jr., Mirror Lake Theatre (800-1000 seats), St. Petersburg, Florida.

PETER STUYVESANT. (3 reels). Another of the "Chronicles" series. I have only run two and this is better than the first one and there is still chance for improvement so far as interest is concerned. If you book this be sure and fill in with some good short subjects. Tone, good. Suitable for any day. Fair audience appeal. Family and student class town of 7,500. Admission 10-20. George W. Pettengill, Jr., Mirror Lake Theatre (800-1000 seats), St. Petersburg, Florida.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. This is a good one. Pleased all who saw it. It has thrills and plenty of them. Laughs every second. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Almost everyone has shown this and the review is printed about five times a week, however, let me add one more voice to the all around commendation of a real good thriller and comedy. Good tone. Big attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Producers' Dist. Corp.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. This is an above the average Western but I lost money on it. As a Western doesn't seem to draw the crowd in my house tthat a society drama and society star will bring in. Tone, good. Sunday, yes. Audi-

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Season 1924-1925—Thirty First-Run Pictures

ence appeal, western. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

United Artists

LOVING LIES. (6,526 feet). Star, Monte Blue. Pleased those who came but did not draw. A very good picture of program quality. Tone, good. Sunday, yes. Good audience appeal. All classes city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

MARK OF ZORRO. (7 reels). Star, Douglas Fairbanks. This might be old to some towns but it proved very satisfactory for us. We had a print in perfect condition. Tone, okay. Sunday, yes. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WAY DOWN EAST. (11 reels). Star, Lillian Gish. This one is old but it got the business for us pleased one hundred per cent. We put it on with a special orchestra and it certainly was worth while from the compliments we received from the crowd. Tone, fine. Sunday, yes. Should please any audience. Farmers and miners town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Universal

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. Jack Hoxie as usual pleases in this picture. Lots of hard riding and action. Print good. Tone, okay. Sunday, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BIG TIMBER. (4,650 feet). Star, William Desmond. A fair little program picture of the outdoor type. Got by on one day change. Tone fair. Fair attendance. High and middle class city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre, Helena, Montana.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Not so bad. Patrons' general opinion is that Hoot should stay in straight westerns. Tone, all right. Sunday, yes. Fair audience appeal. Residential class town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

DANCING CHEAT. (5 reels). Star, Herbert Rawlinson. Only fair. Nothing to rave over. I ran it as part of a double feature program and got away with it. As a single attraction it needs considerable aid in line of shorts. Tone, okay. Sunday, yes. Small audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DRIVEN. Star cast. A fair picture with a bad print and that is bad enough. Have not had a bad print on a Jewel yet. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

EXCITEMENT. (4,912 feet). Star, Laura La Plante. A very good program picture. A little different from the ordinary run of pictures. Print, fine. Fair shape. Tone, good. Sunday, yes. Good audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. A dandy picture. A real comedy that will please one hundred per cent. Be sure and play this one and don't be afraid to boost it as it will go over big anywhere. Tone, fair. Sunday, no. Fair audience appeal. Country and town class town of 500. Admission 10-20. W. F. Denney, Electric Theatre (300 seats), Lowry City, Missouri.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A very poor audience picture. Run it before you show it. Tone, poor. Sunday, no. No audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Did fairly well on our first night but fell off after that. This is a strong K. K. K. town and they gave it a knock on account of it being of a Catholic nature. Tone, okay. Sunday, yes. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

P. A. Preddy, C. Anglemire, Fred Widenor, G. M. Bertling—they all send dependable tips and send them regularly, to keep you wised up on the safe bets and the bad babies.

Imitation is the sincerest form of flattery.

Here's a chance to flatter the boys. Imitate them.

SEND DEPENDABLE TIPS NOW!

LADY OF QUALITY. (8,640 feet). Star, Milton Sills. Story good for five reel picture. Too dry. Our patrons want action. Tone, okay. Sunday, yes. Bad attendance. General class town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. An absolute puzzle. Can't put her over on a bet although she is a splendid little actress and looks like a safe bet, but people do not care for her here. Tone, good. Sunday, yes. Audience appeal, not much. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RECKLESS AGE. Star, Reginald Denny. Patrons came out with nothing but praise for Denny and wanted to know when we could get another one. Tone, okay. Sunday. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Can't see much in this picture although it was a good sea story. Priscilla Dean does not get any money here. Tone, fair. Sunday, no. Poor audience appeal. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. This is a good one and price is right. Don't fail to buy it. Had fair business. Tone, good. Sunday, yes. Audience appeal, ninety per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. A far western. Nothing to brag on. Print in fair shape but not in fine shape, by all means. Tone, none. Sunday, yes. Fair audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

WHERE IS THIS WEST. (4,532 feet). Star, Jack Hoxie. Rather silly but I guess they liked it as I had a better than usual second night crowd and that is what we want, I think. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Previewed this picture. It is a big elaborate costume picture and in my opinion was too slow and there was too much repetition. While it may go big with large orchestra in cities, at advanced prices, do not see how it can get big play in smaller cities and towns. It does not compare with First National's "Sea Hawk." High and middle class city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre, Helena, Montana.

FRONT PAGE STORY. (6,000 feet). Star cast. A very good comedy drama, but oh boy! what a rotten print we got on it. I never saw any worse. It sure was ready for the junk can long ago. I had to work on it four hours in order to get it fit to run through our projectors. If that is the best Vitagraph can do I wish they would keep them in their exchange and not send them here. This is a small town but the patrons are used to good service and that's what they're paying for so come on Vitagraph I want a square deal in prints and don't forget it, I'll have it or bust. Tone, good. Sunday, yes. Fair audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

LET NOT MAN PUT ASSUNDER. (8 reels). Star, Pauline Frederick. Star not popular here. Photoplay exceptionally good, although it did not please our people. The acting of all major players superb. Tone, excellent. Sunday, yes. Audience appeal, sixty per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MY MAN. (6,800 feet). Star, Dustin Farnum. A love story that is fair but nothing extra. Will do for a small house. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

ON BANKS OF THE WABASH. Star cast. Here is a real picture with a flood in it that is real. Will do for anybody. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Put this on in place of "Dulcy" which had flopped and it trippled the business. Is a good action story, a little ovedrawn as to the rural types but gets over. Tone, good. Sunday, yes. Fair audience appeal. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

PIONEER TRAILS. (6,920 feet). Star, Alice Calhoun. A very fine picture, some said it was just as good as the "Covered Wagon" and it can be bought right. Print was in fair condition. Book it and clean up. Tone, good. Sunday, yes. Fine audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

SMASHING BARRIERS. (6 reels). Star cast. Unadulterated action. It is wild and improbable. Will appeal to only those who like action in preference to logic. Tone, none. Sunday, no. Audience appeal, lower class only. High class farmers town of 2,000. Admission 10-33. P. A. Preddy, Elaine Theatre, Sinton, Texas.

Warner Bros.

BEING RESPECTABLE. (7,500 feet). Star Irene Rich. A very good picture which failed to bring them in. All those who saw it were pleased. Tone, good. Sunday, good. Poor attendance. High and middle class city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre, Helena, Montana.

BROADWAY AFTER DARK. (6,300 feet). Star cast. A very good picture and one which pleased everybody. A splendid cast, fine direction, and good story make this one one you can't go wrong on if you buy right. Tone, fair. Good attendance. High and middle class city of 12,000. Admission 10-30. C. D. Hartwig, Antlers Theatre, Helena, Montana.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolphe Menjou. A fair picture of life on Broadway after dark. Spicy in places. Good attendance. On the whole a good program picture. Tone, not so good. Sunday, no. General class town of 3,000. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre, (800 seats), Rochester, Indiana.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolphe Menjou. This picture did a splendid business for me, holding up well for the entire week. Tone, okay. Sunday, yes. Splendid audience appeal. G. A. Kinemer, Arcade Theatre, Jacksonville, Florida.

CONDUCTOR 1492. Star, Johnny Hines. Picture a scream. Run it. Johnny can sure act. Cast good. Tone, okay. Sunday, yes. Fair attendance. General class town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DADDIES. (6,800 feet). Star cast. A very good picture that will certainly delight any audience. Drew only fair at box office. Tone, very good. Sunday, yes. Good audience appeal. High and middle class city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

DADDIES. (6,800 feet). Star cast. One fine audience picture. Nothing but praise for this one. Tone, splendid. Very suitable for Sunday. Great audience appeal. Residential class town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. Here's a good Wesley Barry picture. It pleased those who saw it, but "Kid" pictures do not draw anymore. Tone , good. Sunday, yes. Good audience appeal. High and middle class city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

Laurette Taylor and Warner Oland in a scene from the Metro-Goldwyn production, "One Night in Rome."

Comedies

AGGRAVATING PAPA. (Educational). Star, Jimmie Adams. A clever two reeler that brought the delighted shrieks from the kids. Christie comedies are popular here. Tone, okay. Sunday, yes. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

ANDY'S HAT IS IN THE RING. (Universal-Gumps). This satire on election is timely and a mighty good comedy tie-up with newspaper running Gumps or play up election angle with Andy on fourth party ticket etc. Tone, okay. Sunday, okay. Any audience appeal. Family class city of 100,000. Admission 25-35,50. Jack H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

ASLEEP AT THE SWITCH. (Pathe). Star, Ben Turpin. Here's a comedy that will have them roaring most of the time. Dogs do wonderful work in this one. One of the best comedies I have played for a long time. Don't pass it up. Tone, good. Good attendance. General class town of 2,200 Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

BACK STAGE. (Pathe). "Our Gang." Another knockout comedy with the "Gang." Whenever you have a feature booked you are afraid of put on an "Our Gang" and it will pull you through. Tone, none. Sunday, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BUCCANEERS. (Pathe). "Our Gang. These are the best kid comedies I have ever seen. They please the old as well as the young. This one is one of the best of the series. Tone, fine. Sunday, sure. Fine audience appeal. Family and student class, town of 7,500. Admission 10-20. George W. Pettengill Jr., Mirror Lake Theatre (800-1000 seats), St. Petersburg, Florida.

COBBLER. (Pathe). "Our Gang." "Our Gang" goes on a trip with a flivver and what Farina does in the watermellon patch brings them convulsions. There are many real laughs in this comedy as in most of this series. Henry W. Hauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DON'T PARK THERE. (Pathe). Star, Will Rogers. Very good. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

EAST OF THE WATER PLUG. (Pathe). Very good pleased them all. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

EAT AND RUN. (Century). Like all Century comedies the photography in this one is equal to high class features. Some new and novel stunts. Above average. Tone, okay. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

EDUCATOR. (Educational). Star, Lloyd Hamilton. Pretty good comedy with a number of laughs. Lots of slapstick. What the average patron wants. Why? Because the action in a slapstick comedy is fast and furious and is "different" from the action in the feature photoplay on the program. Tone, okay. Sunday, no. Good audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ETIQUETTE. (Fox). Just two thousand feet of celluloid. Nothing else. Tone, fair. No audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIRST ONE HUNDRED YEARS. (Pathe). Star, Harry Langdon. A good comedy. Langdon is funny. Not foolish. Watch for his leading lady in this. Miss May to be starred in features sure. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HEAVY SEAS. (Pathe). Spat Family. Another "Spat Family" comedy that went over fine. Plenty of funny situations. The Spat family are surely getting to be one of the leaders in the comedy field. Try a Spat and see! Tone, good. Attendance, good. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

HOT WATER. (Educational). Star, Neal Burns. Comedy with an old, overworked plot. Neal Burns did fine, though. Tone, okay. Sunday, yes. Weak audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HUSTLING HANK. (Pathe). Star, Will Rogers. Somewhat better than the usual run of Rogers comedies. This one sure got the laughs out of everyone who saw it. Tone, the best. Suitable for Sunday and grouches. Fine audience appeal. Family and student class town of 7,500. Admission 10-20. George W. Pettengill, Jr., Mirror Lake Theatre (800-1000 seats), St. Petersburg, Florida.

MONKS A LA MODE. (Fox). A good monkey comedy. Tone, good. Sunday, yes. Good audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROMEO AND JULIET. (Pathe). Star, Ben Turpin. Ben is no favorite here but this made them laugh. It's the best of his I've seen yet. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SECOND CHILDHOOD. (Educational). Star, Bobby Vernon. As usual, Bobby Vernon

For Release in January—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"On the Shelf"

A FRANK E. WOODS special production

Produced by Peninsula Studios Inc. Directed by JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

pulled off a good clean laughable comedy with a world of action. This comedy ought to please anywhere. Tone, good. Sunday, yes. Good audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SOUTH OF THE NORTH POLE. (Pathe). The Spats. Struck me as being a good comedy but lots of walk-outs. The reels did seem awfully long. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WALL STREET BLUES. (Pathe). The usual Sennett formula with the chase better made than usual. Last reel advertisement for cough drops. Worth booking. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHY ELEPHANTS LEAVE HOME. (Pathe). Two reels too long. I just used the second reel showing the hunt and it went over. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Serials

ADVENTURES OF TARZAN. (Midwest). Star, Elmo Lincoln. This is as good a two reel serial as money can buy for small towns. I am running to full capacity every night. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

INTO THE NET. (Pathe). Star, Edna Murphy. Dandy serial. Book it. Tone, good. Sunday, yes. General audience appeal. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

LEATHERSTOCKING. (Pathe). Star, Edna Murphy. Have just run the first episode so can't tell much about it as I have yet to see a serial that didn't start out nice. However, it seems to have more Indians than history so I guess it will please the kids okay. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

Short Subjects

DEMPSEY SERIES. (Universal). Star, Jack Dempsey. I don't think they're nearly as good as the Denny "Leather Pushers." Public here tired of fight films and keeps them away. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FIGHT AND WIN SERIES. (Universal). Star, Jack Dempsey. "Winning His Way" the first of this series and the only one I have run so far, went over nicely and I think that I will do some business with Mr. Dempsey. Let's hope so, anyway. They cost enough. Tone, okay. Sunday, yes. Large audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GRANTLAND RICE SPORTLIGHTS. (Pathe). The subject matter of these shorts are fine, always something new and interesting. However, I advise anyone to run them with a comedy rather than with a news as it makes a better balanced program. The prints that I get of these are poor. Tone, good. Sunday, I'll say so. Good audience appeal. Family and student class, town of 7,500. Admission 10-20. George W. Pettengill, Jr., Mirror Lake Theatre (800-1000 seats), St. Petersburg, Florida.

Six—seven—eight—nine pages!

The dependable tip department is growing fat again.

Do your part to inform exhibitors about picture performance in your house.

Help to make Straight From the Shoulder the biggest, best, most dependable tip department there is.

SEND TIPS NOW!

HUNCHBACK OF NOTRE DAME. (Artclass). Nothing spectacular about it but it tells it's story just the same. These short pictures are bringing real literature to the screen in small doses so that even the most hardened thrill fan will applaud their screening. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

MERCHANT OF VENICE. (Artclass). With a comedy feature to follow this picture is a knockout. Scenery is scarce and actors few but the story is there and is interestingly told. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

PATHE NEWS. (Pathe). I firmly believe this to be the best news reel on the market. It covers everything. We are a little late in getting them down here but doesn't matter much as no one has seen them before. The prints are always good. Tone, good. Sunday, yes. Good audience appeal. Family and student class town of 7,500. Admission 10-20. George W. Pettengill, Jr., Mirror Lake Theatre (800-1000 seats), St. Petersburg, Florida.

PLASTIGRAMS. (Educational). Paid as much for this half reel novelty as I do for some features but it was worth it. Advertise it big and it will get the business and cause a lot of favorable comment. Audience appeal, good. All classes town of 3 300. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SWIFT AND STRONG. (Pathe Sportlight). This was a very entertaining single reel to anyone interested in athletics. Shows slow motion stuff of the Penn relay and is very well done. Tell your High School coach about it and he will bring the track team to see it. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

WILLIAM TELLS. (Universal). Pretty good for novelty. Titles very clever. They seemed to like it. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Miscellaneous

AFTER SIX DAYS. (Artclass). Star cast. I haven't seen the "Ten Commandments" of Paramount but with the exception of the Red Sea scene I believe that the Weiss Brothers' picture is the greater of the two. There is no surplus explanation. Everything moves along step by step from the creation of the world to the court of the great Solomon. Big attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BIFF BANG BUDDY. (Artclass). (4,500 feet). Star, Burry Roosevelt. Just a western but this boy is a comer. Plenty of action. Good audience appeal. Working class city of 14 000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

BRIGHT LIGHTS OF BROADWAY. (Principal). (6,700 feet). Star, Doris Kenyon. People expected another "bright light" picture and didn't come. Those who did were unanimous in the expression that the picture was a good thriller and didn't deserve its title. Tone, not so good in spots. Poor attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

CAPTAIN KLEINSCHMIDT'S ADVENTURES IN FAR NORTH. (Lee-Bradford). A splendid picture if it had only been put together so that it could be run through a machine. Our audience thoroughly enjoyed this one except for the numerous stops, misframes and all the rest that goes with rotten film. It's a shame that they will spoil a perfectly good picture with bum prints. Tone, good. Sunday, yes. Audience appeal, the far north. Farming and small town types town of 3,500. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

DAUGHTERS OF PLEASURE. (Principal). Star, Marie Prevost. Women and girls love this picture. Men and boys might call it silly. It will pass with most any audience. Tone, okay. Sunday, yes. Family audience appeal. Family class city of 100,000. Admission 25-35-50. Jack H. Roth, Liberty Theatre (1,000 seats). Kansas City, Missouri.

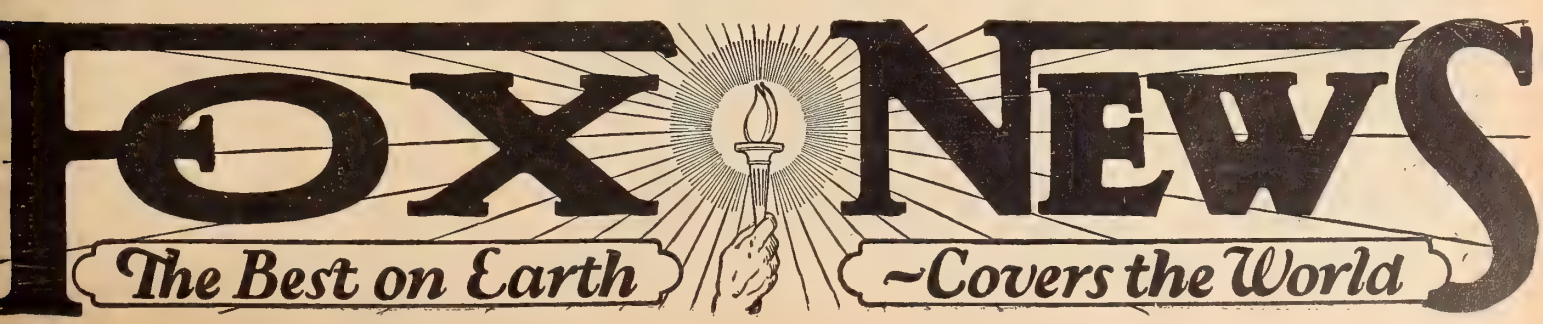
DEERSLAYER. (Mingo Productions). Star cast. Not in any way a really big picture but as a boy scout benefit show it went over big. Scenes of scouts in camp reading the book once in a while drawing attention to the fact that Boy Scouts are more or less of the same stuff as the "Deerslayer." Tone, good. Big attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ENEMIES OF CHILDREN. (State Right). Star, Anna Q. Nilsson. A good picture in the minds of many, with however, the reservation that the picture is too long to tell the story without becoming tired of watching it. Good tone. Poor attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

GOLD MADNESS. (Renown). Star, Guy Bates Post. (5,860 feet). Very few people knew that this story was adapted from a James Oliver Curwood book until they saw it on the title, after that they were "sold." The trailer doesn't show the best scenes in the picture. Why aren't trailers made to bring the crowds by showing real action parts of the pictures instead of discarded bits of the film? Tone, good. Fair attendance. Henry W. Nauman. Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

MARRIAGE MORALS. (Weber and North). Star, Ann Forest. (6,400 feet). Very good program but oh Lord why do we have to suffer such a mix up on advertising. They almost run us ragged saying they had seen the picture before. Good comments. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

POT LUCK PARDS. (William Steiner). Star, Peter Morrison. Very ordinary western feature sold at a rental that will get it by in a purely western house. Flopped here. Tone, okay. Sunday, no. Audience appeal, fifty per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.



More Than 30 Productions Are Listed by Russell's 5 Companies

WILLIAM D. RUSSELL, of Hollwood, head of the William D. Russell, Inc., Crown Pictures, Sable Productions, Ermine Productions, Seal Productions and the William D. Russell Studios, has arrived in New York as advance courier to the first release of the Crown Pictures starring Wesley Barry, which has been completed and was being cut and titled when Mr. Russell left the Coast.

This release "Battling Bunyan," from the story by Raymond Leslie Goldman which appeared in the Saturday Evening Post, is the forerunner to five other releases, the second of which will go into production at once.

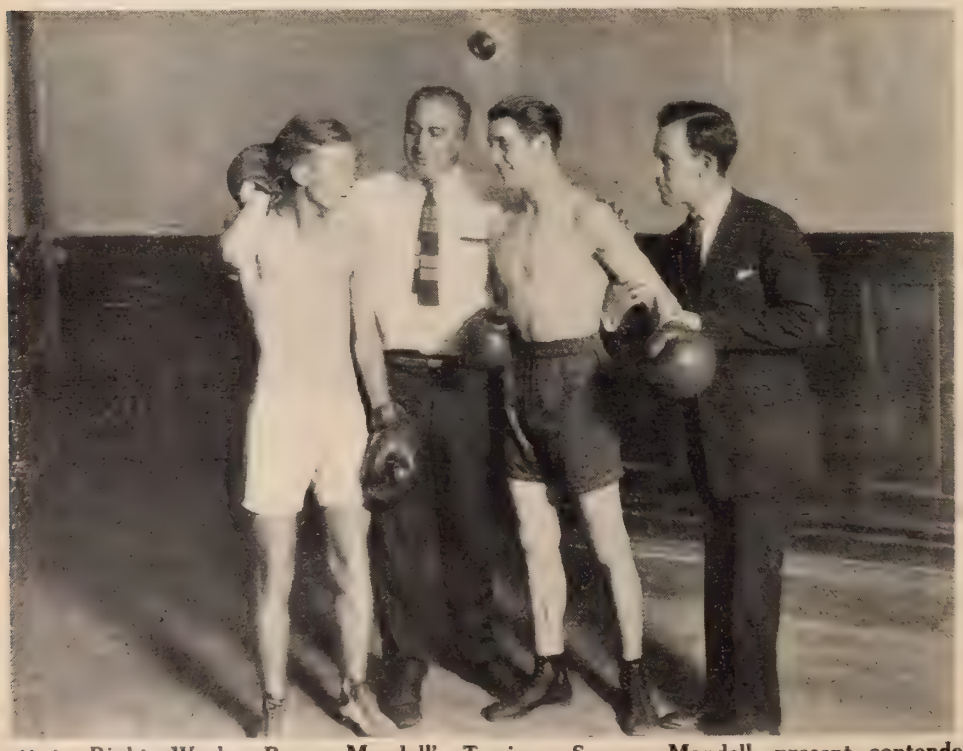
"Our studios have never been so active as at present, and the prospects have never been so bright as at the present time," Mr. Russell declared to a representative of the Moving Picture World as he set foot on Broadway for the first time in many months. "Our first release will be the Crown Pictures featuring Wesley Barry, in the story adapted from the Saturday Evening Post, "Battling Bunyan," and the youngster whom we have signed for six months has never done such excellent work as he has in this, in which the climax is reached when he wins a prize fight before more than 4,000 spectators. This is the best story that Barry has ever acted and we have secured a fine cast for his support in which Frank Campeau has a very fine part. David Torrence, Molly Malone, Virginia Lee Corbin, Chester Conklin, Harry Mann, and the largest group of extras ever brought together for a picture of this sort, Wesley will surprise many of the ring sharps with his prowess in the squared circle, and well he may since we engaged Sammy Mandel, lightweight fighter, to train him. We shall start work at once on the second of the Barry releases. It will be a new American boy story entitled "Peanuts," and the scenes are laid in the lower East Side of New York.

"We have completed two of the proposed six pictures for the Sable Productions, 'The Valley of Hate,' has just been released and 'The Courageous Coward' is now ready for the screen, and just before I left the lot they had started on 'Another Man's Wife.' In addition to these three, others are ready to start on schedule time. Ermine Productions will also make six releases. Jack Meehan will be starred in these. The first three already finished and ready for the screen are 'His Own Law', 'The Passing of Wolf MacLean' and 'Hurricane Hal.' Johnny Fox is the featured member of the company making the Seal Productions. We all remember Johnny and his banjo in 'The Covered Wagon.' These Fox pictures are all Westerns of color and originality. The first release of this series will be 'Crooked Trails,' the other titles have not been definitely decided upon although the stories have been selected."

The Russell studios are among the most convenient, complete and commodious in Hollywood and they are being used day and night to hold to the active schedule prepared. The latest company formed by Mr. Russell in Hollywood promises to be one of the most important. It is the William D. Russell, Inc., and they will release six super-specials the first of which will be "The Robes of Sin." The titles for the six succeeding five will be announced by Mr. Russell later.

"I believe that we have a permanent cast for this series that will win recognition aside from the quality of the productions to be made. Among those now under regular contract are Sylvia Breamer, Jack Mower, William Buckley, Bruce Gordon and Lassie Lou Ahern. These pictures will justify the description of 'super-specials,' and they will play a star role among our various enterprises," concluded Mr. Russell.

Next summer Mr. Russell will offer a prize in the shape of a trip to Hollywood and return to the American boy who wins the "freckle" championship. In several of the Eastern cities the daily newspapers conduct annual freckle championship contests. It is in charge of the Evening World in New York. To the national champion freckled kid Mr. Russell, will on behalf of Wesley Barry, extend an invitation to Hollywood, a stay of a fortnight out there and the return home again.



Left to Right—Wesley Barry, Mandell's Trainer, Sammy Mandell, present contender for lightweight championship; Raymond Leslie Goldman, internationally known Sport Writer

Public to Pick Players

Novel Ballot for Selection of Cast for Thomas Ince's "Enticement"

A nationwide exploitation campaign has been worked out by the Thomas H. Ince organization and the Bobbs-Merrill Publishing Company for the purpose of keeping the public interested in the forthcoming First National release "Enticement," from Clive Arden's new novel of that title.

The plan calls for the co-operation of the public in choosing the entire cast for the picture. Thousands of ballots inviting readers of the novel to cast the picture and mail their selections direct to Thomas H. Ince at Culver City, Calif., will be sent to booksellers, buyers, department managers and executives in book stores throughout the country.

The tie-up between the publisher of the book and the producer of the picture was arranged by Colvin W. Brown, Eastern Representative of the Thomas H. Ince Studios.

Wins Critic's Praise

Barrymore in "I Am the Man" Lauded by Milwaukee Dramatic Writer

Lionel Barrymore's second starring vehicle for Chadwick Pictures Corporation, "I Am The Man," the fourth picture in the famous unit—the Chadwick 9, now being distributed by the leading independent exchanges of the country—won the enthusiastic approval of the critics and public of Milwaukee last week, when it was presented at the big Merrill theatre there.

"Plenty of tense drama," wrote Peggy Patton, the critic of the Wisconsin News. "I heard exclamations on all sides of me—"Wonderful actor' and 'Oh isn't he grand'—about Lionel Barrymore."

"Barrymore certainly can act. He carries one away with a series of gripping scenes: the secret shooting of his brother, his accusation of the little flapper actress, the courtroom scenes when he learns she is his daughter, and the highly dramatic finale when he takes poison and confesses to his wife that he is the man, are some of the more outstanding and gripping ones."

Universal Shorts

"Robinson Crusoe," a Hysterical History comedy in one reel, stands at the head of Universal's short product releases this week. It is one of the series of travesties by Bryan Foy and Monte Brice.

Another strong release is "Her Rodeo Hero," a two-reel western drama starring Billy Sullivan. It was directed by Ernst Laemmle from a story by George Plympton.

VIRGINIA BROWN FAIRE
As she appears in "The Lost World," a First National picture.

'Painted Flapper' Goes Big

Chadwick Film Breaks Record of Schenley, Pittsburgh

"The Painted Flapper," produced by Chadwick Pictures Corporation for the independent market this season, as its third production in the Chadwick 9, bids fair to outdistance even such a master picture as "The Fire Patrol" in its box-office strength and in popularity with movie fans.

"The Painted Flapper," according to reports from Pittsburgh, last week broke the records of the new Schenley Theatre there, doing more business than the three presentations at the Schenley that preceded it. The Schenley, one of Pittsburgh's finest theatres, was opened four weeks ago.

Fox Buys "Havoc"

International Stage Success Secured for Early Production

William Fox announced this week he had purchased the screen rights to the sensational New York and London stage success, "Havoc," which Messrs. J. J. and Lee Shubert brought to this country with its entire English cast. This production recently closed an engagement on Broadway and is now being shown in New York up-town theatres and in Brooklyn.

First produced by the Sunday Repertoire Theatre, the English duplicate of our own Provincetown Playhouse, the production made such a hit that it was moved to the Haymarket Theatre in London where it ran for almost a year. The play is the work of Harry Wall, a young English writer, whose first attempt at drama proved a popular success.

This play is best suited for motion picture presentation, as the stage limits the scope of a play dealing with certain phases of the World War. Many of the scenes are laid in the trenches during the dark days of 1916 and 1917. The title, "Havoc," however, has a dual meaning and depicts the havoc wrought by a love vampire as well as by war.

All Territory Practically Closed on 2 Banner Series

WITH territory on both Banner series, the Banner Big Four and Ben Verschleiser Productions, practically one hundred per cent closed, George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., are highly optimistic over the outlook for the coming season.

The Banner Big Four includes "The Truth About Women," starring Hope Hampton and Lowell Sherman, and is based on the story by Leota Morgan, and "The Man Without a Heart," featuring Kenneth Harlan and Jane Novak, picturized from the novel of that name by Ruby M. Ayres. Both these productions have been released.

The third of this series is "Those Who Judge," from the novel by Margery Land May, which appeared under the title of "Such as Sit in Judgment." It has just been completed and will be ready for the theatres early in November. Patsy Ruth Miller and Lou Tellegen head the cast. All three were directed by Burton King.

The fourth and last of the Banner Big Four series will be "Daughters Who Pay," also from the pen of Leota Morgan. It will be put into production immediately following the release of "Those Who Judge."

The other Banner series is being produced by Ben Verschleiser on the Coast. His initial offering, "Empty Hearts," starring Clara Bow, John Bowers, Lillian Rich and Charles Murray, with a notable cast, is based on a story by Evelyn Campbell that appeared serially in the Metropolitan Magazine recently. Al Santell directed it.

Verschleiser is now at work on "The Three Keys," a mystery drama based on the novel of that name by Frederic Ormond. Edward Le Saint is handling the megaphone, with Edith Roberts, Virginia Lee Corbin, Jack Mulhall, Gaston Glass, Miss Dupont and Stuart Holmes as the principals. It will be ready about December 15.

"The Cracker Jack" to Be Next C. C. Burr Picture with Hines

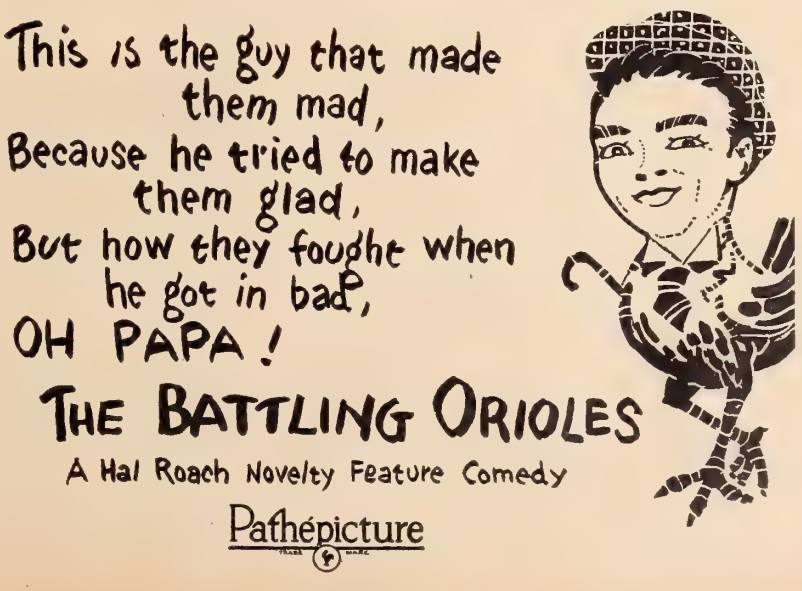
ANNOUNCEMENT is made this week by producer C. C. Burr that Johnny Hines' next feature vehicle following "The Early Bird," will be a newspaper story titled, "The Cracker Jack." The story is by Richard Friel who is also the author of Hines' present feature, "The Early Bird." In "The Cracker Jack," Johnny Hines will be cast in the role of a cub reporter, which according to C. C. Burr, will give his versatile star a most unusual character role.

"The Cracker Jack" was chosen from a host of stories due to its excellently contrived plot and the variegated avenues of comedy and thrills it presents. Work on the continuity of this production will begin immediately after the completion of "The Early Bird."

Mr. Friel's long experience as a "gag" man for the Mutt and Jeff comedies and the series of All Star Comedies which C. C. Burr produced and released through Educational last year, has stood him in good stead since he has been able to successfully write what will be the latest two Johnny Hines features.

Johnny Hines upon C. C. Burr's purchase of the story of "The Cracker Jack" expressed himself as being greatly pleased with the wide possibilities of entertainment offered in this fast-moving story.

The same technical staff that surrounded the star in his last four productions will again be at the helm when production on "The Cracker Jack" begins. These include Charles Hines as director with photography in the hands of Charles Gilson and John Geisel.


This is the guy that made them mad,
Because he tried to make them glad,
But how they fought when he got in bad,
OH PAPA!
THE BATTLING ORIOLES
A Hal Roach Novelty Feature Comedy
Pathépicture

Scene from the William Fox Imperial comedy, "Who's Who?"

"Spat" and Sennett Comedies Lead Pathe's Newest Releases

PATHE, for the week of November 2, offers one Mack Sennett comedy, one Hal Roach comedy featuring the "Spat" Family, and a "Chronicle of America," entitled "The Eve of the Revolution." "The Hal Roach-Spat comedy is entitled "Hot Stuff" and features Frank Butler, Sydney D'Albrook and Laura Roessing. The picture was directed by Jay A. Howe.

"Galloping Bungalows" is the Sennett offering. Directed by Del Lord, the picture carries a cast including Billy Bevan, Sid Smith, Natalie Kingston, Sunshine Hart, John J. Richardson and Andy Clyde.

"The Eve of the Revolution," of the "Chronicles of America" series has cast including: J. Moy Bennett, Warner Richmond, Edward F. Finlay, H. P. Woodley, Wilfred J. Donovan, Lee Beggs, Lew Johnson, Brian Donlevy and Henry Van Bousen. The direction was handled by Kenneth Webb, with the screen adaptation made by George Pierce Ba er and James P. Munroe.

The week marks the release of the fourth chapter of the current Patheserial, "Ten Scars Make a Man." This serial is adapted from the book by Phillip Barry and featuring Allene Kay. The cast also consists of Jack Mower, Larry Steers, Rose Burdick, Harry Woods, Leon De la Mothe, and Frank Lanning. The production was made by C. W. Patton under the direction of William Parke.

Pathe Review No. 44 consists of three subjects. The first is another chapter of the expedition through the Cuna Country in search of the famous "White Indians." "Pets of the Pacific" is the second subject, while the third, a Pathecolor, consists of interesting views of the city of Detroit. "Stunts," one of the Grantland Rice "Sportlight" series, and "The Cat and the Magnet," an animated cartoon comedy of the Aesop's Film Fables, are also listed on the week's releases.

To Release Comedies

Under a contract closed last week between the Sherwood MacDonald Productions of Los Angeles and the Rayart Pictures Corporation, Rayart have secured the world distribution on the series of twelve Butterfly Comedies now in work on the Coast, starring Gloria Joy. The Butterfly Comedies, it is understood, will be produced along the lines of Mack Sennett "Keystone Comedies," which were so popular several years ago. The first Butterfly Comedy will be released by Rayart, December 1, and one a month thereafter.

E. H. Griffith Signed

E. H. Griffith has been signed by St. Regis Pictures Corporation to direct its first production, an adaptation of "The Ultimate Good," by J C. Brownell, which appeared in Everybody's Magazine. The picture is scheduled for Associated Exhibitors release.

Complete Cast

With Warner Baxter, and Victor Varconi engaged for important parts in "The Golden Bed" by Cecil B. DeMille, the cast for this big Paramount production is complete.

Those already signed for principal parts in the Jeanie Macpherson screen version of Wallace Iwin's novel are: Rod La Rocque, Vera Reynolds, Lillian Rich, the latest De Mille "find," Henry Walthall and Emily Fitzroy.

Territorial Sale

Three Johnny Hines Pictures Placed in Still More Exchanges

Another important territorial sale consummated by C. C. Burr, general manager of East Coast Films was made this week on the three Johnny Hines features "The Speed Spook," "The Early Bird" and "The Cracker Jack" to E. J. Drucker of De Luxe Feature Film Company, 2020 Stout Street, Denver, Colorado, for the territories of Colorado, Utah, Wyoming, Arizona and New Mexico.

This marks the thirteenth states-right territory disposed of, the others including Greater New York to Sam Zierler of Commonwealth Film Corporation, Upper New York State to Charles Goetz of Dependable Pictures Corporation, New England to Harry Ascher of American Feature Film Company, Minnesota to Fred Cubberly of F. & R. Film Company, Wisconsin to John Ludwig of Ludwig Film Exchange, Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam of Masterpiece Film Attractions, Ohio to William Skirboll of Skirboll Productions, Inc., Illinois and Indiana to Edwin Silverman of Film Classics of Illinois, Arkansas to J. K. Adams of Home State Film Company, complete foreign rights to Simmonds-Kann Enterprises, Inc., 220 West 42nd St., New York City., Washington, D. C. to Trio Productions and Oklahoma and Texas to All-Star Feature Films (distributed by Southwestern Film Exchange).

Clara Bow in East

Clara Bow will play the principal role in Howard Estabrook's next picture, "The Adventurous Sex," which is in the making at the Tec Art Studio. Miss Bow has been absent from New York for a year and a half. She went to the coast under the auspices of B. P. Schulberg.

Title Changed

The title of the second Walter Hiers Comedy to be released through Educational Film Exchanges, Inc., has been changed from "Slim Chance" to "Fat Chance."

MADGE BELLAMY

Who will appear in "A Fool and His Money," a Columbia picture for C. B. C. release.

Scene from "Purloined Women," a William Fox release.

A Circus Serial

Universal to Produce Chapter Play in Sawdust Atmosphere

Work has started at Universal City in a big, spectacular "circus serial," with Joe Bonomo, Universal prize stunt and strong man, in the leading role, and directed by Jay Marchant, maker of several popular serials. The chapter picture is called "The "Leopard's Lair." It will be in fifteen chapters, each of two reels.

As leading woman, Bonomo has Louise Lorraine, formerly one of the most popular leading women in Universal serials, but who has been away from Universal City for a year or so. She will be remembered as the heroine in "With Stanley in Africa," "Elmo the Fearless," and similar serials. She also was a Century Comedy star for many months. She is reputed to be one of the most daring women in pictures.

Universal engaged an entire circus, big top, animals, side show and all, for this serial. In addition to the personnel with the circus, the veteran circus performers from all over the United States have been called to Universal City to help in the staging of the various performances needed in the new chapter-picture.

The story is one of circus life in which Joe Bonomo plays the role of the circus strong man.

Jay Marchant, who is directing the picture, has had circus experience himself, which is one of the important reasons for his being assigned to the task of handling the production. The story was written by William Lord Wright and Isadore Bernstein.

The regular cast includes Robert Seiter, Robert J. Graves, Albert Prisco, Slim Cole and other well-known players have important roles.

First Reed Howes

Announcement by W. Ray Johnston from the Rayart offices this week are to the effect that the first picture of the Reed Howes group which is in work will be called "The Speed King." Ethel Shannon, star of the screen version of "Maytime," and other successes, has been selected as Mr. Howes' leading lady. The direction is by Albert Rogell and production by Harry J. Brown.

Preliminary Spring Plans Made by Producers Distributing Corp.

THE releasing plans of the Producers Distributing Corporation for the spring and summer season of 1925 are partially disclosed in a statement issued by John C. Flinn, vice-president of the company, in which he announces the signing of contracts with Renaud Hoffman, Regal Pictures Inc., and the Peninsula Studios of San Mateo, Calif. for a continuation of their product during the coming season.

Renaud Hoffman, who contributed the two successful productions "Not One to Spare" and "The Legend of Hollywood" during the present year has signed a contract for four more of his distinctive creations to be released by Producers Distributing Corporation.

One of the first of the Renaud Hoffman productions will be released under the title of "The Unknown Soldier." This will be an adaptation of a startling French story which is quite similar to "Havoc" the sensational stage play at the present time on Broadway, New York.

Full details of the productions to be made by Regal Pictures are not disclosed in Mr. Flnn's announcement, but it is understood that Florence Vidor and Jacquelin Logan will each be starred in at least one of the productions to be made by this company at the Thomas H. Ince studios.

The Edward Belasco Productions Inc., are to contribute at least one production to the spring program. This picture like their current offering, "Welcome Stranger," will be an adaptation of a famous stage play the film rights for which have been purchased by A. H. Sebastian, general manager of the Belasco Productions.

A contract has also been closed with William J. Connery of the Peninsula Studios at San Mateo, Calif., for the release of two big pictures to be made from stage plays. One of these will be produced under the supervision of Elmer Harris and the other under the personal supervision of Frank Woods.

The productions announced in this first statement are but the beginning of the elaborate program that Producers Distributing Corporation is planning for the coming season. Contracts are now being negotiated with a number of producers.

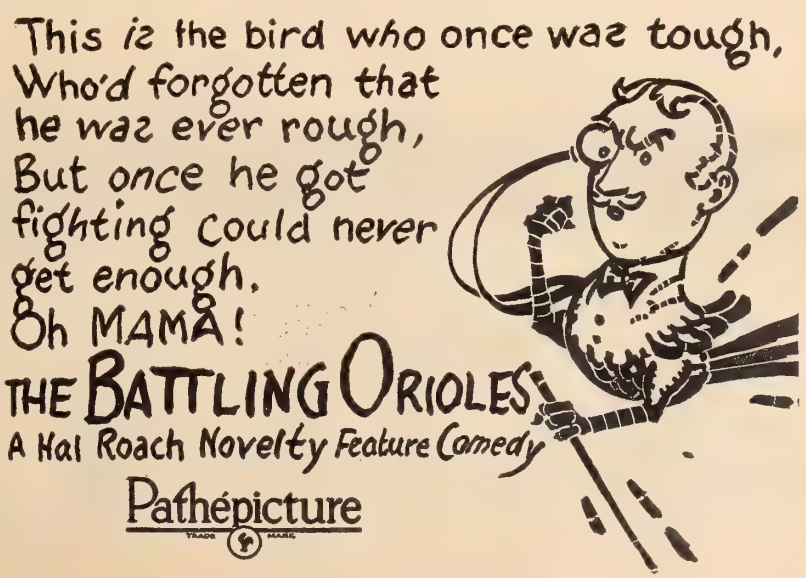
"White Man" Is New Film Type for Gasnier, Says Schulberg

"THE latest variation of 'follow the leader' which producers have been playing is responsible for tremendous number of society pictures being offered to exhibitors," states B. P. Schulberg, producer of Preferred Pictures, who believes that theatre owners are seeking a type of story that gets away from conventional backgrounds.

"During the past year about eight per cent. of the features released have consisted of society dramas and costume plays, with a conspicuous dearth of good outdoor stories. It was for this reason that we rearranged our production schedule of Preferred Pictures to permit the early making of what I am confident, is one of the finest outdoor pictures that has come the way of first run theatres in many days. I refer to George Agnew Chamberlain's novel, "White Man," which Gasnier completed last week and which will be released on November first.

" White Man' is a marked variation from the type of story handled by Gasnier for the last two or three years. He was selected to make it for the very reason that he expressed an enthusiastic desire to attempt something of this kind instead of the society dramas that have occupied his attention recently.

"Based on a book that has reached high records among best-sellers, 'White Man,' with its background of African jungles, consists almost entirely of sweeping exteriors of a picturesque country. I give my personal assurance to the entire trade that 'White Man' is different."



Scenes from Educational's Juvenile comedy, "Dirty Hands."

Another Special Scheduled In Fox List of Releases

"THE LAST MAN ON EARTH," the latest Fox special production; "The Brass Bowl," of the Edmund Lowe series; "Stolen Sweeties," a new Monkey Comedy; "The Nickel Plated West," a Sunshine Comedy and No. 9 and 10 Vol. 6 of Fox News will be released the week of November 9th by Fox Film Corporation.

"The Last Man on Earth," a comedy-drama of life in 1950, presents the unique situation of a world suddenly denuded of all men through a strange disease called "masculitis." For ten years women explorers kept up a search for an adult male, but without success until a hermit was found hiding in a forest. He is taken back to civilization and sold to the nation for ten million dollars. From this point on the story develops a series of amusing and thrilling surprises.

This highly imaginative story by John D. Swain, appeared in Munsey's Magazine and attracted wide attention. The screen production was made at the William Fox West Coast studios under the direction of Jack Blystone.

Earle Foxe, star of the Fox Van Bibber series, plays the title role and Derlys Perdue is cast in the feminine lead opposite him. The others in the cast are Grace Cunard, Gladys Tennyson, Maryon Aye, Clarissa Selwynn, Pauline French, William Steele, Jean Dumas, Harry Dunkinson, Fay Holderness, Jean Johnson, Buck Black and Maurice Murphy. Donald Lee prepared the scenario.

"The Brass Bowl" is the second production in which Edmund Lowe will be starred this season. Jerome Storm directed this screen play from the story by Louis Joseph Vance. The scenario is the work of Thomas Dixon, Jr.

Claire Adams will be seen as the feminine lead opposite Lowe. The other principals include: Jack Duffy, J. Farrell MacDonald, Leo White and Fred Butler.

Has All Star Cast

H. F. Jans has assembled an all-star cast for his initial feature of a series of six. In "Playthings of Desire" will be seen Estella Taylor, Mahlon Hamilton, Mary Thurman, Dagmar Godowsky, Edmund Breese, Walter Miller, Lawford Davidson and Frank Montgomery. Burton King began production at the Yonkers studios on Monday.

Imperial Comedy Changed

"Her Ball and Chain" is announced as the permanent title for the William Fox Imperial Comedy previously called "Who's Who," which was released October 26.

Sells Territory

Henry Ginsberg announces that he has completed arrangements for the distribution of "Flying Fists," starring Benny Leonard, champion lightweight of the world, with Louis Hyman, of the All-Star Feature Distributors, in San Francisco, and with Elmer Benjamin, in Los Angeles. Jacob Wilk reports that the Inter-Globe Export Corporation has concluded arrangements with distributors for the Leonard series in England, Cuba, Phillipine Islands, and the Argentine territory, which includes Peru, Chili and other nations on the west coast of South America.

Title Selected

First National has selected "Love's Wilderness" as the final title for its first production starring Corrine Griffith. This is the picture formerly known as "Wilderness," from Evelyn Campbell's story of that title.

Sales Responsiveness

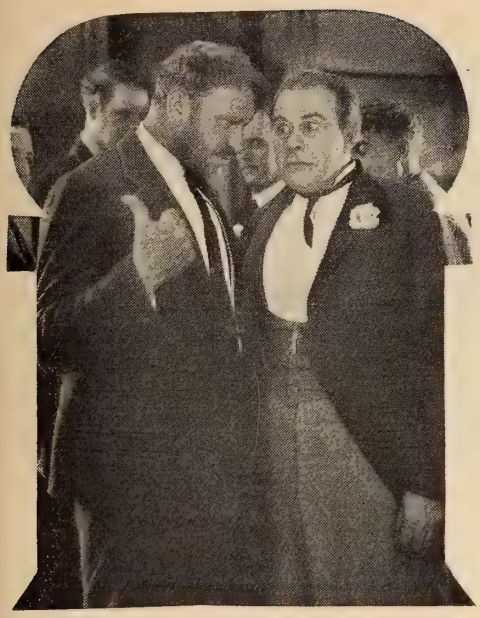
(Continued from page 25)

who have been whipped to the point of exhaustion."

And when you think of the quality of "Responsiveness" think of what those boys at First National have done, and are doing, for "Eschmann Month." But that is another story—a story that will be told in the news columns and in the sales figures. It is the story of "Eschmann Month" that puts the "Okay" of authority on this interview.

Provided it becomes an interview by getting into print.

Scenes from Pathe's "The Sky Plumber," a two-reel Hal Roach comedy starring Arthur Stone.



Scene from "So Big," a First National release.

Novelty Listed

"Darwin Was Right" Heads Weekly Releases from Fox Studio

"Darwin Was Right," the eleventh of the new Fox special production: "Who's Who," an Imperial Comedy; "The Bull Fight," an Educational Entertainment, and No. 7 and 8, Vol. 6 of Fox News, will be released the week of October 26 by Fox Film Corporation.

"Darwin Was Right" is an original story by Edwin Moran and was directed by Lewis Seiler. The clever monkey actors, for some time featured in the Fox Monkey Comedies, have prominent parts in this production which sets a fast pace of laugh-provoking comedy throughout six reels. The novel treatment of this story will delight all critics who view the production.

The theme deals humorously with the Darwinian theory of the origin of the human species. A chemist believes he has discovered the elixir of youth and tries it on his friends. Through a series of humorous circumstances neighbors are led to believe the three men not only go back to their youth, but go farther and take the form of monkeys.

Those in the cast include Nell Brantley, George O'Hara, Stanley Blystone, Dan Mason, Lon Poff, Bud Jamison, Myrtle Sterling, Nora Cecil, David Kirby and Max, Moritz and Pep, the Simian actors.

Ince Signs Bedford

Thomas H. Ince has signed a year's contract with Barbara Bedford. Her first assignment under the agreement is the principal feminine role in Charles Ray's "The Desert Fiddler," second of Thomas H. Ince's series of Ray pictures for Pathe release.

Special Pathe Posters

In keeping with their plan to promote and enlarge upon the distribution of Pathe Review, Pathe officials announce this week that they will release special art posters with each release starting with Pathe Review No. 40.

Educational Announces Its Releases for November

RUTH HIATT, formerly leading lady with Educational-Mermaid Comedies and previous to that in the same capacity with Lloyd Hamilton, is given her first real starring opportunity in "Poor Butterfly," a Mermaid Comedy released the second week of the month. Jay Belasco, formerly leading man with the Christie forces, Jack Ackroyd, Otto Fries, Jack Lloyd and other well known Mermaid comedians will be seen in her support. The single reel subject for the week will be the Cameo Comedy, "Go Easy," with Cliff Bowes and Virginia Vance in the leading roles.

Larry Semon's second Special Comedy through Educational will reach the screen during the week starting November 16. "Kid Speed" is an auto-racing comedy with the inimitable Larry driving one of the high speed cars. James J. Jeffries, former heavyweight champion of the world, makes his film debut in this picture. The cast includes Dorothy Dwan as leading lady, Oliver Hardy and Frank Alexander. "Earth's Oddities," a Lyman H. Howe Hodge-Podge, will also make its appearance this week.

Lloyd Hamilton's "Crushed," the subway comedy on which he has been working for the past two months, will be released November 23. A replica of one of New York's I. R. T. subway stations and a subway train were constructed for the picture and many of the gags are performed in this set. Dorothy Seastrom and Blanche Payson will be seen in his support. The comedy was made under the direction of Fred Hibbard. "Empty Heads," another Cameo Comedy with the team of Cliff Bowes and Virginia Vance will be released the same week.

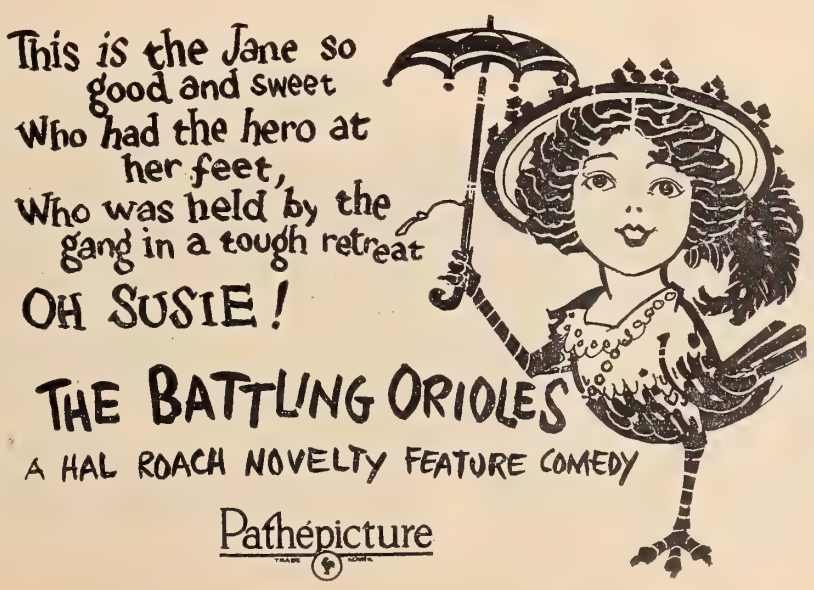
The two-reel comedies will be released the last week of the month. Walter Hier's second comedy through Educational, "Fat Chance," will present this rotund star in a hilarious comedy of the troubles of a fat man when he tries to reduce. Lige Conley will be seen in "What A Night," a spooky Mermaid Comedy with Conley supported by the well known Mermaid cast.

Seven two reel comedies, presenting the same number of well know comedy stars, will form the backbone of Educational's releasing schedule for November. Bobby Vernon, Jimmie Adams, Walter Hiers, Larry Semon, Lige Conley, Lloyd Hamilton and Ruth Hiatt, a formidable array of comedy talent, will be seen in one picture apiece. The list includes two Mermaid Comedies and one each of the Bobby Vernon Comedies, Larry Semon Special Comedies, Lloyd Hamilton Comedies, Christie Comedies and Walter Hiers Comedies. In addition four single reel subjects, two Cameo Comedies and one each of the Lyman H. Howe Hodge-Podge series, and the Earl Hurd Cartoon Comedies will complete the program for the month.

The first week of the month will present Jimmie Adams in a Christie Comedy, "Why Hurray?" Christie is putting more speed and action into his comedies this year than ever before and "Why Hurry?" is typical of the new style. A new leading lady, Kathleen Myers, will be seen in support of Adams. "The Sawmill Four," third of the series of Earl Hurd Pen and Ink Vaudeville Series is the single reel release of the week.

Two two-reel comedies and one single reel comedy will be released the second week of the month. "High Gear," the second release of the Bobby Vernon Comedies, presents this young star in what is without a doubt the best comedy he has ever made. Racing automobiles and airplanes in a fast mixture of road racing and dare-devil stunts speed this comedy up. Vernon's leading lady is Marion Harlan, cousin of Kenneth Harlan and daughter of Otis Harlan. The picture was directed by Achie Mayo.

In all a total of eighteen reels, in addition to the twice-a-week release of Kinograms, Educational's news reel, will reach the screen during November, the most pretentious program of the year for Educational, both from the standpoint of size and from the array of talent presented.


This is the Jane so good and sweet
Who had the hero at her feet,
Who was held by the gang in a tough retreat
OH SUSIE!
THE BATTLING ORIOLES
A HAL ROACH NOVELTY FEATURE COMEDY
Pathépicture

Situations in the first of Pathe's "True Detective Stories" series of four two-reel subjects.

Opens on the Sabbath

"Sundown" Receiving Its First Showings on Sunday in Many Key Cities

Next Sunday starts First National's "National 'Sundown' Week" and on that occasion its Western epic, produced under the personal supervision of Earl Hudson, will have its initial showings in many key cities.

"Sundown" opened last Sunday at the Circle Theatre, Indianapolis, after having been given an unusually extensive exploitation campaign; also in Crandall's Metropolitan Theatre, Washington. In both cities it met with an enthusiastic reception by press and public.

Openings on "Sundown" scheduled for next week are The Grand, Pittsburgh; the Piccadilly, New York; The Main Street, Kansas City; the Park, Worcester; The Hippodrome, Buffalo; The Eastman, Rochester; The Leland, Albany; The American, Troy; The Avon, Utica, The Liberty, Terre Haute; The Pantheon, Toledo; The Empress, Oklahoma City; the Rialto, Tulsa, and many others.

Fox Instructive

Released October 12, the Fox Educational Entertainment, "The Age of Oil," throws a new light on oil production. Seventy years ago petroleum was considered of little use except for patent medicines and hair tonics. Today, were the refineries to shut down, our railroads, ocean liners, warships, automobiles and airplanes could not be operated.

Nilsson Coming East

Anna Q. Nilsson has signed a contract with First National to do one picture in the East.

According to an announcement from the office of Earl Hudson, Supervisor of First National Productions, Miss Nilsson is to have the leading feminine role in "One Way Street," which is to be one of the early pictures made by the Hudson unit at the Biograph Studios, New York.

"Barbara Frietchie" Booked 98% in Key Cities

The bookings on "Barbara Frietchie" the spectacular American historical romance made by Thomas H. Ince and released through Producers Distributing Corporation has already reached 98 per cent. in key cities throughout the country, according to a statement emanating from the sales executives of the releasing corporation.

One of the latest contracts was that closed by Manager W. G. Humphries of Philadelphia Branch, with he new Fox Theatre, Philadelphia, which provides for a minimum run of two weeks.

Buys for Circuit

N. L. Nathanson has closed with First National Pictures for the showing of Joseph M. Schenck's Norma Talmadge picture, "Secrets," over his entire Canadian Circuit.

Woman Runs Exchange

The Only One in New York Territory Operated by Mrs. Iris

The John J. Iris Film Exchange, the only exchange in the New York territory being managed by a woman, Mrs. Iris, is successfully releasing some of the most novel and entertaining short reels on the market.

Contained in the program of Iris releases are 26 Burton Holmes Travelogues, 26 New Era Novelties, 6 Visual Symphonies and 10 Marvels of Nature. Beside these there are 12 Trick reels now being produced.

Some of the Iris product has been enjoying week runs at some of the leading Broadway houses. "Climbing the Jungfrau," a New Era Novelty, is now playing at the Cameo; "Trickery" has played at the Rialto and Rivoli Theatres; "Danse Macabre," a Visual Symphony, has enjoyed week runs at the Piccadilly, Rialto, Rivoli and Brooklyn Mark Strand.

The Iris releases have all been booked at the leading houses in New York and throughout the country.

Title Second of Series

The second of the series of six George Larkin newspaper stories known as "Metropolitan Melodramas," being released by Rayart Pictures Corporation, is called "The Pell Street Mystery." Joseph Franz is responsible for the direction. Jack Richardson, Pauline Curley and Olive Kirby are featured in support of Mr. Larkin. The story deals with the activities of a live wire newspaper reporter who clears up a Chinatown mystery.

Vital moments in "Greater Than Marriage." Vitagraph releases the Victor Hugo Halperin production.

HELEN HOLCOMB
As Trina in "The Greatest Love of All," with George Beban.

Stretching a Lady

The Hippodrome trick of "stretching a lady" has been outdistanced by George Beban, whose feature film, "The Greatest Love of All," comes to the Rivoli, New York, the week of November 9 after an engagement at the Tremont Temple, Boston. The trial scene of this romance of the East Side of New York is played in person by Mr. Beban and presumably the originals of the characters in the screen portion. But in the case of the pictorial leading lady "the long arm of coincidence" has to reach half way across the continent to bring her back for this personal appearance. The personal part of it is purely appearance, however, since Miss Helen Holcomb is on tour to the Pacific Coast with Martha Hedman. When Mr. Beban comes to New York she will be in Omaha, so a very deceiving "double" will take her place in the cast.

To Release Brown Specials

Under a contract just signed between Rayart Pictures Corporation and the Harry J. Brown Productions of Los Angeles Rayart secures the world distribution on the forthcoming Harry J. Brown Melodramas, the first of which will be "Easy Money," featuring Mary Carr, Cullen Landis, Gladys Walton, Mildred Harris, Gertrude Astor and David Kirby. The second production will be "The Beloved Pawn" from the book of that name, by Henry Titus. The first picture, "East Money," will be released on the Independent market on December 1. "The Beloved Pawn" will be released February 1.

Elaborate Publicity Campaign Used for "Barbara Frietchie"

A SPLENDID exploitation campaign of exceptionally wide scope was put over by Tom Reed and Robert Collier of the Ince Studio for the Los Angeles showing of Thomas H. Ince's "Barbara Frietchie" at the California Theatre the week of October 3.

A big tie-up was arranged with the Los Angeles Evening Express and its twelve subsidiary papers, giving a Chrysler automobile away in a popularity contest. More than forty inches daily were devoted to the contest in the thirteen papers in Los Angeles, Pasadena, Hollywood, Venice, Santa Monica, Redondo, Monrovia, San Gabriel, San Bernardino and West Los Angeles.

This contest was climaxed at a gala "Barbara Frietchie" costume frolic and ball held at the Cinderella Roof, Los Angeles, where Edmund Lowe and Lambert Hillyer presented the leading contestants to the Los Angeles public and on the following evening at the theatre the winner of the Chrysler car was announced.

Another newspaper contest was conducted by the Los Angeles News in the form of an essay contest covering a period of fourteen days. An essay was printed daily from hundreds submitted by school children of Los Angeles. The winners were announced at the theatre at the close of the contest and Edmund Lowe presented the prizes.

In a third newspaper, the Los Angeles Record, a series of stories were printed in the form of interviews with old soldiers written by Edmund Lowe. The series ran for more than ten days.

The billboard campaign consisted of a teaser two weeks in advance of the showing of "Barbara Frietchie" which read "STOP! DON'T SHOOT!" After a week's showing of this teaser the boards were covered to read, "STOP. DON'T SHOOT! 'TIS BARBARA FRIETCHIE!"

Motion Picture Day Committees Elected at Pittsburgh Meeting

A LUNCHEON meeting of the Motion Picture Theatre Owners of Western Pennsylvania was held at the General Forbes Hotel, Pittsburgh, at 12:30 p. m. on October 20. The object of the meeting was to formulate plans for the observance of the forthcoming National Motion Picture Day, on Monday, November 17. The following committee from the various districts throughout the territory were appointed:

General Chairman of Western Pennsylvania—Harry Davis.

Allegheny County—D. A. Harris, Chairman; M. A. Rosenberg, John M. Alderdice, W. R. Wheat, Mark Browar, M. Rosen, Nate Friedberg, H. B. Kester, Morris Finkel, A. Fineman.

Beaver County—M. B. Nadler, Chairman; Ed. Harvey, Anthony Jim, M. Winograd.

Butler County—P. Bruckman, Chairman; John Graham.

Blair County—J. Silverman, Chairman; N. Natopolos, August Bair, Ge. C. Wilson, I. C. Bush.

Cambria County—W. J. Bittner, Chairman; J. C. Commons, C. Hutzel, C. Baird, J. F. Smith, N. Russell, George Panagatocas.

Armstrong County—Harry S. Miller, Chairman; E. Ogetti, A. Anoros.

Crawford County—George Schweitzer, Chairman; C. L. Hays, E. Claffey.

Erie County—Frank Fairgraves, Chairman; O. E. Best, Jos. Seyboldt, John Hauer, W. Greenwood, J. H. Baldinger.

Clearfield County—A. P. Way, Chairman; Fred Thompson, Mr. Mehaffey, B. McCann, John W. Norris.

Mercer, Clarion and Forest Counties—C. E. Gable, Chairman; Sam Friedman, Thos. Greer, Walter Silverberg, Mr. Heppinger, A. J. Fleck.

Venango County—F. J. Dion, Chairman; F. McCullough, M. Marks.

Center County—A. J. Fleckinstein, Chairman; C. C. Brown, J. B. Dagan.

Elk County—George B. Long, Chairman; W. P. McCartney, A. J. Bayer.

Jefferson County—Charles B. Kasco, Chairman; G. Oglieth, James . Jeffrey, W. P. McCartney.

Green County—Charles F. Silveus, Chairman.

Washington County—M. Rosenbloom, Chairman; Ed. Beadle, B. F. Cupler, C. H. Elder, Geo. Anton.

Westmoreland County—R. Jennings, Chairman; G. B. Meyers, William McShaffery, H. C. Morrison, O. Hiemowitz, Bart Dattola.

Fayette County—Thos. Wright, Chairman; Theo. Mikalowsky, C. M. McCloskey, Chris. Wagner, H. L. McIntyre.

Somerset, Bedford and Fulton Counties—Otto Silnsky, Chairman; P. C. Ritch, W. M. Lodge, H. R. Cromwell, F. J. Hickes.

McKean and Cameron Counties—A. E. Andrews, Chairman; John P. Melvin, Mr. Brown.

Huntingdon County—J. S. Beocking, Chairman; C. Grissinger.

Indiana County—George McGowan, Chairman; J. D. Palmer, J. A. Donahue.

Lawrence County—John Newman, Chairman; M. Marousis, F. V. Barnes, J. Markowitz, Wm. Wray.

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS

Lewis Stone and Florence Vidor in "Husbands and Lovers," a First National release.

New Carey Liked

N. Y. Newspapers Laud Stromberg's "Roaring Rails"

Hunt Stromberg's "Roaring Rails" starring Harry Carey was given its New York premiere at The Cameo Theatre last week its reception by critics is reflected in the following excerpts.

American: "It is the sort of picture where the villain is a villain and the hero is a hero."

Daily Mirror: "Frankie Darra makes of Stromberg's 'Roarin' Rails', a beautiful little masterpiece of realism. If for no other reason than to see the youngster, don't miss this picture."

Evening World: "It has all the tear-pullers and heart wringers of old."

Morning Telegraph: "Thrills of the heart and the spirit are in the story; thrills of battle and heroism; thrills of struggle against odds, the elements, villainy; thrills of struggle rage struggling to right a wrong. It makes a dandy entertainment."

Post: "Gives Harry a great chance to do some typically moviesque he-man stuff which will, no doubt, prove interesting and perhaps thrilling."

Sign Lee Moran

Lee Moran, veteran screen comedian, has been signed by Mermaid Comedies and will appear in these comedies under the direction of Arvid Gillstrom, another recent addition to the Mermaid forces.

Other recent acquisitions by the Mermaid Company are Ned Sparks, of vaudeville and motion picture comedy fame and Joan Meredith, formerly with Century Comedies.

"A Fool and His Money" Cast

C. B. C. announces a big cast for their production of George Barr McCutcheon's "A Fool and His Money." The lead will be played by William Haines. The part of the romantic American girl countess will be played by Madge Bellamy. These two excellent leads will be supported by Stuart Holmes, Alma Bennett, Charles Conklin, Lon Poff, Eugenie Besserer, Carrie Clarke Ward.

Finishing Leonard Series

Production of the last three of the series of two-reel features starring Benny Leonard under the title of "Flying Fists," was concluded this week at the Tac-Art studio in New York. Sam Hellman will begin titling and editing at once and the entire series of six will be ready for release in two or three weeks.

Opens at Gift's Theatre

"I Am The Man," starring Lionel Barrymore, produced by Chadwick Pictures Corporation, as its fourth picture in its famous unit for the independent market this season—the Chadwick 9—opened at Gift's Theatre in Cincinnati last Sunday. The picture is enjoying unusual popularity there as is evidenced by reports to the Chadwick offices.

Release Date Set

Associated Exhibitors announces that the week of November 23 has been set for the release of the Paul Schofield production, "East of Broadway." This is a screen adaptation of the Richard Connell Saturday Evening Post story, "Where is the Tropic of Capricorn?" and deals with the experience of a young Irishman anxious to get on the police force.

The featured role is handled by Owen Moore, supported by Mary Carr and Marguerite de La Mott.

Plays to Big Business

First National Specials Helping to Swell the Gross on Eschmann Month

Out of eighty key city points, the special sales staff assigned to A. W. Smith, Jr., by E. A. Eschmann to market "The Sea Hawk," "Secrets" and "Abraham Lincoln" (and the two Specials following), "The Sea Hawk" has been closed in seventy-three cities, "Secrets" in seventy-three, and "Abraham Lincoln" in sixty-one, making an efficiency record on the part of Specials staff of salesmen of 86 per cent.

Collections on the new business being booked this month on the specials is helping to swell the gross receipts for Eschmann Month. "The Sea Hawk" has now played forty of the eighty key city points while most of the remaining play dates are set for October and the balance for November.

Practically every key city point will have played "Secrets" by the end of October. It has now been shown in fifty of the eighty cities.

Close Big Foreign Deal

A big film deal of international significance was consummated by the Weiss Brothers' Artclass Pictures Corporation and the British Export and Import Corporation, Ltd., whereby the United Kingdom rights for the former's series of eight Buddy Roosevelt pictures were obtained by the latter.

George Smith represented the British concern in the contract while Louis Weiss looked after the Weiss Brothers' interests.

Books "Abraham Lincoln"

A. H. Blank booked First National's "Abraham Lincoln" at the Capitol Theatre, Des Moines, where it played to such excellent business that he arranged to give it an additional week at the Rialto in Des Moines. The Saenger Amusement Company has booked "Abraham Lincoln" for its circuit of theatres.

"Curley Top" Finished

"Curley Top," the fifth of the William Fox program features starring Shirley Mason, has been finished at the Fox West Coast studios. Frederick and Fanny Hatton adapted this story for the screen from the original by Thomas Burke, author of the famous "Limehouse Nights" short stories.

Maurice Elvey, an English director signed by William Fox to do several of the big specials this year, directed this production. Wallace MacDonald is cast in the leading male part.

Wm. Fox's "Dante's Inferno" Setting Records in New York

"DANTE'S INFERNO," the William Fox screen version of the classic of literature, is finishing the fourth week of a record-breaking engagement at the Central Theatre. This picture is making theatrical history for a popular-priced photoplay entertainment on Broadway.

Shrewd showmanship is reflected in the lobby display used at the Central Theatre. New lighting effects were used in the lobby this week, as the picture seems certain of an extended run. The receipts for last week were over nineteen thousand.

This is the second big film special to be presented on Broadway this year by William Fox and the second production to be placed in the Central Theatre at popular prices and continuous performance schedule. "Dante's Inferno" will open at the Fox Monroe Theatre in Chicago on October 25 after a strong advance campaign which was started last week in Chicago by Vivian M. Moses, director of advertising and publicity for Fox Film Corporation.

Scenes from the Al Christie super-laughster, "Reckless Romance," distributed by Produ cers Distributing Corporation.

Buddy Roosevelt Series

Sixth Nearing Completion; Being Distributed by Artclass

Weiss Brothers Artclass Pictures Corporation announces that Lester F. Scott, who is handling the Buddy Roosevelt unit on the Coast, is at present working on the sixth of that company's releases. The five completed are: "Rough Ridin'," "Battling Buddy," "Biff-Bang-Buddy," "Walloping Wallace" and "Rip-Roarin'-Roberts."

Louis Weiss, vice-president of Artclass, has just returned to New York from the Coast where he discussed plans for a second Buddy Roosevelt series with Scott. These, it is expected, will be started early in the new year.

Scott, in association with William T. Lackey, is also handling the production of eight five-reel Buffalo Bill, Jr., pictures which are being distributed through Artclass.

Exhibitors Praise

"Speed Spook" Accorded Eulogies in Letters to C. C. Burr

The fine reception accorded "The Speed Spook" is evidenced by the unusual number of theatre bookings it has received and the splendid business it has done wherever it has been played. An instance of this is evidenced by the wire sent by Stan Brown, manager of the Strand Theatre, in Milwaukee, who said: "The Speed Spook" closed a very satisfactory week financially. Must say that this is Hines' best and I have played them all.

E. R. Bourgeois of the Strand Theatre in Ocean City, New Jersey, is another enthusiastic exhibitor who wrote: "Your wonderful picture, 'The Speed Spook,' which I played recently, did two days exceptionally good business for this time of year. Johnny Hines surely makes a hit in this one and it should certainly spell success for his forthcoming release."

"Playthings of Desire" to be Sold on New State Right Plan

BEGINNING with his first new production, "Playthings of Desire," H. F. Jans, president of Jans Productions Inc., will inagurate what promises to be a revelation to buyers of state rights.

In a nutshell Mr. Jans plan is just this. Beginning with "Playthings of Desire" he will sell his productions to the various independent distributors outright, there will be no percentage arrangement and once the purchaser of a Jans picture has closed his contract the product becomes his to do with as he sees fit without any dictation from the producer.

In discussing his plans Mr. Jans said: "I have been in the business for over fifteen years. A great part of that time I have devoted to a conscientious study of the independent exchange. I believe that the productions I will make and the method by which they will be sold is bound to prove satisfactory. My selling plan makes every buyer of territory the absolute owner of the picture and after his contracts are signed and the deal closed he will have no one hanging around his neck asking for percentage checks, reports etc. The only way in which he will hear from us is through the continued publicity we will give all of the pictures and our untiring efforts to aid him in selling our pictures to the public.

"I haven't resumed production on a moment's notice. I have given the matter many months of thought and waited until the time seemed ripe to provide the independent market with an unusually high quality series of pictures, with casts composed of well known stars, produced under the direction of the most capable directors and with stories that stand second to none.

"From contracts already closed with many of the biggest independent exchanges, I am convinced that my plan is right and my contemplated pictures the sort that are needed," concluded Mr. Jans.

"Welcome Stranger" Is Liked by N. Y. Newspaper Critics

The Edward Belasco production "Welcome Stranger" released by Producers Distributing Corporation, registered another successful showing last week upon its presentation at New York's new theatre, The Piccadilly.

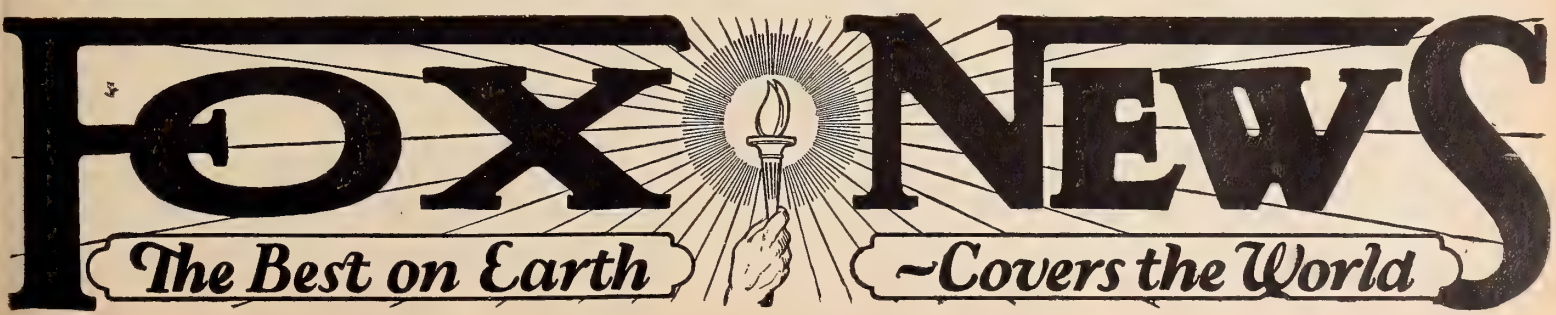
Prior to its presentation in New York "Welcome Stranger" had scored hits in six first run cities and the splendid patronage it drew at The Piccadilly was a duplication of its previous successes.

The New York newspaper critics in praising the production said in part:

American: "Good old-fashioned hokum with a tear and a laugh so close together that it is difficult to say whether one's tears come from laughter or pathos. It has heart interest and human appeal."

Bulletin: "The piece is full of the smile and the tear. It is good entertainment."

Daily Mirror: "The picture has its amusing and dramatic moments."



Scenes from "The Reel Virginian," a Pathe two-reel comedy produced by Mack Sennett, Ben Turpin being starred.

Buys Rayart Film

W. Ray Johnston, president of Rayart Pictures Corporation, announces that the new serial, "Battling Brewster," starring Franklyn Farnum and Helen Holmes and produced by Dell Henderson Productions, has been sold to Eltraban Film Company for Southeastern territory—this includes North and South Carolina, Georgia, Florida, Alabama and Tennessee. The Eltraban Company operates Exchanges in Charlotte and Atlanta.

Rayart has sold the rights to "Battling Brewster" for upper New York State to First Graphic Exchanges of Buffalo and Albany.

Make "Triflers" Next

With camera work completed on B. P. Schulberg's Preferred, "White Man," the film is now being cut and edited in preparation for the feature's general release on November first. As soon as Director Gasnier completes this job he will begin work on Frederick Orin Bartlett's novel, "The Triflers."

Favors Vitagraph

Six weeks of Vitagraph productions are scheduled for patrons of the Mission Theatre, Los Angeles. On October 6 "Behold This Woman" began a week's run. It was followed by "Borrowed Husbands." When this engagement is concluded there will follow in turn, each for a week, "The Code of the Wilderness," "Clean Heart" or "The Cruelties of Life," "The Beloved Brute" and "Greater Than Marriage."

May Purchase Studio

C. B. C. Plans to Extend Plant in Hollywood

With the eight Perfection pictures practically complete and four of the Columbias completed, Harry Cohn production manager at the Waldorf Studios, which is the production unilt of C. B. C., is looking forward to another season of great activity. "'One Glorious Night,' 'A Fool and His Money,' are now in production," says Mr. Cohn. "The others will come along very soon and then our work for the year is completed. That means that we are now making plans for the next year's pictures. According to the information that I get from the east about the number and type of pictures we are to make next year we will have to extend ourselves somewhat. In fact I am now working on plans for the enlargement of our present studio. More and larger stages will be necessary if we are to keep up the work which we have done during the past season. We are also considering the purchase of another studio in Hollywood.

Gets "Far Cry"

First National Pictures has acquired from Arthur Richman, the author, and Robert Milton, the producer, the film rights to Richman's new play, "The Far Cry," which opened recently on Broadway, New York. The disposal of the picture rights is said to have been one of the quickest sales on record, the documents having been signed by First National and Milton one week after the play's premiere at the Cort Theatre.

Working on New Play

Constance Talmadge, having finished Hans Kraeli's "Her Night of Romance," is now at work on her next Joseph M. Schenck production for First National, "Learning to Love," by John Emerson and Anita Loos, who in the past have fitted the star with some of her best parts. Sidney Franklin is directing and Victor Milner is the head cameraman.

Players so far selected to appear in support of the star are Antonio Moreno, Wallace MacDonald, Emily Fitzroy, Johnny Harron, Ray Hallor, Alf Goulding, Byron Munson, Edythe Chapman and Edgar Norton.

In to Stock Company

Elated by the unprecedented territorial demand for the Buddy Roosevelt pictures that have been brought to the screen by Weiss Brothers' Artclass Pictures Corporation, work has been started on the sixth production of the series of eight. These Buddy Roosevelt pictures are being made on the west coast, with Buddy Roosevelt doing the best work of his film career.

Lester F. Scott, Jr., is making the production, with Alvin Neitz specially engaged to direct the sixth of the Buddy Roosevelt series.

In Stock Company

Zasu Pitts has been added to the Metro-Goldwyn-Mayer stock company, and will appear prominently in forthcoming Metro-Goldwyn-Mayer productions.

Scenes from William Fox's production, "The Brass Bowl," starring Edmund Lowe.

Scenes from Pathe's "Dynamite Smith," the first of a series of Thomas H. Ince productions starring Charles Ray, with a supporting cast including Jacqueline Logan, Bessie Love and Wallace Beery.

"One Night in Rome" Premiere Triumph for Star and Director

LOS ANGELES, the first important key center in the west to view "One Night in Rome," the Metro-Goldwyn-Mayer picture starring Laurette Taylor, which Clarence Badger directed from the play by J. Hartley Manners, received the film with tremendous enthusiasm when it appeared at the California Theatre.

"Laurette Taylor's 'One Night in Rome' is addressed to the sophisticated," says the Los Angeles Express. "This charming story of court intrigue and Italian temperament is another of Miss Taylor's stage plays intelligently given permanence in celluloid, a tale of tragic import, giving proof to the masses that the claims of many critical ones in America that Miss Taylor is 'America's greatest actress' may be true. 'One Night in Rome' presents Miss Taylor in a dignified, pensive role brimming over with emotional periods. She is graceful to her very finger tips and always delicate in her expression, especially in the subtler moments when repression governs action. The camera has caught her in her loveliest moods, and as the siren pre-eminent."

"'One Night in Rome' is a delightfully entertaining vehicle for Laurette Taylor," reports the Los Angeles News. "Her performance as the Duchess Danaili is delineated humanly, with fine skill and correct imitativeness minus any theatricalisms. It is, of course, Miss Taylor's photoplay, and she carries the honors for impersonation, but Tom Moore, Joseph Dowling and Ralph Yearsley show equally as much common sense in their respective interpretations."

The Los Angeles Record has this to say: "Far from the Laurette of 'Peg o' My Heart' days is the grand lady in 'One Night in Rome.' Miss Taylor is convincing in her new role, her first Italian characterization."

"Laurette Taylor has only made three pictures for the screen," states the Los Angeles Times, "but she has set a standard that she manages to live up to very acceptably. Evidence of which will be found in 'One Night in Rome.' She dominates the picture. Director Clarence Badger really deserves a good majority of credit for a well-told story in which the suspense is held creditably."

Says the Los Angeles Examiner: "The play is a delightful vehicle for the star. Interest centers about the work of Miss Taylor, who is coldly statuesque as the Duchess Danaili and deliciously warm and appealing as the fortune teller. Clarence Badger has used the thread of the plot to good advantage. The picture is entertaining, well photographed and in settings shows a nice application of the dignified and the fantastic."

Signs Robbins

Word has just been received from Julius Stern, president of Century Comedies, now in Hollywood supervising next year's product of the engagement of Jesse Robbins, well-known director of feature and comedy productions, to direct Wanda Wiley, Century star in her new series of two-reel comedies to be made from stories by the well-known French humorist, George Fouret. Production of the special Wanda Wiley series will start within the next two weeks.

Griffith Explains

Gives Gen. Pershing's Urging as Reason "America" Plays Small Houses Early

Information that gives an interesting inside angle on the early appearance of D. W. Griffith's "America" as a regular release following its road show campaign in the larger cities only has just been available. It is the aftermath of high praise and hearty endorsement of the Revolutionary War romance by the ranking general of the United States Army just before his formal retirement from the most eminent post ever held by any modern military hero in this country.

General John J. Pershing advised Mr. Griffith of the value of "America" as a public education in patriotism and so impressed the producer with his ideas that the road show bookings were drastically limited and the picture put into general circulation by United Artists Corporation immediately with the opening of the present motion picture theatre season. "America" therefore is playing at popular prices long before such a picture normally reaches its wider public.

Mr. Griffith frankly states that he was influenced in this decision by the course of reasoning advanced by Gen. Pershing.

Gen. Pershing is said to have suggested in a talk with the producer after seeing the film: "It seems to me that if 'America' could be shown in those moving picture theatres throughout the country where the price of admission is within the reach of the poorest, it would contribute materially to the patriotic education of our newly adopted citizens and the younger generation of the masses."

In answer to these ideas Mr. Griffith hastened the picture house bookings.

Metro-Goldwyn's "Wine of Youth," based on the Rachel Crothers play, "Mary the Third." with Eleanor Boardman and Ben Lyon

All Capitol Theatre Records Fall Before "The Navigator"

BUSTER KEATON in "The Navigator," a Metro-Goldwyn picture, broke the Capitol Theatre's record for a single day's receipts last Sunday, October 12, by doing a business of $14,796.70. This surpasses any previous Sunday, New Year's Day, Thanksgiving Day, Washington's Birthday or any other holiday in the history of this theatre. And on Monday the receipts were $13,184.85. The total for Sunday and Monday, then, is $27,981.55, which is certainly a record "Buster."

This statement has been made public by Edward Bowes, managing director of the Capitol Theatre, New York, over his signature. In consequence of this tremendous business "The Navigator" has been held over at the Capitol Theatre from its triumphant first week's showing. It is the first production in two months to achieve this distinction at the Capitol.

Meanwhile reports from theatres throughout the country testify to the excellent business the picture is attracting. From Loew's Warfield Theatre in San Francisco comes the report that "The Navigator" has completed one of the greatest weeks of business ever known there, while a similar report has come in from the Stanley Theatre in Philadelphia.

"The Navigator" has been hailed by the New York critics as what is known on Broadway as a "wow."

"Buster Keaton's was the only solemn visage in the Capitol yesterday," reports the New York Evening Post. "The audience chuckled and whooped in one long debauch of mirth."

"If you are in need of a good laugh to aid your digestion," remarks Louella O. Parsons in the New York American, "go to the Capitol Theatre this week and see Buster Keaton in 'The Navigator.' I guarantee a laugh for anyone who has not forgoten how to enjoy the ridiculous side of life."

Says the New York Telegraph: "Yesterday the Capitol audience showed itself appreciative of Buster Keaton's latest Metro-Goldwyn picture in terms that stepped way over the bounds of polite, conventional admiration."

Quinn Martin in the New York World writes: "Buster Keaton's new picture is not only a success with the crowd but a landslide of merriment."

"The sun shines brighter in the movie heavens whenever Buster Keaton comes to town and performs his antics for us," testifies the New York Sun. "His latest picture is at the Capitol and ought to stay there a month. It is immensely amusing."

"Buster Keaton's most recent comedy was hilariously received at the Capitol yesterday and not without reason," exclaims the New York Bulletin. "The sombre-faced Mr. Keaton moving through a series of ridiculous situations in his customary grave and dignified fashion is sufficient to bring a smile to the face of the most reluctant."

Dorothy Herzog in New York Daily Mirror characterizes the picture as Keaton's "latest and merriest comedy," and goes on to say: "This is a sure-fire laugh hit, knocking 'gloom' cold with each crack from the cinematic rifle. Every grievous situation with which Buster and his girl have to contend is a laugh. Even the ending has a kick in it."

"Mouths were wide open in explosions of laughter and eyes sparkled with merriment," reports the New York Times. "'The Navigator' is an excellent panacea for melancholia or lethargy, as it is filled with ludicrous and intensely humorous situations."

A Shower of Shekels for Every Wide-Awake Showman!
C. C. BURR Presents
JOHNNY HINES IN

The EARLY BIRD
"THE SPEED SPOOK"
"THE CRACKER JACK"
Produced and Distributed by
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C. C. Burr, Managing Dir.
135 W. 44th St., New York City
Foreign Rights to Simmonds-Kann Ent., Inc., 220 W. 42nd Street, N. Y. C.

New Comedies Finished

They Are Six New Aubrey and Laurel Subjects for Standard Cinema

Six new comedies for the new season, the first of two series of two-reelers starring Jimmy Aubrey and Stan Laurel, have been completed for Standard Cinema Corporation for release through Selznick Distributing Corporation.

The titles of the new Laurel comedies, the first Standard products of this fun-maker, are, in order of release, "Detained," "A Mandarin Mixup" and "Monsieur Don't Care." A fourth Laurel is now in production, under the supervision of Joe Rock, at Universal City.

The Jimmy Aubrey New Star Series starts with "The Cave Inn Sheik," followed by "Polly Voo" and "A Helping Hand." The last named picture has been completed at the west coast and a print is now on the way east.

Starts New Picture

Herbert Rawlinson, Earle Williams and Clara Bow have been engaged for Howard Estabrook's latest picture for Associated Exhibitors. The players are en route to New York and production will begin this week at the Tec-Art Studios. The picture, "The Adventurous Sex," will be released in the late fall or early winter.

Frazer with F. P.-L.

Robert Frazer has been signed to play the leading male role in the Paramount production "Miss Bluebeard" in which Bebe Daniels will appear as star, according to an announcement by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, in charge of production. Frazer will leave Hollywood Friday for New York where he will start work on the production at the Paramount Long Island studio.

Settle Foreign Question

(Continued from Page 24)

Since our immigration laws are only letting them in one at a time at long intervals instead of a thousand a day, the interest Continental Europe takes in us has increased rather than otherwise. In Italy and Germany particularly, they are eager to see pictures just because they are American. If we cannot have our dreams come true, the next best thing is to see them bodied forth on the screen. Not a little percentage of the thousands now yearning to come over might make good Americans. They are the ones that never miss an American picture.

I have the assurance of a big producer-distributor for my claim that more films can be sold now in Europe than at any time since the war, and that the best way of selling is the direct way—sell through your own agency instead of using a chain of middlemen. There were days in Rome when more than half of the theatres showed Universal films, and I suppose it is not much different at times in other parts of Italy. I know that at this very moment two big companies are planning direct distribution of their product in Italy.

Mr. Kahn and I agree that the choice of films should be left to the agent on the spot, and this is certainly being done in Italy, where three big American companies have their own agents. Mr. Guy C. Smith, Continental representative of the United Artists, can give you a lot of valuable data on the foreign market.

Just one word more. The public in Europe do respond to every effort to improve the show. An exhibitor in Rome took special care in selecting his program. Instead of giving them a good picture one week, a fair picture the next, and a poor one the week after that, he aimed at a 100 per cent. He had his house crowded from opening time, 3:30 p. m., to 10 p. m. Another exhibitor departed from the deadly routine by putting on songs of old Rome. His reward was immediate. I congratulate in advance any enterprising American film man who will give them a real American motion picture entertainment; a news reel, a drama, a comedy with an occasional scenic or cartoon. No intermission between reels, courteous and wideawake ushers, ordinary comforts, good projection and just a little ventilation.

The crushing millstone around the neck of the motion picture business in Continental Europe is the almost confiscatory taxation. M. Jacques, editor of one of the French trade journals, told me in Paris that the exhibitor in Lyons, for example, has to give up more than half of his gross receipts for municipal and other taxes. If the industry had been properly organized, if it enjoyed the prestige and popularity it has been known to achieve here, the European situation would be a hundred times better than it is.

When I see the billboards of all the big cities in Europe covered with "ads" of American pictures, while the native producer is stopping work and losing ground. I cannot help feeling that the fame of our films for their international appeal rests on a pretty solid foundation.

Metro-Goldwyn Lists Six Big Films for November Release

"THE GREAT DIVIDE," "The Snob," "Along Came Ruth," "He Who Gets Slapped," "The Silent Accuser" and "So This Is Marriage" are all to be released by Metro-Goldwyn during the month of November.

"The Great Divide" is a Reginald Barker production of the William Vaughn Moody play as adapted by Waldemar Young for the screen. Alice Terry and Conway Tearle have the leading roles in this picture, and are supported by Wallace Beery, Huntly Gordon, Allan Forrest, George Cooper, Zasu Pitts and William Orlamond. It is to be released November 3.

Monta Bell produced "The Snob" from his own adaptation of the Helen R. Martin novel. This feature, which is to reach exhibitors on November 3 also, has John Gilbert, Norma Shearer, Conrad Nagel, Phyllis Haver, Hedda Hopper, Margaret Seddon and other well-known players in its large cast.

Viola Dana is star of "Along Came Ruth," which is to be released on November 10. Edward Cline directed this Henry W. Savage stage production from the original French version by F. Fonson and F. Wicheler. Holman Day adapted it for the screen. Walter Hiers, Tully Marshall, Raymond McKee and Victor Potel are in the supporting cast.

On November 17 Metro-Goldwyn-Mayer will release Victor Seastrom's production of "He Who Gets Slapped," the Leonid Andreyev stage success adapted for the screen by Carey Wilson. Lon Chaney plays the title role in this ambitious production, and heads a cast that includes Norma Shearer, John Gilbert, Tully Marshall, Marc McDermott, Ford Sterling, Clyde Cook and others.

Release of this picture will be followed by "The Silent Accuser," which will reach exhibitors on November 24. This is the photoplay starring Peter the Great, the new dog wonder, directed by Chester Franklin through the scenes of an original story by Jack Boyle adapted for the screen by Director Franklin and Frank O'Connor. Eleanor Boardman, Raymond McKee and Earl Metcalfe appear prominently in "The Silent Accuser."

"So This Is Marriage," likewise set for release on November 24, is a Hobart Henley production of the original story by Carey Wilson which has been continuitized by John Lynch and Alice D. G. Miller. Conrad Nagel, Eleanor Boardman, Alan Hale, John Patrick, Clyde Cook and Thelma Morgan are in the cast.

MAE BUSCH
Who will be seen in the Metro-Goldwyn production "Mrs. Paramor."

Piccadilly Books Two

Will Run First National's "Sundown" and "Madonna of the Streets"

First National Pictures has closed a booking contract with Lee Ochs, manager of the new Piccadilly Theatre, New York City, whereby two of its new productions will play in that house.

"Sundown," written by Earl Hudson, will be shown for two weeks at the Piccadilly, opening on Saturday, November 1.

The other First National picture booked at the Piccadilly is Edwin Carewe's production of "Madonna of the Streets," from W. B. Maxwell's novel, "The Ragged Messenger," with Nazimova and Milton Sills in the lead.

Second Government Production Venture Inaugurated in Canada

THERE are now two Government moving picture studios in Canada, the second having been formally dedicated by officials of the Ontario Government at Trenton, Ontario, on October 9, before a gathering of 6,000 persons. The original of the picture producing plants in the Dominion is that of the Federal Government at Ottawa, Ontario, which has been a highly successful venture for the past five years. The new plant at Trenton is being conducted by the Ontario Provincial Government with G. E. Patton as general manager.

A unique feature of the dedication was the blessing of the structure by Canon Armstrong in a brief service, after which addresses were made by Col. W. H. Price, K.C., Toronto, Provincial Treasurer, and W. H. Ireland, member of the Ontario Legislature. A parade of school children, cadets and floats was held to the grounds and the pictures showing the arrival of the procession were screened in the studio before the ceremonies were concluded.

In his dedication address Col. Price announced that the Ontario Government was entering the producing field for the purpose of preserving Canadian traditions and that the Province would make five-reel features of a historical and dramatic nature in addition to the one and two-reel educational and scenic releases. The studio building, once the property of the Adanac Film Company, had been purchased at the very low price of $29,000 last spring and already the building had paid for itself through the marketing of two industrial films which had been made during the summer.

"The moving picture is propaganda that calls for a care," declared Col. Price, with reference to the decision of the Ontario Government to produce feature-length pictures. The Ontario Board of Moving Picture Censors was under his Department and he knew of pictures, he said, depicting scenes in the Canadian North in which a cabin was shown flying a flag that was not Canadian. Not one per cent of the pictures shown in Canada were made in Great Britain and not one per cent were Canadian made, he said. Canadian traditions could be better guarded by the introduction of Canadian films and this the Ontario Government intended to do.

The old Adanac Film Company produced a number of comedies and features at the Trenton studio, a star in one of the features being Tyrone Power. The studio is a one-story tile structure completely equipped with stage, laboratories, dressing rooms, offices and all other requirements.

Chadwick Starts Big Drive for "The Wizard of Oz"

TWO hundred first-run exhibitions of "The Wizard of Oz" during the holiday season is the aim of the intensive selling campaign inaugurated last week by I. E. Chadwick, President of the Chadwick Pictures Corporation, for Larry Semon's latest feature picture now in production, a screen version of one of the world's most famous fantastic stories, which was also a great stage play—the play that made Fred Stone a star.

Following the plans formulated by Mr. Chadwick, his organization is now establishing contact with the leading exhibitors in the country, an exhaustive campaign that is easily the largest and most embracing campaign ever conducted in the industry on a single production. Within a few days personal representatives of the Chadwick organization will leave for various territories and they will be supplemented by a nation-wide direct selling campaign from the home offices and by extensive trade and national advertising.

Contact has already been established with a number of nationally known manufacturers who will participate in the exploitation of the production. Details of these tie-ups will be forthcoming in the near future, and as with the rest of the campaign, they overshadow in magnitude anything hitherto attempted on a motion picture production.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Welfare Work at Holiday Season Will Bring Good Will to Wise Exhibitors

NOVEMBER is nearly here and now is the time to plan for the special stunts which should mark the festival period. In most theatres Thanksgiving is not one of those holidays which mean extra money to the manager. It is a home holiday, and after the heavy mid day dinner few are inclined to seek amusement. That manager is fortunate who does a fair matinee and a good night business.

Thanksgiving is not a money maker, but it can be made to make both money and good will if handled right, just as the pre-Christmas season can be used to advance the general interests of a theatre even though it be a period of depression.

The manager who does not plan for some form of the old potato matinee is losing a golden opportunity. Even the large downtown house can use the idea by working on a larger scale and enlisting the co-operation of some friendly newspaper with a weather eye upon its circulation.

Easy to Work

Back in the early days, when there were few large theatres and most managers catered to a neighborhood trade, some forgotten genius evolved the potato matinee. The Saturday morning before the holiday he gave a special performance, admittance to which was one large potato or two small ones. Barrels were placed in the lobby to receive the "tickets," and these were sent off to a local charitable institution to help out the Thanksgiving dinner.

Since that early day the idea has been developed until it covers a wide range of schemes, but they are still classed by the old timers as "potato matinees" no matter what the requirement may be. And the idea is just as good as it was at the first function.

Make a Noise

The original idea was partly to get hold of something different. It was along the same lines as letting the entire family in for a quarter or offering free admission to persons of a certain height or weight. It was just to make talk. Probably the disposition of the potatoes was an afterthought.

But it made more than talk. It created a good impression. Most persons are in an expansive mood. They note that the theatre is doing something for the poor. They appreciate the sentiment and think more kindly of the house.

Potatoes alone seldom form the basis of the idea these days, but the collection of food and clothing for the poor is a standby with a lot of exhibitors, who work in with the local charity organizations.

If you have never tried it, work it this year. Start right in. Get the newspaper interested, if possible. Find out the institution most in need of aid. If you can find none, work in with the Salvation Army. If your town is too small, work in with the church societies, but get a definite outlet for the donations before you announce the stunt.

Tell your patrons of the idea two or three weeks in advance. Stress the "help others" angle. Play it hard, but without undue emphasis upon the house. Let them feel that you merely act as their agent for the distribution of their benefactions.

You can make it potatoes or you can offer an admission for any donation—a cake, canned goods, preserves or whatever the family can afford and the child can bring.

Every child who is interested becomes your press agent in the home circle. You will have a living advertisement at every dinner table in your locality.

And a Repeat

Make it a food donation for Thanksgiving, and on Christmas you can repeat the stunt with a request for old toys, half-worn garments and the like. Some of the toy matinees worked in cities of from 50,000 to 250,000 are local events through the interest worked up by the newspaper.

But you can't make up your mind today and have the matinee tomorrow. You must start in several weeks in advance to work up the idea, to advertise it to your patrons and the ones you would like to see patrons. Start right in and you'll know why some managers regard these special matinees at Thanksgiving, Christmas, Easter and Decoration Day as fixtures. They pay, not only in money and good will but in your own satisfaction.

Cooperation

Most national co-operative campaigns are put over through letters, but the makers of Peter Pan clothing took a booth at the recent convention and exposition of the clothing trade in New York to put over the hook-up with the Paramount picture of that title. That's about the best yet.

Cinched Good Will With News Photos

Cliff Lewis, of the Strand Theatre, Syracuse, has frequently contributed hints on how to get the good will of the newspapermen. He and Manager Walter D. McDowell realize that good will means more than a large advertisement in the Sunday papers. That carries with it a certain amount of free space, but friendly relations with the staff mean a great deal more than full page displays.

They stand well with all of the newspapers, but their relations with the Evening Herald are particularly close, and the other day Cliff worked a stunt that is a classic.

The New York Central had a bad accident about forty miles out of Syracuse, and when reporters flocked to the scene a strong guard prevented them from coming close enough to the site of the accident to make any snapshots. As none of them carried telephoto lenses it looked as though no photographs would be made.

Cliff Got Stills

But Cliff hustled to the scene with his motion camera, hoping to get an addition to his news reel. He never got a chance to take the camera out, but between diplomacy and a few free tickets he did manage to get seven stills with his graflex, and he rushed back to town with these.

The Herald came out with two fine pictures in a five-column layout with a credit line "Photographed especially for the Herald by Manager Walter D. McDowell and Cliff Lewis, of the Strand Theatre." It was worth a lot of money, not alone in the good will of the newspaper, but in the suggestion of hustle conveyed to the public.

That's *real* press agentry.

A First National Release

HERE'S A SAMPLE OF EXPLOITATION FROM IRELAND

Jaunting cars are too small for 24-sheets, so the Metropolis Theatre, Dublin, used a lorry, which is the same as a southern dray and a northern truck. Horace Judge, exploitation head of the English agency, made a special trip to help.

A First National Release

ONE OF GEORGE J. SCHADE'S SPECIAL FRAMES

These ornate frames, carrying publicity for the Schade Theatre, Sandusky, O., were built into the wall in several prominent locations to advertise the First National attractions which form the bulk of his program. This frame shows Secrets.

Sinners Drew Women Patrons

Aided by Raymond B. Jones, who is now doing publicity for the Palace Theatre, Dallas, Texas, instead of the Howard Atlanta, John J. Friedl got the women for Sinners in Heaven, and of course the men followed, as they always do. It ran second only to Beaucaire, largely because the women had thrilled over the book and then found that the play carried most of these thrills and some of its own.

The best bets were 15,000 rotos and a mailing card reproducing the 24-sheets, which is a standard accessory. These were mailed to the women, and mostly to the unmarried ones, and paid back the largest patron percentage.

There was a classified ad tie-up along familiar lines and a very pretty window depicting the beach, with a painted background, a moon, palms and cutouts of Dix and Miss Daniels—also a Victrola with the argument that a victrola could make even the island castaways happy.

The manager who directs the bulk of his appeal to the women is going to get the larger business on this picture. Most men found the book rather stupid, but the flappers and their older sisters raved over it.

One Sheet Won

Usually it is the 24-sheets and the sixes which are counted upon to do the bulk of the work for a title, but the alert H. B. Clark, of Greenville, S. C., found the one sheet on Feet of Clay the most helpful.

This shows Vera Reynolds removing her shoe and on the strength of one of these sheets he got an entire shoe store window—just as you can.

He used two of the three-sheet surfboard riders for the lobby, and he was glad they wore bathing suits, for it rained during the entire run. With clear weather Clark thinks that some of the records would have been broken, for he came close to it even in the rain.

Hooked to Series

Tod Browning, of the Olympia Theatre, New Haven, pulled a good one on the baseball series. Make it a couple of good ones.

One stunt was to get a spot for his Sea Hawk announcements just over the board on which the New Haven Union displayed the results of the world series.

The other was a two-column box on the sports page announcing that in the event of rain, which would make the use of the board impractical, the returns would be announced in the Olympia, adding that the current release was Tarnish.

He also hooked the same paper to the serial form of The Sea Hawk and gets a display line on the bottom of each instalment announcing the play dates at the Olympia.

He doesn't overlook a single bet.

"Fireworks"

THE YEAR ROUND

Flags, decorations, novelties, table and dance favors, paper hats, paper flowers, balloons, noise makers, confetti, serpentines, whips, canes, celebration goods in general.

Matinee souvenirs and advertising toy rubber balloons for theatres a specialty. Our catalog tells the story—send for it.

Brazel Novelty Mfg. Co.

1924 Ella St., Cincinnati, Ohio

A Vitagraph Release

TWO DETAILS OF THE LOBBY OF THE ORPHEUM THEATRE, CHICAGO, FOR CAPTAIN BLOOD

These panel pictures and the framed lithographs give a simple and yet very effective display for the run of the big Vitagraph special on its Chicago opening. The long panels are placed on the entrance doors to the auditorium and fit in well with the architectural scheme of the lobby itself. Very often these panels can be produced by cutting up the lithographs and varnishing.

Nature Honeymoon Helps Empty Hands

Harry Eagles, who broke into the Paramount exploitation staff with a big stunt, has beaten his own record with a three-time stunt for Empty Hands.

He worked it first in Seattle, where the Portland News parted with a double column space on the front page for an opener and gave six follow stories.

It's very simple—and not altogether new—now that it has been thought out. The basis of the story is that the manager of the People's Theatre gave a showing of Empty Hands to a newly married friend and his wedding guests.

The groom declared he could do as much with his jack knife as Jack Holt did in the picture, and the result was a bet that he could not take his bride into the wilderness and live off the country for six days.

A Timely Return

Their "diary" was published during the following week, and they got back to town, fatter and healthier for their communing with nature, just in time to appear the opening night of Empty Hands.

The stunt was repeated in Seattle and Bellingham and probably will be continued in other towns until the weather gets too cold.

Even where there is a suspicion that it is a press stunt there is sufficient human interest to hold the average reader.

The wilderness honeymoon makes it more interesting than where a staid married couple try it; but if you can't get newlyweds, perhaps you can get the next best.

It's one of the best dog stories pulled in a long time, and it is a regular space eater.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

TWENTY-SIX minutes was the time given to musical numbers on the program which had "In Hollywood with Potash and Permultter" as the film feature. This film required an hour and thirteen minutes, besides which there was the Topical Review running eight minutes and a third-dimension film called "Lunacy", also eight minutes long. This brought the complete show up to one hour and fifty-five minutes.

Outstanding features of the program were the two dance offerings, one for the ballet and the other a novelty solo with Benda masks. The first, the Rose Ballet, five minutes in time, had the premiere danseuse and ten members of the ballet. The rose hangings made up for the prologue of Valentino's picture were draped around two mirror mosaic vases. There were two balustrades painted in silver backing up the number just in front of the rose hangings. Behind the rose garlands was a deep blue plush cyclorama, and this was flooded by deep blue open box lamps from the sides. The dancers wore white pleated chiffon drapes, with wreathes of roses, red wigs and gold sandals. The musical setting was McDowell's "To a Wild Rose." White and amber spots from the sides lighted the dancers. A soft blue Mestrum flood on the musicians from the booth.

The novelty dance was done by Virginia Bell, recently of Greenwich Village Follies. The background for this consisted of a huge transparent Japanese fan of stage width and half stage high, and behind it was the deep blue plush cyclorama. The fan was lighted magenta from behind. At either side was a marble pedestal and upon one of these sat a girl in blue and silver Oriental costume holding a big mirror. Another girl brought on the masks, and still another was used for atmosphere. The dances were "Vanity," to "Love Song Oriental"; "Grotesque", to "March of the Dwarfs", and Silly Doll to "Waltzing Doll." Five minutes.

Another specially staged presentation was the baritone solo, "West of the Great Divide." The scenery for this was a painted mountain drop lighted from back and front to give distance. The half-width drop was masked in by gold draw curtains. Singer was costumed similar to Thomas Meigan in "The Alaskan." The large stage was in blue and a magenta flood from the dome covered the musicians. Four minutes.

The overture by the orchestra was a special arrangement of "Ray of Sunshine," "Song of Love," "Mandalay," "Blue Lagoon" and "Bagdad.' Lights: two orange Mestrum floods of 150 amperes on the musicians from the dome. Llama draw curtains closed over the production stage and pleats of same hit by four arch spots of green and orange from the sides. Blue foots small stage. Two entrance spots of straw on ceiling drapes, and pink borders on large stage. Seven minutes.

The Miserere from Verdi's "Il Trovatore" was also put on in a setting, it being the conventional prison exterior with the barred window through which the tenor sings. Soprano costumed in black. A light blue spot hit the prison window from above and there were two baby spots of blue from overhead to pick out the soprano. A light blue flood on the musicians from the dome, with blue foots and borders on the large stage. Five minutes.

Good Blotters

Just as the season opened at the University of South Carolina, the Imperial Theatre, Columbia, invested $15 in 1,500 perfectly good blotters, printed up with a program for the remainder of September and all of October. Included was the lead: "The Imperial Theatre announces a series of wonderful pictures. Keep this schedule and when you think of going to a movie don't say, 'Let's go to a movie,' but say, 'Let's go to the Imperial.'"

It cost three dollars to get them into every room in both the men's and women's dormitories, with a student distributor, but it was worth the money.

It would not have been worth thirteen cents had the blotters been of the sort too often put out, but these were real blotters and made you think kindly of the Imperial. It advertised fourteen titles to a specially good list at a cost of less than one dollar a title.

A Universal Release

JOHN SCANLON'S CLEVER FRONT ON NOTRE DAME

This is planned after a cut shown in this department and was built for the Alhambra Theatre, Torrington, Conn. That is Scanlon over on the left with Assistant Manager Jack Delaney on the right. He has made a very attractive structure.

Sold His Show

Sandusky merchants, under the auspices of the Chamber of Commerce, give an annual style show in the fall, when all merchants made a special display of the coming fashions, each in his own store.

This year one firm decided to do better than that. It moved its style show to the Schade Theatre.

A deal was made with Schade whereby the store paid full price for all tickets presented and gave the show, in addition, which made things pretty easy for the manager, who merely supplied The Perfect Flapper and some small stuff.

Telephone Card Is of Simple Design

Following Beaucaire with Her Love Story gave two in a row. John J. Friedl did not want to advertise it as a costume play and he did not dare let the patrons come expecting a modern flapper story, so he straddled. He did not say much about the costumes, but he showed them.

A Paramount Release

THE TELEPHONE HANGER

One of the showings was in the window of a music store and had a cutout of the star draped in real fabrics. It's an old device, but it was newer in Dallas than in some other places and it helped to get a good business for the Palace.

A Paramount Release

A CUT-OUT OF GLORIA SWANSON DRAPED IN REAL FABRIC

This was one of the stunts used for Her Love Story to emphasize the fact that Gloria does not play a flapper without advertising that it is a costume play, since it followed Beaucaire and it was feared that two in a row might hurt business.

Another window showed the star and Ian Keith, the cutout being taken from the paper showing the scene in the convent garden. The draped picture was later used for the lobby. after playing a week alongside the piano.

A new style telephone hanger was used for this picture, the card being about 5 by 8 inches, printed in red.

The cross mark in the upper end is cut so that the card can be slipped over the mouthpiece without trouble. This is more simple than the circular hole generally cut. It appears to have been made with steel cutting rule set directly into the form. This makes only one handling in the press, but it cuts the rollers all to pieces and some printers object to this. Where they do, you can set the steel rule into spongy rubber and work as a special form without rollers. The rubber will clear the rule of the card after the impression.

A Metro-Goldwyn Release

PUTTING OVER THE WHITE SISTER IN DALLAS, TEXAS

This lobby was one of the features of a conservative but profitable campaign by the Capitol Theatre. Since the picture does not lend itself to much stunting, the lobby display and newspaper work must be trusted to carry it over—and do.

Found a New One

Write a nice letter to Ralph Thayer, of the Madison Theatre, Peoria, Ill. He has found a way to have a parade without newsboys, boy scouts, Coogan impersonators or orphans. Astounding, but true.

He had The Covered Wagon—and a big idea.

He invited the local tribe of Redmen to be his guests. Gave them red torches and let them follow his ballyhoo wagon from their lodge room to the theatre, by the longest route. Even the squaws came along, for there were free tickets for all in costume.

Pretty nifty? You bet.

Stubbed Stickers

C. D. Haug, a Metro-Goldwyn exploiteer, has added a new touch to the windshield sticker stunt. Most of these are printed on the back with an offer of a free admission if the stickers are left up for a certain length of time, but is working the idea for The Red Lily at Columbus, Ga.

The stickers were 4 by 11 inches, exclusive of the stub, the latter reading: "Attention! If you would leave this sticker on your windshield until Thursday, and then drive to the Grand Theatre between the hours of 1 and 3 p. m., you will receive a free ticket to see Ramon Novarro in The Red Lily. This stub may be torn off as the sticker on your windshield will entitle you to admission."

Most of the 200 stickers stayed on the cars.

A Universal Release

TEASING SEATTLE WITH A TRUCKLOAD OF FALSE ALARM

A huge truckload of wine cases was perambulated through Seattle for several days before signs were added to explain that the Wine was a photoplay to be shown at the Columbia. Probably it fooled no one for they are wise to the Vancouver bootleggers.

Eight Page Book His Own Letter

Generally when a manager wants to get something straight, he resorts to the open letter in the newspaper. C. E. Wagner, of the Story Theatre, Elk City, Okla., made his an eight page booklet.

"Facts you should know" was the title and the title alone showed on the cover. The second and third pages were given to a statement by Mr. Wagner to the effect that The White Sister in its photoplay form gave offense to neither Catholic nor Klansman. Then he added five pages of newspaper notice and he drew in a lot of persons who are not regular picture patrons, but who had become interested in the story through this frank discussion.

Mr. Wagner recently got back into the show business after a job with a Metro-Goldwyn exchange in that territory, and he knew that he would have to do something to correct a widespread apprehension if he wanted to sell the story to the business it deserved. He could not get it for an advance private showing, so he did the next best thing.

Took a Booth

Instead of being afraid of the State Fair, the Powers Theatre, Grand Rapids, Mich., took a booth in which to advertise the approaching engagement of Marion Davies in Yolando. The main feature of the tasteful display was a lay figure in a costume worn by the star in the play. Advertising matter was distributed and the Fair authorities permitted the management to post paper around the grounds.

A radio show was also made to advertise through the engagement of a singer to take part in the broadcasting and sing the same song he was to sing in the prologue at the theatre. This carried with it an announcement of the engagement.

A local dairy used special milk bottle caps during the run of the piece instead of the usual hangers.

Harrison Welcomed Timely Endorsement

Do you believe in fairies? J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, does. There's a reason.

The other day the local board of censors sent Harrison a letter thanking him for his personal support of the board in their endeavors to make the pictures clean, and commending the tone of the programs offered by the Hippodrome.

It was a sort of valedictory from a retiring board, appreciative of support instead of antagonism. It was something to brag about anyway.

In this instance, however, it was still more a gift from the skies. Waco was in the throes of a revolution. A local cotton show, receiving an annual appropriation from the city, was running the usual wheels and similar devices. The church people were up in arms and taking large newspaper spaces to denounce the show, the city administration and everything in general.

Harrison took a three twelves to reprint the letter. It was an intimate open-letter style of advertisement, incorporating the letter from the censors, rejoicing in their approval and adding a few words about The Covered Wagon. Not a line about the Cotton Palace, but everyone got the big idea, and the letter could not have been better timed.

And his second gift of the gods came when they booked Jackie Coogan in Little Robinson Crusoe just when the schools reopened and he needed something to draw the children back to the house.

Sure there are fairies, even in business, but you have to have the business sense to make use of their gifts if you want to cash in. Harrison was right on the job. Usually he is.

No Guide Needed

An ingenious hook-up was landed by J. P. Read, of the Joie Theatre, Fort Smith, Ark., on No Mother to Guide Her.

He got a women's wear store to announce that the girl with no mother to guide her could repose her faith in their good judgment as to clothes. It worked out a lot better than it sounds.

CELEBRATING METRO-GOLDWYN WEEK AT THE AMERICA THEATRE, PANAMA CANAL ZONE

This house in Colon collaborated with the Pan-Americano, Panama, R. P., in a special week with Enemies of Women and The Spoilers, each playing a half week at either house. The America also staged a movie impersonation contest, limited to Metro-Goldwyn stars with four Jackie Coogans, three Viola Danas, and a pair each of Mae Murray, Alice Terry and Mae Busch.

Striking Portrait From Local Artist

Clean, forceful lines give a real kick to a portrait of Gloria Swanson that was used as the main appeal for the Ohio Theatre, Indianapolis, for Paramount Week, with Manhandled as the attraction. The halftone head has been widely used in connection with this title, but this pen and ink has a greater

For One Week Only Starting Tomorrow
This is ~ "Paramount Week"
Gloria SWANSON IN "Manhandled" with Tom Moore
WRITING advertising copy for "Manhandled" is easy! The sky's the limit! If we used every superlative in the dictionary, nobody could call the ad misleading. Imagine a picture ten times better than your favorite Swanson picture to date! Imagine Gloria more stirringly dramatic, more gaspingly gowned than ever! And imagine her as a howlingly funny comedienne besides! But you can't imagine it! See It!
Lester Huff Playing Organ Originality, "A Day at the Fair"
Spat Family Comedy
Virgil Moore's Entertainers
OHIO Theatre

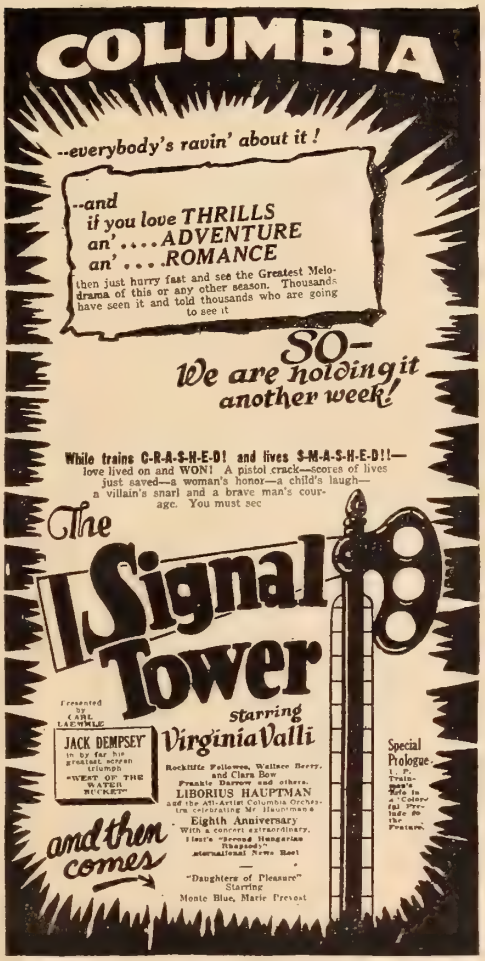
A Paramount Release

A COMMANDING PORTRAIT

strength because the line is more forceful than the halftone stipple. It would have been better still without the neck shading, which partly kills the vigor of the famous bob, but you can't get away from that glossy hair-comb. The costume sketch below might have been lighter in tone. There is too much black mass. We think that the best effect would have come had there been only that bob for color, but there is still plenty of strength and this forms the most noticeable display that has been put out for the Swanson production. The copy is well written, though pitched in rather high a key. Still Manhandled seems to have given greater audience satisfaction than any of her recent pictures, and extravagant praise seems justified. This drops about eleven inches across three, about the usual Ohio lineage, since all the houses fatten the newspaper bank accounts.

Too Much Copy Is Apt to Weaken Ad

Taking about a three twelves, or 170 by 3, the Columbia Theatre, Seattle, weakens a large surface by too much talk, particularly as this announces a holdover on The Signal Tower. The presumption is that the picture was sold on the first week and the fact of the holdover is sufficient guarantee of a


COLUMBIA
--everybody's ravin' about it!
--and if you love THRILLS an'....ADVENTURE an'....ROMANCE
then just hurry fast and see the Greatest Melodrama of this or any other season. Thousands have seen it and told thousands who are going to see it
SO— We are holding it another week!
While trains C-R-A-S-H-E-D! and lives S-M-A-S-H-E-D!!— love lived on and WON! A pistol crack—scores of lives just saved—a woman's honor—a child's laugh—a villain's snarl and a brave man's courage. You must see
The Signal Tower
starring Virginia Valli
Presented by Carl Laemmle
JACK DEMPSEY in by far his greatest screen triumph "WEST OF THE WATER BUCKET"
Rockliffe Fellowes, Wallace Beery, and Clara Bow
Frankie Darrow and others
LIBORIUS HAUPTMAN and the All-Artist Columbia Orchestra celebrating Mr. Hauptman's Eighth Anniversary
With a concert extraordinary, Liszt's "Second Hungarian Rhapsody" International News Reel
"Daughters of Pleasure" Starring Monte Blue, Marie Prevost
and then comes
Special Prologue

A Universal Release

TOO MANY WORDS

worth-while picture, so that the space should have been given wholly to that fact. There is a certain appeal to the hyphenated words just above the signal, but not as much as in the statement that the picture was retained. It would have been better to have moved the signal and the title to just below the announcement of the holdover, taking the space below for a less cramped announcement of the smaller features. As it stands the space is too crowded with small type to be convincing. Probably this did not hurt much, since the selling was already put over, but it assuredly did not help. A display advertisement should be bold and striking. It should tell things in a large way. Smaller letters will not usually carry the same conviction, just as the small man does not make as convincing a speaker as a larger man. He must be half as clever again to gain the same results. This argument might seem to dispose of the open letter style, but that is something else again and here the boldness comes from the single bank of small type. The same effect cannot be won in display. The title itself connotes that fact.

Elaborate Design Marks An Opening

Alexander Frank, of the Plaza Theatre, Waterloo, Ia., sends in his large display for the opening of the fall season. The space is five fourteens, or a total of 70 inches, which affords plenty of room for an open display in which equal space is given the stage, the screen and the music. The frame works in the ears of corn, which are the chief product of Iowa; which the song tells you is where the tall corn grows, and it suggests a pick-up. It may have been specially drawn, or it may have been used for some other purpose first. The cutting of the side rules suggests that it was made to be used with rule of varying length. In any event, it provides a good frame and where it comes from does not matter other than to suggest

A Producers Distributing Release

OPENING WITH COMEDY

that often the printer or some local merchant can loan you a cut that will keep expenses down and appearances up. Mr. Frank very wisely opens with a strong comedy offering, but we think it a slight error in judgment in not giving Hold Your Breath a better play-up than the music or the vaudeville act. All three may be of the best, but the big bet should be shaded over the others to get the best effect. Three equal stars are never as good as a star and two supporters. You must have one big point to talk about. Mt. Everest would not be the highest mountain in the world if the rest of the world were of equal height. You must have contrast to do the best selling, and in a picture theatre the film feature should stand out above the rest. Typographically this is good average work and probably the best the printer could do with the type faces at command. From Mr. Frank's end of it, he has put over the all-season impression very nicely.

Chicago Space Is Clean and Selling

If this 100 by 3 appeared in a small town paper it would be a nice advertisement. But this is a Chicago Sunday space, and Chicago likes to get as much ink as possible for the money, and so this clean and attractive display of the Chicago Theatre becomes more than merely a nice announcement. It is an achievement. It stands out from a rather smeary page like a patch of newly fallen snow in a coal yard. The cut is merely an attractor and not a seller, but it pays for

itself many times over in the attention it gets to the type surrounding it. This is because the artist has refrained from working in a lot of shading on the face. He follows good newspaper practice in using only the essential lines. He does not leave out what he needs, but he does not work in a lot of cross batching and black mass that will collect the ink and smear things up. Even in the heavy mass of hair he has high lighted

TOMORROW
Her Most Heart-Lifting Romance!
Her Biggest Production!
The Secrets of a Wife! The Sad and Sweet Things Sweethearts Never, Never Tell, Are Bared in Powerful Drama!
Norma Talmadge
in "Secrets"
WITH
EUGENE O'BRIEN
NEW YORK STORMED TO SEE IT AT $2.00 ADMISSIONS
TODAY— DOORS OPEN 10:30 A. M. "Sinners in Silk" WITH ELEANOR BOARDMAN, CONRAD NAGEL, ADOLPHE MENJOU
TODAY 11:45 A. M. to 12:45 Mighty Twin Organ Recital MR. AND MRS. JESSE CRAWFORD
Balaban & Katz
CHICAGO
Randolph State St. Lake

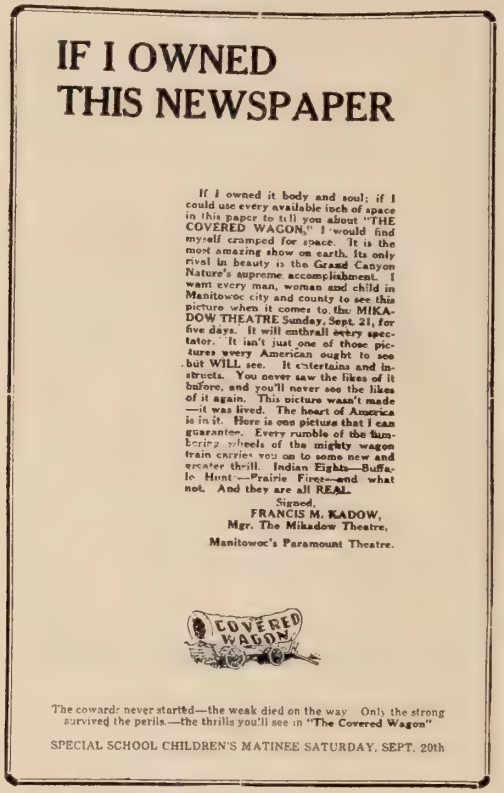
A First National Release

A NEAT DISPLAY

it so well that it is not oppressive. This does not strike you as a marvel until you start to compare it with the average art work and then you realize that this man really is an artist in his handling of the portrait. If you are a Talmadge fan you are sold by the copy on the left. If you are so benighted that you do not know her, the text on the right will sell you the story. One side or the other will get you unless you are determined not to go to any show. And it is all done in straight type. The only hand work is on the title, where hand lettering is permissible if it is as plain as this and often is to be preferred to straight type. About the only blot is the use of old English for the organ recital in the right hand panel. That does not get over. Apart from this the announcement is notably good.

Sells the Wagon On His Own Endorsement

It has been several years since Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Minn., came into the department, but a natural pride in accomplishment led him to mail in his three tens for The Covered Wagon. He puts it over with a single column cut and some earnest words. He does more with words than he could do with a thousand inches of cut surface. He does not attempt fine writing. He just sat down and told what he thought of the picture as simply as though he were talking to a man in the same room. Because he was going into print he did not consider it necessary to go to the dictionary in search of seven and eight syllable words. He wrote as he speaks and conveyed a stronger impression of sincerity than would be possible with the most passionate prose poem. This really is the trick of writing good advertising copy. Write as you talk and as other people talk. Talk press agent style and you will sound press agenty and unconvincing. He did not start out with the statement that "The Covered Wagon is the greatest picture of the age." He knew that would be a fine way to waste thirty inches of space. He teased with "If I owned this newspaper." Everyone wanted to see what he would do if he did. By the time he gets to "If I could use every available inch of space in this paper to tell you about The Covered Wagon I would find myself cramped for space," you go on reading. You are interested, though you have found it is just an advertisement. If it is that good, you want to see how good he thinks it is. We presume that Mr. Kadow supplemented


IF I OWNED THIS NEWSPAPER
If I owned it body and soul; if I could use every available inch of space in this paper to tell you about "THE COVERED WAGON," I would find myself cramped for space. It is the most amazing show on earth. Its only rival in beauty is the Grand Canyon Nature's supreme accomplishment. I want every man, woman and child in Manitowoc city and county to see this picture when it comes to the MIKADOW THEATRE Sunday, Sept. 21, for five days. It will enthrall every spectator. It isn't just one of those pictures every American ought to see but WILL see. It entertains and instructs. You never saw the likes of it before, and you'll never see the likes of it again. This picture wasn't made—it was lived. The heart of America is in it. Here is one picture that I can guarantee. Every rumble of the lumbering wheels of the mighty wagon train carries you on to some new and greater thrill. Indian Fights—Buffalo Hunt—Prairie Fires—and what not. And they are all REAL
Signed,
FRANCIS M. KADOW,
Mgr. The Mikadow Theatre,
Manitowoc's Paramount Theatre.
COVERED WAGON
The cowards never started—the weak died on the way. Only the strong survived the perils.—the thrills you'll see in "The Covered Wagon"
SPECIAL SCHOOL CHILDREN'S MATINEE SATURDAY, SEPT. 20th

A Paramount Release

MR. KADOW'S TALK

this with lithographs and other devices, but we think that this was by far his best bet. When you want to mark a special picture, when you want to be different, try this style. It will work for you as well as it did for Mr. Kadow.

Baltimore Tells It Is Open All Night

Open All Night is one of those non-committal titles which take some explaining, and phrased. The showing times are to be left the New Theatre, Baltimore, met this situation nicely in the display shown here. Using a two column cut in a three column space, the surplus is taken for a description of the story that is a nice piece of copy writing. It is intelligent and without the exaggerated note that so many copy writers seem to feel is the only selling angle. In three lines the idea is summarized and in four paragraphs the story is fully exploited without comment. The only splash line is found in the arrow, which tells that the New is starting Baltimore's greatest movie season with a greater movie. This is a story on which opinion seems to be divided. Personally we believe that it will please. Others contend that it is too sophisticated for the small towns. In any event, the New does not commit itself. It tells the story. It leaves the patron to form his own judgment. There is no comeback on the house in case the story does not please, and yet the play is well sold. And this applies not only to the copy, but to the typographical arrangement. Put that same side copy in a three column bank at

NEW
STARTING BALTIMORE'S GREATER MOVIE SEASON
We offer A GREATER MOVIE
One of the Famous 40!
A Paramount Picture
Feature Starts: 10.35 A. M., 12.20, 2.10, 4.00, 5.55, 7.50 and 9.45 P. M.
The Story of a wife for whom devotion was not enough.
MARRIED to a calm sophisticate of Parisian society, she tired of his never failing courtesy and his indifference to her charms.
CULTURED and a gentlewoman, nevertheless her eager soul was close to the elemental—she had a nature that preferred brutality to neglect.
SHE fancies her search ended when she meets a vigorous athlete, noted more for muscle than mind—she imagines herself thrillingly compromised.
AT this, from beneath the cool crust of her husband's calmness, there emerges the burning cave instincts of a ferocious jealousy—a desire to crush.
"OPEN ALL NIGHT"
is a lesson for lovers.
"OPEN ALL NIGHT"
with these celebrated players
ADOLPHE MENJOU
VIOLA DANA
JETTA GOUDAL
RAYMOND GRIFFITH
MAURICE B. FLYNN
A Paramount Picture
Fox Comedy "Monsa A La Mode"
New Theatre Concert Orchestra Hendrick Lewis

A Paramount Release

CLEVERLY DONE

the bottom and not one person in ten would read it through. Set in a narrow measure at the side about nine out ten will probably read it all. It is easy to read in large type and with the lines leaded out. It could not have been made easier short of a phonograph record. It is made an intimate part of the display and not a post script. Keep this form in mind. You'll find that it will come in handy some time.

Now it's a D. S. A.

Baring and Blumenthal, who have a circut of five houses in Jersey City and Union Hill have added the title of Director of Social Activities to their publicity man's name. David Schaeffer carries the additional burden.

It is a part of his new duties to keep in touch with the business and social organizations, City Hall, the Police Department, School Board and Churches, to the end that nothing may get away from the house. It is a sort of extension of the Public Relations Committee of the Hays organization, but non-official.

One of the first results was the borrowing of a military organization to promote The Spirit of the U. S. A. and, by way of contrast, Schaeffer's appointment as Marshal of a Doll and Carriage parade fostered by the Board of Trade.

The prizes were awarded at one of the B. & B. houses, the children being admitted free.

From which it will be seen that a D. S. A. has to horn the house in on all local events.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Border Legion"

Unusually Absorbing Paramount-Zane Grey Western Should Prove a Big Box-Office Attraction

Reviewed by C. S. Sewell

Vouched for by the author as being the story of an actual occurrence in the career of a well known bandit of the Old West, only the names of the characters having been changed, Paramount is offering "The Border Legion," one of Zane Grey's stories.

Several excellent pictures have been founded on Mr. Grey's novels, but we doubt if any of them has proved to be better screen material. Here is a picture that has all the action and punch typical of western stories, but at the same time there is something bigger and better than usual, that focuses the attention and compels the interest and gives it an unusual stamp of realism.

Possibly this is due to the fact that it is a true story, and certainly the plot does deviate from the usual formula. The central dramatic character is the bandit chief who is painted as a very bad man, who kills and steals without compunction. But he has his good side, which is awakened by the girl. You cannot help but like him and he gets much more of your sympathy than the none too vigorous hero. You are apt to feel disappointed at the fact that he does not finally win the girl and really sorry when he loses his life to protect her from the cold-blooded and brutal villain. But after all, things are much more apt to turn out this way in real life. Here is a story dealing with primitive emotions realistically and convincingly portrayed. Everything is really believable and in keeping with the stories of pioneer days and with human nature, and there is no stretching of coincidence.

Rockliffe Fellowes never gave quite so good a performance as his portrayal of Kells. He fits the role from every angle and overshadows the other characters, and Gibson Gowland as the heavy villain, savage and ruthless, gives a remarkably fine performance. Helene Chadwick fulfills the requirements of the female role, and Antonio Moreno, though somewhat at a disadvantage from a romantic standpoint, capably portrays the hero. Edward Gribbon supplies effective and natural comedy.

We do not recall having seen another picture directed by William K. Howard, but we want to say his handling of this story is exceptionally fine and we cannot now think of a single point to which exception could be taken or a surplus foot of film that should be eliminated. Against mountainous backgrounds that are in themselves a treat to the eye he has introduced strikingly effective shots, and with the fine co-operation of his players, has turned out a story of the West that is unusually dramatic, red-blooded, vigorous, with the right amount of comedy relief, crammed with punches.

FEATURES REVIEWED IN THIS ISSUE

Another Scandal (Prod. Dist. Corp.)
Border Legion, The (Paramount)
Christine of the Hungry Heart (First National)
Great Diamond Mystery, The (Fox)
I Am the Man (Chadwick)
This Woman (Warner)
Warrens of Virginia (Fox)

Altogether, "The Border Legion" is an absorbing picture, one of the finest Western stories we have ever witnessed, a picture whose appeal will extend further than the regular circle of admirers of this class of productions. With its many talking points to back you up in your exploitation, it should prove a big box-office attraction.

Cast

Jim Cleve.....Antonio Moreno
Joan Randle.....Helene Chadwick
Kells.....Rockliffe Fellowes
Guilden.....Gibson Gowland
Harvey Roberts.....Charles Ogle
Pearce.....James Corey
Blicky.....Edward Gribbon
Bill Randle.....Luke Cosgrave

Adapted from Zane Grey's novel.
Scenario by George Hull.
Directed by W. K. Howard.
Length, 7,048 feet.

Story

After being away at a time when his employer needed him most, Cleve is taunted by his sweetheart Joan as being too lazy to even be bad. He leaves in a huff to prove how bad he can be and joins a band of outlaws known as the Border Legion. Joan repents and rides after him and is captured by Kells, the leader who takes her to his cabin. In attempting to embrace her, Joan shoots Kells and nurses him back to health. Gulden, his assistant wants the girl, but Kells says she is his wife. The band prepare to raid a mining camp, but someone betrays them. Cleve secures Joan and they reach the stage carrying the gold away. Those of the band who escaped attack the stage, Kells seizes Joan and he and Gulden cut cards for her, Gulden wins. Cleve arrives and in the fight that follows Kells gives his life to save Joan who rides away with Cleve to freedom and happiness.

"This Woman"

Warner Brothers Star Irene Rich in Pleasing But Improbable Story Adapted From Popular Novel

Reviewed by C. S. Sewell

Irene Rich, who has achieved an enviable measure of success in featured roles, reaches stardom in "This Woman," an adaptation of a popular novel by Howard Rockey, which has been transferred to the screen by Warner Brothers.

While implausible "This Woman" is a decidedly entertaining story. Everything happens in the best romantic fashion, there is good human interest, unexpected twists, abundant sympathy for the heroine, and an entirely satisfactory if somewhat unlooked for culmination of the romantic angle.

The story belongs to the artificial type, built to entertain. It is a sort of a modern fairy tale, a Cinderella story, with coincidence playing a large part, with things happening in a way that they have a habit of not generally happening in everyday life. A singer, down and out, saved from suicide is sent to jail though innocent because of the lies of a man. Chance brings her to the attention of a great manager who offers to teach her, kind wealthy people take her under their care, one falls in love with her, everyone helps her but a crook who seeks to force her to aid him. At the culmination of her romance, the man who sent her to jail turns up, her house of cards tumbles down, she confesses her past, but in the end finds true love.

Phil Rosen has capably directed this picture and received fine co-operation from the players. Miss Rich by her work, especially in the emotional scenes, justified stardom and portrays the emotional scenes with a strong note of sincerity and realism. Pushing her for honors, however, is the performance of Marc McDermott as the temperamental opera impresario. There are some unusually clever scenes between these two, especially when he insults her to find out if she can act. As stated in a subtitle, "She Can." The entire cast is well known and of high calibre. Louise Fazenda as a girl of the streets makes a lot out of her few scenes. Creighton Hale registers as a gentleman both when intoxicated and sober. Ricardo Cortez is capably cast but inclined to smile at unopportune moments. Clara Bow makes an attractive and piquant ingenue.

"This Woman" should provide a pleasant hour for the majority of patrons.

Cast

Carol Drayton.....Irene Rich
Whitney Duane.....Ricardo Cortez
Rose.....Louise Fazenda
Gordon Duane.....Frank Elliott
Bobby Bleecker.....Creighton Hale
Stratini.....Marc McDermott
Mrs. Sturdevant.....Helen Dunbar
Aline Sturdevant.....Clara Bow
Judson.....Otto Hoffman

Adapted from Howard Rockey's novel.
Scenario by Hope Loring and Louis Leighton.
Directed by Phil Rosen.
Length, 6,842 feet.

Story

Facing poverty, Carol Drayton a singer, attempts suicide but is saved by Rose, a girl of the streets who buys her a meal in a questionable cafe. Gordon Duane, a wealthy man joins them, the place is raided, Duane lies about Carol. She is arrested and goes to jail under an assumed name. Released she wanders about the street penniless and Bobby Bleecker, intoxicated pays her to sing in front of his sweetheart, Aline's house. Stratini, a famous impresario, is charmed with her voice and offers to teach her, and she becomes a protege of the wealthy Sturdevants. The butler finds her jail release and steals a necklace and seeks to force her to aid him. Bobby comes to the rescue, learns the truth but keeps mum. Whitney Duane

falls in love with Carol, but doubts her because of gossip. Carol meets Rose who is down and out and borrows money from Bobby to aid her. This makes Bobby's sweetheart, Aline, jealous. Gordon Duane returns from abroad. To clear matters, Carol tells her story implicating Duane. She prepares to leave, but Stratini who has always believed in her sticks by her, and Carol makes him admit that he loves her.

"I Am the Man"

Lionel Barrymore Is Star of Strongly Dramatic Picture Released by Chadwick Pictures Corporation

Reviewed by C. S. Sewell.

Chadwick Pictures Corporation which is distributing on the independent market "Meddling Women" is also offering another picture, "I Am the Man," starring the famous stage and screen actor, Lionel Barrymore and directed by Ivan Abramson.

The theme concerns a political boss who by framing her father forces a woman to marry him, suspects her, kills his own brother when he finds him making love to her, and prepares to let an innocent woman suffer for the crime until he learns this woman his own daughter. Thereupon he commits suicide leaving a confession reading "I Am the Man."

The appeal of this picture is based almost entirely on the tenseness of the dramatic situations and the excellent work of Mr. Barrymore, for while it affords him fine opportunities, his is not a sympathetic character, his motives and methods are not such as appeal and there is no disappointment when he meets his fate and the woman in the case is reunited with the man she gave up to wed him.

Melodramatic angles have been introduced into the plot and the story is not always entirely plausible and some of the situations are a bit confusing, however, overshadowing all this is the really strong dramatic situations, which due to the ability of Mr. Barrymore are unusually effective and realistic.

It is a picture that holds your interest at all times and is filled with the conflict of emotions that makes for strong drama. Mr. Barrymore's portrayal is an excellent one and his acting fascinates. Though he dominates the picture you feel towards him as you would toward an especially fine portrayal of a heavy role, for his role is a heavy one and it is the wife, the other man and the young woman who get the audience sympathy.

The supporting cast is entirely capable, and Seena Owen has the most prominent role as the star's wife. Cast as a rollicking chorus girl who finds herself accused of murder, Miss LeBreton gives a fine performance both in the vivacious and in the more heavy emotional scenes. In justice to Miss Owen it must be said that Miss LeBreton has the better opportunities. Gaston Glass has not much to do as the disappointed lover who becomes the district attorney but he gives a good account of himself.

Even though the direction is not always smooth and one is apt to feel that the story could have been even more forcefully handled, "I Am the Man" is a picture that should appeal to all who like intense drama, well acted.

Cast

James McQuade.....Lionel Barrymore
Julia Calvert.....Seena Owen
Daniel Harrington.....Gaston Glass
Robert McQuade.....M. J. Faust
Corinne Straton.....Flora LeBreton
George Lawson.....James Keane
Billy Gray.....Joseph Striker

Story and direction by Ivan Abramson.
Length, seven reels.

Story

James McQuade, the political boss of a big city falls in love with Julia Calvert who is engaged to Daniel Harrington. By framing her father so that he is facing prison, he forces Julia to marry him to save her father. James' brother Robert, falls in love with Julia and his attentions become obnoxious. Julia never becomes reconciled to her husband, and Robert finally instills into James' mind the thought that she still loves Harrington. Through a ruse, James comes on a party which includes Robert and Corinne a chorus girl, finds Robert making love to Julia and shoots him. Corinne is found with the revolver in her hand, and tried for the murder. During the trial James discovers Corinne is his own daughter and persuades the judge to postpone the trial for one day. That night he sends for Harrington, the district attorney, and Corinne, then takes poison and dies leaving a confession which reads: "I am the man." Julia finds happiness with Harrington and Corinne marries her sweetheart Billy.

"Another Scandal"

Producers Distributing Corporation Offers Sophisticated Cosmo Hamilton Story on Sex Theme

Reviewed by C. S. Sewell

Adapted from a story by the celebrated English author-playwright, Cosmo Hamilton, "Another Scandal," which is being released by Producers Distributing Corporation, is a picture which is strong in its sex appeal.

A bedroom scene opens the story with an explanation that the heroine has married an almost total stranger to avoid a scandal, and to bring her to a realization of her position the husband makes her believe he will force her to live up to her part of the marital contract. A year later shows them as happily married, with the wife who is expecting the birth of a baby prevailing on her husband to go away for a trip on his yacht. One of the party is an attractive grass widow who uses every means, including the generous display of her physical charms, to win him away from his wife. A false move prompted by jealousy helps along the vamp's game and leads up to a situation in which she seeks to cement her hold on the hero by framing a compromising scene with him which will be witnessed by her detectives.

It will be seen that the story is sophisticated and daring, with scenes which at times are sensational and skate along on exceedingly thin ice. The frame-up scene which supplies the climax shows this young woman doing a quick disrobing act and jumping into the hero's bed while she has cleverly sent him off into another room.

This picture runs well over 7,000 feet and could be speeded up by the cutting down of some of the details of the earlier reels; the latter part, however, moves along at a good pace. Due to apparently foolish moves on the part of the wife, she loses much of the sympathy usually accorded a heroine, and the hero is a rather colorless sort of chap, so that the interest lies largely in following the battle of wits between the two women. Mr. Hamilton has cleverly developed this angle and shows a keen insight into feminine psychology, and there is good suspense and an ingenious twist in the climax in which the wife succeeds in beating the vamp at her own game.

Not entirely convincing as a super-flapper in the opening scenes, Lois Wilson shows to good advantage as the loving wife and scores in the scenes where she is fighting to hold her husband. Holmes Herbert acts with sincerity the rather thankless role of the husband, while Flora LeBreton, a young English actress of undeniable physical charm and acting ability, is ideal for the role of the other woman.

"Another Scandal" is a picture for the sophisticated patron rather than for strictly family patronage or young people.

Cast

Beatrix Franklin.....Lois Wilson
Pelham Franklin.....Holmes Herbert
Malcolm Fraser.....Ralph Bunker
May Beamish.....Flora LaBreton
El'zabeth Mackenzie.....Hedda Hopper
Brownie.....Zeffie Tilbury
Mitchell Burrows.....Bigelow Cooper
Alec Greenwood.....Alan Simpson

Based on novel by Cosmo Hamilton.
Scenario by G. Marion Burton.
Directed by E. H. Griffith.
Length, seven reels.

Story

Beatrix marries Pelham Franklin to avoid a scandal, and a year later finds them happy, and expecting an important event. Pel is so nervous that Bee persuades him to go on a cruise. May Beamish a pretty widow uses all her wiles to vamp him but fails. Bee is jealous and after the birth of the baby she decides to make Pel jealous by going out with a former suitor, Greenwood. Pel becomes enraged, decides he is too old for Bee and leaves. On the train he meets May and loans her his New York apartment. Bee determines to fight for Pel's love and it becomes a battle of wits between the two women. May finally frames a situation where she will have her hired detectives find her in a compromising situation with Pel, but Bee learns of this and cleverly turns the tables. She and Pel become reconciled while May admits failure.

"The Great Diamond Mystery"

Shirley Mason's Newest for William Fox Is Murder Mystery Story Based on Interesting Theory

Reviewed by C. S. Sewell

The theory that a murderer will return to the scene of his crime is the foundation on which Shirley Mason's newest starring vehicle for William Fox, "The Great Diamond Mystery," is built. The plot, so far as the mystery angle is concerned and the placing of suspicion on other than the real culprit, follows the familiar line of stories of this type. It has been complicated, however, by making the heroine as an author who has written a book with the same title and theme as that of the picture, and the spectator is left in doubt as to whether the scenes which follow the reading of the script by the publisher are intended to picturize this novel or whether by a most unusual coincidence a similar situation arises in the heroine's life.

Other points in the story are not cleared up and some of the situations are not rounded out, but on the whole this picture is a good example of an interesting murder mystery story. The mystery angle is capably handled and the idea is an interesting one. It is not conscience, however, which brings the culprit back to the scene, but a desire to get the hidden jewels that caused the crime. The fact that three persons from logical motives appear on the scene effectively works up the suspicion.

Shirley Mason gives a likeable performance. Her portrayal of the little slip of a girl who single-handed fights the one-sided battle to prove her sweet heart's innocence appeals strongly to the sympathies. William

Collier, Jr., as the hero has not much to do. John Cossar, Harry Von Meter, Philo McCullough and Hector Sarno capably portray villains of varying degrees. Jackie Saunders contributes comedy which in some of the scenes lessens the dramatic tension but is generally effective and should register with the majority of spectators.

From a box-office angle, this picture would appear to belong to the better class of program productions, with an appeal both to lovers of murder mysteries and Miss Mason's wide circle of fans.

Cast

Ruth Winton.....Shirley Mason
Phyllis.....Jackie Saunder
Murdock.....Harry Von Meter
Graves.....John Cossar
Mallison.....Philo McCullough
Davis.....Hector V. Sarno
Perry.....Wm. Collier, Jr.
Diana.....Eugenie Gilbert

Story by Shannon Fife.
Scenario by Thomas Dixon, Jr.
Directed by Dennison Clift.
Length, 5,096 feet.

Story

Ruth Winton, a young authoress finally succeeds in getting Murdock a publisher to read her manuscript for a new book and he agrees to publish it, claimed it is for her sake as the committee has turned it down. Perry, her sweetheart takes her to his wealthy uncle who is so enraged he cuts him off. Mallison, the partner in a diamond enterprise with Graves, gives Perry a job and soon after a diamond is missing and Perry is accused. He goes to Graves and soon after, Graves is killed. Perry is arrested. Believing the murder will return to the scene of the crime, Ruth rents Grave's house. The old butler asks for his job and is hired. Mallison returns and resumes his courtship of Ruth. He keeps hunting around the mantels, finally knocking over a clock in which Graves has hidden diamonds. The butler rushes in, there is a shot and the butler falls. He confesses that he killed Graves for the diamonds. Perry who is about to be executed for the crime is pardoned by the governor in the nick of time and finds happiness with Ruth.

"Christine of the Hungry Heart"

Kathleen Norris Novel Gives Florence Vidor a Fine Role in This Ince-First National

Reviewed by Epes W. Sargent

Apparently the determining factor in the transfer of "Christine of the Hungry Heart" to the screen was its suitability to Florence Vidor. A studio-made story could not have fitted her talents more exactly, and she makes the most of her opportunities, playing with a depth of force that still is marked by restraint. The story gives her some fine opportunities, notably her parting with her little son, and she rises to every crisis without degenerating into ranting.

Clive Brook as the physician looks and acts his part well and Ian Keith is convincing as the poet. Warner Baxter gets the chance to prove his versatility in the two widely separated phases of his role and Walter Hiers floats through the story like an amiable Zeppelin hovering over a friendly city. He has not much to do, but he brightens his corner. Dorothy Brock does excellently as the child and carried conviction in her share of the star's big scenes.

The scenario has been constructed with care, and yet even with several long time jumps the story runs too long for its plot interest. The author writes too many words per gesture to be suitable for translation to the screen. The play does not drag. It is merely that it takes so long to get anywhere in spite of the adapter's fine technique. The mounting is well done, though at times a little too ornate, and the direction is good for the greater length of the story.

The play will please Miss Vidor's admirers immensely. It will meet the approval of the readers of the author, but many will find it a bit too slow to win their entire approval.

Cast

Christine Madison.....Florence Vidor
Dr. Alan Moncagle.....Clive Brook
Ivan Vianney.....Ian Keith
Stuart Knight.....Warner Baxter
Dan Madison.....Walter Hiers
Mrs. Michael Knight.....Lillian Lawrence
"Jeffy".....Dorothy Brock

From the novel by Kathleen Norris.
Scenario by Bradley King.
Directed by George Archainbaud under Thomas H. Ince.
Length, 7,500 feet.

Story

Christine Madison marries Stuart Knight, He is a heavy drinker and prefers the company of his companions to that of his wife's more polite circle. She realizes a loss of love, and becomes interested in Dr. Monteagle, an orthopedic specialist. When she realizes his love and her reciprocation, she hurries from him. One her way home there is an automobile crash. Her intoxicated husband, joy riding with one of his young charmers, is at the wheel. Monteagle wins her back to health and marries her. Christien finds devotion to science no more tolerable than the worship of Bacchus. She elopes with Ivan Vianney, but even before they reach their objective, Rio de Janeiro, she realizes that the man is wrapped up in his work. Monteagle reclaims his little son by cable to the consulate and Christine leaves Ivan, realizing a little too late, that all men make marriage secondary to their love. Eventually she makes atonement through nursing her first husband through his last illness and Monteagle promises to try and assuage her heart-hunger if she will come back to him and the boy.

"The Warrens of Virginia"

William Fox Offers Romantic Drama of Civil War Period Based on a DeMille-Belasco Stage Play

Reviewed by C. S. Sewell

William Fox has transferred to the screen "The Warrens of Virginia," William C. De Mille's romantic drama of the Civil War, which as a David Belasco production was a big success on the stage several seasons ago. The romantic angle of the story runs true to type for pictures depicting this period, with a lieutenant in the Union Army in love with the daughter of a Southern general. The production is built around a dramatic situation involving the love versus duty theme, in which the hero is prevailed upon to carry a false despatch while on a visit to his sweetheart, which results in the destruction of a wagon train loaded with supplies, bringing about the surrender of the Confederate forces.

Director Elmer Clifton has laid greater emphasis on the picturization of the war angle, subordinating the romantic elements, which do not register with particular strength. He has introduced a number of good shots of cavalry charging and other details of warfare, and the destruction of the wagon train is well handled; but despite the use of a large number of men, horses and wagons, these scenes seem tame compared with reproduction of scenes in the World War.

With the story built around just one big situation, the picture is inclined to drag somewhat and lack snap, too much footage being devoted in leading up to the climax. Also, the scene where the hero who is about to be hung by having his horse driven from under him and the horse refuses to budge though severely beaten, giving time for the rescue party summoned by the heroine to arrive, very considerably stretches plausibility.

Martha Mansfield is attractive as the heroine, while Wilfred Lytell is rather colorless as the hero. He does not succeed in rising above the unsympathetic situation in which he is placed in the despatch episode. J. Barney Sherry's characterization of General Lee is satisfactory and Harlan Knight is excellent as the spy, giving one of the most forceful portrayals in the picture.

While this production will probably prove of average entertainment value, due to the colorful nature of the story and its conventional romance, somehow it seems to lack the force and depth and stirring appeal to the emotions that would make it a really big production.

Cast

General Warren.....George Backus
Agatha Warren.....Martha Mansfield
Bob Warren.....Jimmie Ward
Lieut. Burton.....Wilfred Lytell
Danny.....James Turflur
Pap.....Harlan Knight
Little Reb.....Helen Kyle
Hill Buzzard.....Willard Robertson
Gen. Grant.....Lt. W. J. Fox, U. S. A.
Gen. Lee.....J. Barney Sherry
Gen. Griffin.....Frank Andrews

Adapted from W. C. MeMille's stage play.
Directed by Elmer Clifton.
Length, Six Reels.

Story

Burton and Agatha Warren were childhood sweethearts and grew up together. At the time of the Civil War Burton became a Lieutenant in the Union Army while all of Agatha's family were on the other side. After four years of fighting the situation arose where General Lee's army was dependent upon the arrival of a supply train. The Union general urging patriotism persuaded Burton to carry a false message when he went to call on Agatha, arranging with a spy so that he would be captured. The scheme worked, the train was captured, Lee surrendered and ended the war. Furious at his perfidy, and considering as a spy the Confederates led by the Hill Buzzard took Burton out to hang. Agatha though incensed at him, rode to get help which arrived in time to save him. Five years later, Burton returned, Agatha forgave him and they found happiness together.

"Pathe Review No. 44"

(Pathe—Magazine—One Reel)

Another chapter of the expedition into the Cuna Country in search of "White Indians" heads this review. The chapter shows several of the reputed "White Indians." "Pets of the Pacific" or a trip through an aquarium at Honolulu; view of Detroit in Pathecolor make up this interesting magazine reel. —T. W.

Scene from "The Dark Swan," a Warner production.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Riddle Rider"

Universal Stars William Desmond and Eileen Sedgwick in Intensely Exciting and Thrilling Serial

Reviewed by C. S. Sewell

As its newest serial, Universal is offering "The Riddle Rider" with William Desmond and Eileen Sedgwick as the stars, and with a capable cast including Helen Holmes who long ago established a record with film fans for her fearless work.

Action is the keynote of this chapter-play, and with a plot which involves dispute over oil lands which an unscrupulous band seeking to prevent their development in order to gain control while arrayed against them is a local newspaper editor who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider who appears always at the opportune moment to rescue the heroine, abundant opportunities are afforded to keep the story moving at a fast pace.

If the remaining episodes are as good as the first three, this serial should abundantly satisfy all who like serials filled with thrills, stunts, and excitement and prove a box-office winner. There is something doing every minute, and interspersed with the adventures, dare-devil happenings, fights etc., is a good proportion of comedy and a satisfactory romantic angle.

The end-of-the-chapter continued-in-our-next stunts are exceptionally exciting. The first shows the rescue of the heroine from a canyon through which a wall of water from a broken dam is rushing. Another shows the blowing up of a derrick with the girl nearby, in a third stunt shows the Riddle Rider rescuing her from a herd of stampeding cattle. Director William Craft has certaintly succeeded in injecting action and thrills at every possible point so that excitement is kept at a high pitch.

Eileen Sedgwick is not only attractive as the heroine but is an excellent rider and is right there when it comes to the stunts. William Desmond fully measures up to the requirements of the exactingly vigorous dual role of the editor and riddle rider. Claude Payton and William Gouldare well cast as the villains, with Helen Holmes as one of their chief assistants. Hughie Mack, with his tremendous avoirdupois, supplies the majority of the comedy.

"Marvels of Motion"

(Red Seal—Slow Motion—650 Ft.)

Further wonderful development of "slow motion" photography is strikingly exemplified in this reel produced by Max Fleisher in collaboration with the Novagraph Company. In addition to normal slow motion, we see suspended motion as for instance when a dancer in Michael Fokine's celebrated ballet leaps into the air and stays motionless in a certain position. In this section there is also reverse motion in some of the turns and pirouettes. Scenes of swimming and diving also introduces a sort of continued slow motion effect, by "holding" on the screen the different stages of a dive as the others successively appear. This effect, by means of a diagram is used in scenes of a celebrated golfer making a stroke, showing the downward curve is not the same as the upward one, a point of much discussion with golf players. This film is a distinct novelty and a highly interesting film that should please and entertain the average patron. In addition it will have a strong appeal to the scientifically inclined as a glimpse of the wonderful possibilities of slow motion photography. A striking feature of this subject is the smoothness with which the changes in the different kinds of motion are made.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Age of Oil, The (Fox)
Alice Gets in Dutch (Winkler)
Animated Hair Cartoons (Red Seal)
Cat and the Magnet, The (Pathe)
Deep-Sea Panic, A (Fox)
Film Facts (Red Seal)
Galloping Bungalows (Pathe)
High Gear (Educational)
Hot Stuff (Pathe)
Marvels of Motion (Red Seal)
Mosquito, The (Educational)
Pathe Review No. 43 (Pathe)
Pathe Review No. 44 (Pathe)
Peeps Into Puzzleland (Red Seal)
Riddle Rider, The (Universal)
Robinson Crusoe (Universal)
Some Tomboy (Universal)
Stunts (Pathe)
Vaudeville (Red Seal)

"A Deep-Sea Panic"

(Fox—Comedy—Two Reels)

Paul Parrott as a seaman and Kala Pasha as the captain of a pirate ship, have the leading roles in this Imperial Comedy distributed by William Fox. The action takes place entirely aboard ship and there is practically no plot, the two reels being devoted to a series of slap-stick stunts in which Paul gets much the worst of it. The comedy ends with an attack by a U. S. warship and the pirate boat being blown to pieces by the explosion of a projectile in the powder room. Much of the footage is devoted to scenes where both principals and a dog eat a plug of tobacco covered with gravy. They get seasick and visit the rail of the ship. This may offend some of the more sensitive of the fans. The entire action is rough and tumble and knockabout stuff of a familiar type. There is practically nothing new and while dyed-in-the-wool slap-stick fans will probably find it amusing, it is hardly up to the standard of the usual comedy released under this brand name.—C. S. S.

"High Gear"

(Educational—Comedy—Two Reels)

Here's a Bobby Vernon comedy distributed by Educational, that is well-named. Auto-racing furnishes the basis and the action is as fast as a speed vehicle traveling "on high." There is nice balance in this picture, for it starts off with the hero driving a car so slowly that he gets a summons for blocking traffic and a tortoise outspeeds. But the finish, goes to the other extreme. Bobby accidentally finds himself in a racing car that gets out of control, is then shanghaied into a road race, finally finds himself in a "wild" aeroplane, and by means of a parachute gets his "dead" auto over the finish line and wins the prize and the girl. The entire two reels are full of pep and should get chuckles and laughs from any audience. There is an exceedingly amusing stunt where ether is used instead of gas in the racer and the fumes overcome Bobby's opponents and get him so woozy that he loops the loop and does stunts in the aeroplane. There are a lot of good thrills when the cars tumble over embankments, and when the aero does stunts. This is one of the best comedies recently released by Educational; in fact, it is a crackerjack.—C. S. S.

"Galloping Bungalows"

(Pathe—Comedy—Two Reels)

Mack Sennett gives his bathing beauties a chance to display some new surf costumes in "Galloping Bungalows," directed by Del Lord with a cast including Billy Bevan, Sid Smith, Natalie Kingston, Sunshine Hart, John J. Richardson and Andy Clyde. There is a lot of laugh provoking material in Sennett's latest. It starts off with a widow in search of a husband with a pretty mustache. All of the butchers and tradespeople in the town enter the competition and the widow picks a bandmaster. It is after the union that he discovers the wealthy member of her family is her daughter. The couple want a cheap home and buy a "magic" bungalow on a beach. In order to save it from being washed away at high tide they place it on a wagon. The horses run away and the house on wheels catches on fire when the real estate broker tries to abduct the wealthy daughter. A local fire department arrives in time to wet the ashes. The racing of the fire engine through the town streets, perilously swerving by passing vehicles is quite exciting as well as funny.—T. W.

"Stunts"

(Pathe—"Sportlight"—One Reel)

In "Stunts" one of the Grantland Rice "Sportlights" that writer portrays the dangers encountered by many stunt artists. He shows a tight rope walker, Bird Millman, balancing herself on a narrow span of rope between two buildings in New York City. This is particularly thrilling. Another shows the antics of two famous speed swimmers in a tank. Several other branches of sport are used to illustrate this theme which is excellent audience material.—T. W.

"Alice Gets in Dutch"

(Winkler—Comedy—One Reel)

This is one of the best of the series of "Alice" comedies which are being distributed on the independent market by M. J. Winkler. This charming little kiddie gets blamed for another pupil's prank, is made to wear a dunce cap and then goes to sleep. By means of the combination of photography and cartoon work of Walt Disney, Alice is shown as having a most wonderful dream in which with her pals, a donkey and a dog, she has a battle with the teacher, a devilish looking female with horns, who is assisted by three animated school books. She wins the battle by using cayenne pepper, causing the books to sneeze until they lose their leaves, but the teacher catches her and prods her with a sword. This reel is amusing and clever and is suitable for any class of theatre; the kiddies especially will enjoy it. The cartoon work and photography is ingeniously combined and some clever effects obtained; this angle has the advantage of being out of the ordinary and quite a novelty. —C. S. S.

"Animated Hair Cartoons"

(Red Seal—Cartoon—300 feet)

The Animated Hair Cartoons, drawn by Marcus, the celebrated cartoonist of the New York Times, which have been a feature of the program of some of the biggest houses including the Rivoli and Rialto, New York, are now being distributed through Red Seal Pictures Corporation. These cartoons are amusing and decidedly ingenious and are based on the idea of what a big difference the position or changes of hair make in a person's appearance. Subject A of the series shows the cartoonist manipulating the hair so that a London policeman changes into Lady Astor, an unidentified man into Taft and then into Joffre and other characters into Jack Holt and Snub Pollard. Subject B shows W. J. Bryan changed to Briand of France, Shakespeare to John Barrymore and a man to Pola Negri. These subjects are immensely entertaining and afford amusement to patrons who will want to guess the character that is being developed. These are suitable for any kind of a house.—C. S. S.

"The Age of Oil"

(Fox—Instructive—One Reel)

As one of his Educational Entertainments, William Fox is offering this subject which deals with the production of oil and its many uses. The importance of this commodity to modern industrial life is interestingly shown together with fact as to the source, refining and distribution of oil. An unusual point brought out is the fact that very few wells are gushers, and that frequently other things such as salt water springs are tapped when drilling. This subject is timely and should interest the majority.—C. S. S.

"Pathe Review No. 43"

(Pathe—Magazine—One Reel)

"History of Fashions" is quite an interesting study of the "outline" observed by dressmakers from the time of the "cave-woman" to the present-day flapper. "Flying Over Hawaii," an aerial tour over these islands in the mid-Pacific, and scenic points of the City of Cleveland, a Pathecolor, comprise the subjects shown in "Pathe Review No. 34."—T. W.

"Hot Stuff"

(Pathe—Comedy—Two Reels)

The "Spat" Family's latest endeavor has mostly to do with fire and fire apparatus. In the small town in which they live a boarding house is burned to the ground before the local volunteers arrive. As a precaution in the event of a conflagration in their own home the "Spats" import a fire engine. They house it in a garage next to their home. One day they decide to have a fire drill. After much squabbling, which is quite amusing, they get the apparatus on to the street. Then they stage a wild ride all over the town, having many narrow escapes and capering about the speeding machine in a way which will thrill any audience. They suddenly become aware that a bonfire they started in their yard as a part of their drill has ignited a curtain in their home. A wild scramble follows and by the time they get the hose functioning the house has burned to the ground. To make matters worse one of the "Spats" turns a stream of gasoline from a garage pump upon the flames resulting in the Family taking a brief flight. The comedy as a whole is amusing but it strikes us that many audiences will find the engine incident has been overdone.—T. W.

"Vaudeville"

(Red Seal—Cartoon—One Reel)

This number of Max Fleisher's clever "Out-of-the-inkwell" cartoons which are being released by Red Seal Pictures Corporation shows the familiar little clown running a vaudeville theatre; he acts as ticket taker, jumps about playing each of the orchestral instruments in turn, runs the show, introduces the acts and finally comes to grief and has the audience walk out on him when he tries to do a "turn" himself. Mr. Fleischer, as usual appears in some of the scenes, and his wonderful imagination is evident throughout. The little clown performs some very amusing stunts which should delight the majority of spectators, and characteristic of this series, moves about with wonderful smoothness and realism for a cartoon character. This is well up to the standard of the series.—C. S. S.

"Film Facts"

(Red Seal—Magazine—750 feet)

Issue B of this magazine of the screen distributed by Red Seal Pictures Corp., comprises a number of interesting subjects that should have popular appeal and is suitable for any type of house. Geisha girls of Japan are shown dancing gracefully as compared with the unskilled dance of the Indian. There are shots of vast herds of cattle on our western plains, the value running into millions. There is a brief biography with views of the celebrated naturalist John Burroughs. The reel concludes with shots of unusual fish including the thin conger eel, the defenseless star-fish and a battle between a cuttle-fish and a spider crab.—C. S. S.

"The Cat and the Magnet"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry supplies his cat with a magnet with which that animal proceeds to magnetize mice and their little autos into a hollow tree trunk. There the cat resells the cars. The idea is not only original but is clever from the standpoint of laughs.—T. W.

"The Mosquito"

(Educational—Instructive—One Reel)

A little insect, known rather unfavorably to practically everyone, furnishes the subject for the newest Principal Pictures Corporation "Secrets of Life" series. This gives to the subject additional interest for the majority of patrons. There are remarkable views of the mosquito from the time the eggs are laid in stagnant water, through its career as a swimming wiggler, its pupal stage and final transformation into the stinging singing summer torment. A fact unknown to many, that the female of the species is more deadly than the male, and that in fact it is only the lady mosquito that stings humans, is brought out. The male, decked in gorgeous plumage is a conceited vegetarian. This is one of the best and most interesting of this remarkable series.—C. S. S.

"Robinson Crusoe"

(Universal—Comedy—One Reel)

Our friend of childhood days, Robinson Crusoe, is the newest addition to Universal's Hysterical History series. His experiences on the desert island are amusingly burlesqued with some clever toucnes. Of course, the native Friday plays a prominent part, and in addition, Robinson meets a charming girl who had to walk home from a yatching party. After various experiences which have been travestied with good comedy effect, including the making of pancakes with gunpowder by Friday, Robinson rescues the girl, by getting the cannibals, who have learned baseball by eating an umpire, to play a game. A clever scene shows Friday putting them out of business by shooting a spear through their nose rings and tying them.—C. S. S.

"Some Tomboy"

(Universal—Comedy—Two Reels)

The newest Century Comedy distributed through Universal, stars Wanda Wiley in the role of a tomboy. She dons a baseball uniform and pulls a lot of amusing stuff in a game in which she pitches for the gang of urchins. Later she goes swimming, the hero gets her clothes and makes her promise to kiss him. She consents but steals his car and he has to walk home. She does a lot of other stunts and finally as a hairdresser succeeds in ruining his mother's hair by failing to turn off the current of the permanent wave machine. Everything turns out alright and she is forgiven. There is not much of a plot to this comedy, just a series of adventures, however, they should get laughs from the average spectator.—C. S. S.

"Peeps Into Puzzleland"

(Red Seal—Novelty—740 feet)

An entertaining novelty that will appeal especially to children is Issue B of the Red Seal Pictures Corporation's "Gems of the Screen." By means of trick photography a little girl is shown as playing with a jigsaw puzzle. She dozes, the pieces start moving about and finally form a picture which comes to life. The different subjects include a little kitten, a tray of fruit, a rabbit, a toy man and a lion. The other animals walk out the picture and scamper over the bed clothes then get back into the picture which rearranges itself to form a new one. The subject is ingeniously handled.—C. S. S.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Days of '49 (Neva Gerber)	Western serial	Apr. 5..	
Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Justice	Western drama		4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6.000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6.000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama		
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama		

EDUCATIONAL FILM CORP.

Jumping Jacks	Hodge-Podge	Mar. 1..	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1..	2,000
Cave Inn	Sid Smith	Mar. 1..	1,000
The Ant Lion	"Secrets of Life"	Mar. 8..	1,000
Long Ago	"Sing Them Again"	Mar. 8..	1,000
The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2.000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge-Podge	Oct. 4..	1,000

FILM BOOKING OFFICES OF AMERICA

Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spec.	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western		
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic		7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama		

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6.779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,572
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,900
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,700
Husbands and Lovers (all-star)	Dom. drama		
Madonna of the Streets (Nazimova)	Drama		
Tarnish (all-star)	Comedy-drama		6,900
Her Night of Romance (C. Talmadge)	Comedy		
In Every Woman's Life (all-star)	Drama		6,200
Sandra (LaMarr)	Drama		
Classmates (R. Barthelmess)	Drama		
Christine of the Hungry Heart (Vidor)	Drama		
Silent Watcher (Glenn Hunter)	Drama		
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Highly Recommended (St. John)	Comedy	Feb. 9..	2,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
School Pals	Imperial comedy	Feb. 16..	2,000
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29..	6,316
Plundered (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,813
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	6,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama		
Hearts of Oak (all-star)	Drama		
Great Diamond Mystery (Mason)	Comedy-drama		
Warrens of Virginia (all-star)	Drama		
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony		
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com		
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7 761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6 710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8 752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6 975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5 750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	....	8,000
Mrs. Paramor (all star)	Drama		
Great Divide (all star)	Drama		
The Snob (all star)	Drama		
He Who Gets Slapped (Chaney)	Drama		
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.		
Men Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Shadows of Paris (Negri)	Romantic dr.	Mar. 1..	6,549
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6 084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6 064
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Deniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	....	6,736
Fast Set (Compson-Menjou)	Domestic dr.	....	6,966
Forbidden Paradise (Negri)	Drama		
Story Without a Name (Ayres-Moreno)	Prize title	....	5,912
Dangerous Money (Daniels)	Comedy-dr.		
Border Legion (Moreno)	Drama		
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama		
Where Honor Ends (Dix)	Drama		
Sainted Devil (Valentino)	Drama		

PATHE

Love's Detour	Charles Chase	Mar. 8..	2,000
The National Rash	"Sportlight"	Mar. 8..	1,000
The All Star Cast	Terry cartoon	Mar. 8..	1,000
The Buccaneers	"Our Gang"	Mar. 8..	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8..	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15..	1,000
The Mandan's Oath	Frontier series	Mar. 15..	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
One Good Turn Deserves Another	Terry cartoon	May 31..	1,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..		6,242
Daring Youth (Daniels)	Comedy-drama	May 17..		5,975
Daughters of Pleasure (Prevost)	Drama	May 24..		6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..		4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..		5,198
Captain January (Baby Peggy)	Sea story	July 12..		6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama			
Re-Creation of Brian Kent	Drama			
Resurrection	Tolstoi novel			

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12..		5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..		6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..		5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..		5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..		5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..		5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..		6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..		5,900
Miami (Compson)	Drama	Jun. 14..		6,317
Night Hawk (Carey)	Western	Jun. 14..		5,115
Lightning Rider (Carey)	Western	Jun. 21..		6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..		8,000
Legend of Hollywood (Marmont)	Drama			
Wise Virgin (Miller)	Drama			
Siren of Seville (Dean)	Drama			
Welcome Stranger (Vidor)	Comedy-dr.			
Ramshackle House (Compson)	Comedy-dr.			
Barbara Frietchie (Vidor)	Civ. War dr.			
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			
Roaring Rails (Carey)	Railway dr.			
Another Man's Wife (Lee-Kirkwood)	Drama			
Trouping With Ellen (H. Chadwick)	Comedy-dr.			
Reckless Romance	Comedy feature			
Girl on the Stairs (Moller)	Comedy-dr.			
Chorus Lady (Livingston)	Comedy-dr.			
Cafe in Cairo (Dean)	Drama			
Man From Texas (Carey)	Western			
The Mirage (Vidor)	Drama			
On the Shelf (all star)	Drama			
Soft Shoes (Carey)	Western			
Of the Highway (Logan)	Drama			

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance			

SELZNICK

Woman to Woman (Compson)	Drama	Apr. 26..		6,304
$20 a Week (Arliss)	Drama	Jun. 21..		5,900
World Struggle for Oil	Instructive	Oct. 4..		4,410
White Shadow (Compson)	Drama			
Passionate Adventure (Joyce-Daw)	Society dr.			5,665
Bowery Bishop	Slum dr.			
Greatest Love of All (Beban)	Drama			
Nell Shipman Series	Little dramas			
Featurettes (Talmadge-Tearle-O'Brien)				

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..		6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..		6,000
Daring Love (Hammerstein)	Drama	July 5..		5,605

UNITED ARTISTS

	Kind of Picture	Review.	Feet
A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..		2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..		1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..		
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..		4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..		2,000
You're Next	Century com.	Feb. 16..		2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..		1,000
Ride for Your Life (Ginson)	Western	Mar. 1..		5,310
Society Sensation (Valentino)	Reissue	Mar. 1..		2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..		1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..		2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..		6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..		2,000
Sons-in-Law	Century com.	Mar. 8..		2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..		1,000
Fool's Highway (Valli)	Drama	Mar. 15..		6,800
Big Boy Blue	Leather Pushers	Mar. 15..		2,000
The Oriental Game (Pal)	Century com.	Mar. 15..		2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..		1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..		4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..		4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..		2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..		1,000
Night Message (Hulette)	Drama	Mar. 29..		4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..		1,000
That's Rich (Trimble)	Comedy	Mar. 29..		2,000
Galloping Ace (Hoxie)	Western	Apr. 5..		4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..		2,000
Marry When Young (Edwards)	Comedy	Apr. 5..		1,000
Checking Out (Pal)	Century com.	Apr. 12..		2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..		1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..		4,913
Storm Daughter (Dean)	Drama	Apr. 19..		5,203
Racing Kid (Messinger)	Comedy	Apr. 19..		2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..		5,140
One Wet Night (Edwards)	Comedy	Apr. 26..		1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..		2,000
Riders Up (Hale)	Race drama	May 3..		4,904
Politics (Summerville)	Comedy	May 3..		1,000
Green Grocers (Dunn)	Comedy	May 3..		1,000
A Lofty Marriage (Earle)	Comedy	May 3..		2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..		4,943
Pigskin Hero (McCoy)	Comedy	May 10..		2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..		1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..		4,919
Fast Steppers (New Series)	Race dr.	May 10..		
Trailing Trouble (Morrison)	Western	May 17..		2,000
Ridgeway of Montana (Hoxie)	Western	May 17..		4,843
My Little Brother (Summerville)	Comedy	May 17..		1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..		2,000
The Signal Tower (Super-Jewel)	Drama	May 24..		6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..		2,000
Why Pay Your Rent? (Roach)	Comedy	May 24..		1,000
Honor of Men (N. Hart re-issue)	Western	May 24..		2,000
Reckless Age (Denny)	Drama	May 31..		6,954
Fighting American (all star)	Drama	May 31..		5,251
Case Dismissed (Summerville)	Comedy	May 31..		1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..		2,000
Delivering the Goods (Pal)	Comedy	May 31..		2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..		7,419
High Speed (Rawlinson)	Drama	Jun. 7..		4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..		2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..		1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..		2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..		2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..		2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..		5,076
Back Trail (Hoxie)	Western	Jun. 21..		4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..		
Please Teacher (Messinger)	Comedy	Jun. 21..		2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..		1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..		2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..		5,000
Iron Man (Albertini)	Serial	Jun. 28..		
Behind the Curtain (Bryson)	Drama	July 5..		4,875
A Royal Pair	Century com.	July 5..		2,000
Why Be Jealous? (Roach)	Comedy	July 5..		1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..		4,005
Her Fortunate Face	Century com.	July 12..		2,000
Little Savage	Short Western	July 12..		2,000
Sawdust Trail (Gibson)	Western	July 19..		5,500
Cry Baby (Summerville)	Comedy	July 19..		1,000
Starving Beauties (Wiley)	Comedy	July 26..		2,000
Flying Eagle (Lawrence)	Short Western	July 26..		2,000
Patching Things Up (Roach)	Comedy	July 26..		2,000
Fighting Fury (Hoxie)	Western	Aug. 2..		4,491
Kid Days (Snooky)	Comedy	Aug. 2..		1,000
Her City Sport (Wiley)	Comedy	Aug. 2..		2,000
The Gun Packer (Morrison)	Western	Aug. 2..		2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..		4,650
Paging Money	Century com.	Aug. 9..		2,000
King's Command (Lawrence)	Short Western	Aug. 9..		2,000
Love and Glory (all star)	Drama	Aug. 16..		7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..		5,504
Wolves of the North (Duncan)	Serial	Aug. 16..		
Wine (C. Bow)	Drama	Aug. 23..		6,220
Hysterical History (Z Series)	Novelty	Aug. 23..		1,000
Sagebush Vagabond	Western	Aug. 23..		2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..		7,472
The Blow Out (Messinger)	Comedy	Aug. 30..		2,000
K—The Unknown (Valli)	Drama	Sep. 6..		8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..		2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..		2,000
Scared Stiff	Century com.	Sep. 6..		2,000
Mind the Baby (Pal)	Comdey	Sep. 13..		2,000
College Cowboy	Western	Sep. 13..		2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..		2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..		2,000
That's the Spirit (Roach)	Comedy	Sep. 13..		1,000
Measure of a Man (Desmond)	Drama	Sep. 20..		4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..		6,506
Low Bridge (Messinger)	Comdey	Sep. 27..		2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2.000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist	Oct. 4..	1,000
Trouble Fixer	Century com	Oct. 4..	2,000

VITAGRAPH

Love Bandit (Kenyon)	Big Woods drama		6,000
Horseshoes (Semon)	Comedy	Dec. 22..	2,000
Let Not Man Put Asunder (Tellegen)	Divorce drama	Jan. 26..	8,250
My Man (P. R. Miller)	Modern drama		6,800
Trouble Brewing (Semon)	Comedy		2,000
Borrowed Husbands (Florence Vidor)	"Flirt" drama		7,000
Between Friends (A. Nilsson)	Friendship drama	Apr. 26..	6,936
Virtuous Liars (Powell)	Society melodrama	Apr. 19..	5,650
One Law for the Woman (Landis)			6,000
Code of the Wilderness (Bowers)	Modern drama	July 12..	6,480
Behold This Woman (Rich)	Hollywood drama	Aug. 2..	6,425
Captain Blood (Kerrigan)	High Sea drama	Sep. 20..	10,058
Clean Heart (Marmont)	Drama	Sep. 27..	7,950

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	7,500
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama		6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama		7,300
Lover of Camille (all-star)	Romantic drama		7,200
This Woman (Rich)	Society drama		7,000

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr	Sep. 27..	4,500

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
Truth About Women (Hampton)	Society drama	Aug. 2..	5,600
Man Without a Heart (Harlan)	Society drama	Aug. 2..	6,000
Those Who Judge (P. R. Miller)	Society melo.	Aug. 2..	5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. C. BURR

Restless Wives (Kenyon)	Drama	Feb. 16..	6,000
Three o'Clock in the Morning (C. Binney)	Drama	Feb. 23..	6,293
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama		6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.		6,400
Painted Flapper (all-star)	Comedy-drama		5,600
I Am the Man (L. Barrymore)	Dom. melo.		7,600

GRAND-ASHER

Between Worlds (all star)	Drama	July 19..	6,000
Leave It to Gerry (Rhodes)	Comedy-dr.	July 19..	6,400

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr		

RAYART

Midnight Secrets (Larkin)	Drama		
Street of Tears (Santschi)	Drama		
For Another Woman (Harlan)	Drama		
Pell Street Mystery (Larkin)	Drama		
Trail Dust (Dunbar)	Drama		
Thrill Chaser (Howes)	Drama		
Battling Brewster (Farnum)	Drama		

WM. STEINER PROD.

Surging Seas (Hutchison)	Stunt dr	Apr. 26..	4,700
Hutch of U. S. A. (Hutchison)	Stunt dr	May 31..	4,800
Payable on Demand (Maloney)	Western dr		
Lawless Men (N. Hart)	Western dr		
Black Gold (Morrison)	Western dr		
Poison (Hutchison)	Stunt dr	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr	Sep. 27..	4,900
Riding Double (Maloney)	Western dr		
Tucker's Top Hand (N. Hart)	Western dr		
Rainbow Rangers (Morrison)	Western dr		
Perfect Alibi (Maloney)	Western dr		
Left Hand Brand (N. Hart)	Western dr		
Pot Luck Pards (Morrison)	Western dr		

Chadwick Rushes Plans on Third Barrymore Special

PREPARATIONS are going forward in the organization of the producing staff and the selection of players who will support Lionel Barrymore in his third special production for Chadwick Pictures Corporation this season, the titles to be announced within a few days, it was indicated at the Chadwick offices this week. This production will be the seventh in the famous unit, the Chadwick Nine, which this organization is releasing in the independent field this season.

Mr. Barrymore's two earlier pictures for Chadwick Pictures Corporation this season are "Meddling Women," which is enjoying big success everywhere, and "I Am the Man," which has been classed as Mr. Barrymore's best work on the screen. "I Am the Man" has already played many important first runs in the key cities and becomes generally available to exhibitors this month.

"The Street Singer," to be directed by John Gorman, is the next story to go into production—the sixth of the famous independent unit, the Chadwick Nine. It will be made in the East, very probably in New York City.

Officials of the Chadwick organization are now concentrating on the selection of a cast of leading players, announcement of whom will be forthcoming within the next several days. Preparations are being rushed forward so that active production may begin within several weeks.

"The Tom Boy" holds fifth place in the Chadwick Nine. It will be followed by "The Street Singer;" another Lionel Barrymore special, his third on the Chadwick program this season; "Sunshine of Paradise Alley" and "Romance of an Actress."

Next Van Bibber

"Van Bibber's Burglar," the fifth of the series of two-reel comedies adapted from the Van Bibber short stories of Richard Harding Davis, was started this week at the William Fox West Coast studios. George Marshall is directing this series, which has an important place on the Fox short subject schedule.

New Pathe Serial

Pathe announces the completed cast this week on the Malcolm Strauss race-track serial, starring Allene Ray and Johnnie Walker, entitled "Galloping Hoofs." The story is being filmed in the East under the direction of George B. Seitz from an adaptation made by Frank Leon Smith. The supporting cast: J. Barney Sherry, Armand Cortes, William Nally, Walter Lewis, George Nadelli, Albert Rocardi and Ernest Hilliard.

"Hot Water" Record

Elmer R. Pearson, vice-president and general manager of Pathe received a wire from Pathe's Los Angeles Branch Manager, W. H. Jenner, redaing in part: "Mister Albert Kaufman, managing director of Grauman's Metropolitan Theatre, informs that "Hot Water,' opened Saturday, breaking all existing records for one day's business, but on the following day, even this record was broken, making the two biggest days gross in the history of the house."

Raymaker Directs Aubrey

Herman C. Raymaker, for many years a director of comedies, is now directing the Jimmy Aubrey comedies being made for Standard Cinema Corporation and released through Selznick.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

All for One—One for All

THE accessory end of this business is a pretty tough game. The man selling projection machines, seats, screens, floor coverings or what not can give you more grief in a half hour than a film salesman can in a week. And that's going some.

The principal complaint is that it is so hard to educate the exhibitor. The small theater man doesn't realize that his old worn out seats are costing him money every day, you are told. "They can't see the dollar and cents value of good music," an organ chap says.

Jim Jones is going to try to give you one of the reasons why. And at first glance you are going to laugh.

The reason is that there aren't enough accessory advertisers.

"Ha! Ha!" you say, "He's selling something."

Maybe I am. But I am right. Here's the angle:

The manufacturer of a seat who is alone in advertising in the trade papers may figure that he is pretty lucky because the other chair man don't see the gospel of advertising. The projection machine manufacturer who is going it alone may think the same thing.

But they would all sell more chairs, more screens, more organs if ALL of them were advertising. Because EACH would benefit by the educative influence of the other's advertising.

And in the end, what difference does it make if the other fellow sells more goods, provided you sell still MORE?

One lone seat manufacturer in this field is selling the idea of better seating for theater patrons. One lone organ manufacturer is telling the seven thousand reads of The World each week about the cash value of up-to-date music.

They are lucky to have an exclusive audience from that buying power of ten thousand theaters. But they, and their competitors, would all be better off if all would climb on the band wagon and start shouting.

And then KEEP AT IT.

Many an accessory advertiser has stopped advertising just when his message had started to seep into the exhibitor mind.

But that is another story.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

The Editor's Trip

Thursday, September 12, I found myself in Cincinnati, en route to Colorado, with a few hours to wait for a train to bear me onward toward the setting sun. Treading streets, familiar in the long ago, my eye met the ornate sign on a large motion picture theatre. I satisfied the rather absurdly modest demand of the bob-haired siren in the box office, entered into its midst and found myself in a commodious and, so far as I was able to see in the semi-gloom, tastefully decorated auditorium. There was a large pipe organ and the theatre is entirely without glare spots. Up to the point of projection there seemed little if anything to merit adverse criticism. The attendants were tastefully uniformed and were very courteous. The seating was comfortable and the ventilation apparently good.

But the Projection!

The picture seemed about the right size for the auditorium, but was distorted out of all semblance to true proportions—so much so, in fact, that it appeared to be nearly, if not quite, square.

This, of course, means that every object therein was also distorted out of true proportion, hence the general effect was not nearly so pleasing as it would be were the picture not thus manhandled by wrong projection angle. The net result of this is that the theatre has not the box office pulling power it would have were the picture projected at a proper angle—an angle not exceeding that approved by the Society of Motion Picture Engineers.

This is of course no fault of the projectionist, but is the result of the combined error of theatre builders and architects who apparently think that so long as the sides of the picture be made parallel, all ill effects of distortion by a too great projection angle are remedied. This theatre has, as have many, many others, located its projection room in open defiance of the recommendation of the Society of Motion Picture Engineers, all projector manufacturer engineering departments and all projection authorities, and for that defiance it will suffer continual loss at its box office so long as it operates.

The Point

The point is just this: Had the projection room been properly located the picture on its screen would have been very much more pleasing; also projection could have been very much more economically accomplished, with a saving of a very respectable sum in power bills each year. Such a location is always possible, provided the architect knows how to plan to get it, and is allowed to do so.

With a few shining exceptions, architects proceed backward in the planning of motion picture theatres, unless some exhibitor who has well balanced ideas as to the placing of the one thing the theatre will have to sell to its patrons—the picture—before its audiences at full 100 per cent. value, obliges them to do otherwise.

Bluebook School

Question No. 143—Explain what effect a sharp side angle view of the screen has on the apparent shape of objects thereon, and tell us why it has that effect.

Question No. 144—Show by sketch how you would advise your manager as to the exact effect of side view angle in the new theatre he is planning, and how you would inform him as to the exact percentage in which objects would be narrowed.

Question No. 145—What effect would distance of front row of seats from screen have on side viewing angle?

Question No. 146—Why is it that objects on the screen appear abnormally tall when viewed from a heavy side angle?

Question No. 147—Exactly what is a "keystone effect," and is there more than one kind?

The motion picture theatre is presumed to be constructed primarily for one thing, and one thing only, viz: to provide a place where a motion picture may be shown to or displayed before audiences. Naturally, since the picture is the one thing the theatre has to sell, it would seem just plain common sense to arrange for its display on the screen in the best possible way, but as a matter of fact in a surprising number of cases that seems to be about the last thing thought of. The average architect plans for symmetrical design and maximum seating capacity. He works wholly and solely to those ends, and literally sticks the heart of the whole business—the projection room—'way up and 'way back, where it will have at least two virtues, viz: it will be entirely out of the way and may be constructed without any sacrifice whatsoever in the matter of seating space. What will happen to projection by reason of this foolish procedure—oh, well, he should worry! If a lot of those seats he has squeezed in remain empty, except on special occasions or on Saturdays, that is no affair of his—or apparently of the exhibitor either.

Cincinnati Not Alone

Cincinnati is far, far from being alone in this mistaken policy. We find the same thing right here on Broadway, and elsewhere, except that the West Coast apparently has, at least to a considerable extent, realized the foolishness of such procedure. You will find a lot of theatres out there with the projection room where it should be, nor have they lost much of anything in seating or anything else in so doing. The architect has located his screen and projection room first, and in proper relation to each other. He has then planned the theatre in accordance with that relation.

But to get back to my story. In the spacious, well planned, but poorly located projection room I found the projector running the show all alone. This was because only one projectionist was on duty, and he was absent from the room on business which I will myself agree could not wait on projection or anything else. There really are two projectionists and perhaps the other man was at supper, I don't know. It was about supper time.

The room is large and has a high ceiling. In fact, aside from its projectionally impossible location there is small fault to find with it. There were four Simplex projectors, a spot and a dissolver. Three of the projectors were equipped with high intensity arcs, and were on regular projection duty. The fourth was equipped with incandescent, and was used to screen productions for inspection. There was an enclosed rewinder, and a film storage reservoir, with separate fireproof compartments for each reel.

The Joke

And now here was the joke of it all: The picture was by no means a large one, and I was astonished when told by the projectionist that they were using 125 amperes and high intensity. The screen had not the brilliancy it should have had with seventy-five amperes and ordinary arcs. My first thought was: there is something radically wrong with the projector optical systems—in fact I still believe the optical systems might be improved. Incidentally I saw no lens chart on the walls, which still more inclines me to that view.

But the joke of it is that the projection circuit wires are being used as a rheostat. They were so hot that when I touched them I removed my fingers real soon. Just what the Cincinnati inspectors are thinking of to allow such a dangerous condition to exist I don't know, but there it is—or then was, anyhow, and the projectionist told me the manager had been informed of it several times. Possibly he does not understand that there probably has already been quite enough electric power wasted in those overloaded wires to put in two or three new sets of wires, with constant possibility of serious results through overheating and fire.

The point is just this: Leaving the item of danger out of it, with wires of sufficient capacity, using the power now consumed, the screen would be very, very much brighter, or the same screen brilliancy could be had with far, far less current consumption, and ALL THAT POWER WASTED IN HEATING THE CIRCUIT WIRES IS REGISTERED ON THE METER AND MUST BE PAID FOR, make no mistake about that.

Another Theatre

I entered another, small theatre, which joyfully announced "All Seats 10 Cents." After one good slant at the screen I departed, with the idea that the price was possibly a bit high. I would suppose that with high grade projection this little theatre might fill all its seats at at least double the present price.

In another theatre, admission 20 cents, the

(Continued on Page 85)

Bluebook School—Answers 113-117

Question No. 113—Is the light source inverted at the spot, and can you tell us, using drawing if you wish to, on what lens action you base your answer?

Daniel Constantino, Easton, Pa.; Chas. Armentrout, Mason City, Iowa; John Griffith, Ansonia, Conn.; C. H. Hanover, Burlington, Iowa; P. E. Thomas, Creston, Iowa and Charles I. Orenburg, Chicago, were the only ones to make good on this one. In fact for some unknown reason several of those who have long been sending in correct replies are absent from this series. Don't know why, as most of them are back on the next.

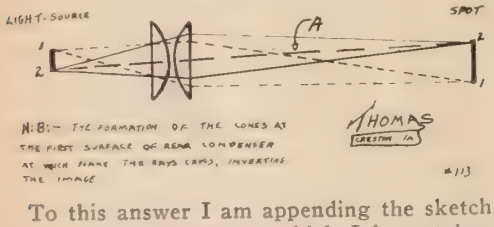
Both the replies of Griffith and Thomas are excellent as to their correctness, but I think that of Hanover is somewhat easier to understand. I will therefore publish it, supplemented by a drawing belonging with Thomas' answer, for which I trust he will forgive me. Hanover says:

Yes, the light source is inverted at the spot. To analyze and understand the light ray action between light source and spot, let us remove the condenser and in its place substitute a metal plate with a pin hole in its center.

A ray emanating from the center of the light source and striking the pin hole will go straight through and form the axis of the cone of light formed on the image side of the plate. It will strike at exactly the center of the resultant image. The cone of light on the image side of the plate may be examined if smoke be blown into it.

Now use your reasoning powers. We know that light rays travel in straight lines when traveling through a medium (air in this case) of even density, hence all rays from the source which strike the pin hole will pass straight through to the image. Get a piece of paper, draw a vertical line, say 3/8 inch long, representing the light source. Opposite it, removed three inches, draw a vertical line representing the metal slide and in its center leave a slight gap representing the pin hole. Now on opposite side of this draw a vertical line representing your screen. Now draw a straight line from the top of the source, the bottom of the source and its center, through the hole, and you will see why the light source is inverted in the case of the pin hole.

The action of a simple lens is exactly the same. A ray from the center of the light source striking the center of the condenser will pass straight on through to the center of the image, which for the purpose we will call the spot, though the actual image is "strung along" for a considerable distance in the light beam. All rays emanating from the center of the source and striking the collector lens will be refracted and converged (except for the item spherical aberration) to the center of the image, except that they will be enlarged in proportion to the magnification of the image over the source. Centrals rays from each and every other point in the condenser acts precisely as they act through the pin hole, except that they are refracted at each glass surface, the final refraction being such as will send forward the ray to its appointed place, exactly the same as did the pin hole, spherical aberration and magnification being disregarded. All other rays from the same point of the source which reach the collector lens being refracted in such a way that they will reach the same point in the image as did the central ray.


LIGHT-SOURCE
SPOT
A
N:B:— THE FORMATION OF THE CONES AT THE FIRST SURFACE OF BOTH CONDENSER AT WHICH POINT THE RAYS CROSS, INVERTING THE IMAGE
THOMAS
CRESTON IA
#113

To this answer I am appending the sketch by brother Thomas, to which I have taken the liberty of adding broken line A to represent the central ray friend Hanover has spoken of.

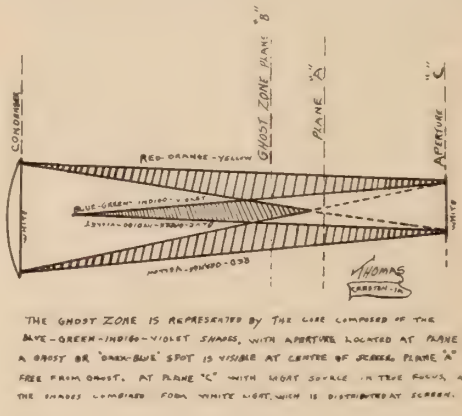
Question No. 114 and 115 combined—Give us the best explanation you are able to of the reasons for the ghost zone in the condenser beam, showing, by drawing, what its shape is, and why it is that when the condenser is advanced too far toward the film, a ghost appears in the center of the screen.

Constantino, Armentrout, Griffith and Thomas came through. I shall again mix matters by publishing Griffith's answer, with the drawing of Brother Thomas. Griffith says:

In a light beam projected from an uncorrected condenser, such as a plano convex or meniscus bi-convex combination, the light is not evenly distributed throughout its length, owing to the fact that the rays passing through the outer zones of the condenser, having greater incident angle, converge to a focus nearer the lens than do those passing through the more central zone. This causes the light to be distributed in circles, instead of being spread evenly over the different cross-sections of the beam. The light is only evenly distributed in two positions, viz: at the face of the converging lens and at the spot.

The second part of the question is somewhat ambiguous (good word, anyhow, John. —Ed.). If the condenser be advanced toward the aperture so that the film cuts through a part of the beam where the light is unevenly distributed, then we would get a ghost on the screen. If, on the other hand, the condenser is advanced toward the film, and the crater position is so adjusted that it will place the spot correctly on the cooling plate, then there probably will be no ghost. If, however, the projection lens did not have sufficient diameter to accommodate the greater diameter of the light beam caused by advancing the condenser, then instead of a dark ghost we would have high-lights in the center of the screen.

There, darn it, that answer is, I believe, correct, but I don't especially fancy it because I don't believe many of you will understand it clearly. I am printing the drawing sent with Thomas' answer. I think you



THE GHOST ZONE IS REPRESENTED BY THE CONE COMPOSED OF THE BLUE-GREEN-INDIGO-VIOLET SHADES, WITH APERTURE LOCATED AT PLANE "B" A GHOST OR "DARK-BLUE" SPOT IS VISIBLE AT CENTRE OF SCREEN, PLANE "A" IS FREE FROM GHOST. AT PLANE "C" WITH LIGHT SOURCE IN TRUE FOCUS, ALL THE SHADES COMBINED FORM WHITE LIGHT, WHICH IS DISTRIBUTED AT SCREEN.

will get a better explanation from pages 178 and 179 of the Bluebook. True, it says about the same thing Griffith says, but I believe you will get a better understanding of the whole matter from it than from John's reply. John says he "can't see figure 45, page 179, but all the same it comes from high authority on such matters and I believe it is correct.

Question No. 116—To what may we attribute the fact that the same print of a film may show great "depth" in the screen image in one theatre, and very much less in another theatre?

Constantino, Griffith, Hanover, Thomas, Armentrout and Wm. C. Bailey, Savannah, Ga., replied with at least a fair degree of correctness to this one, but Griffith gummed things up, darn 'im, by injecting a lot of new dope into it. I'm going to publish the replies of both Thomas and Griffith. Thomas says:

It depends upon the intensity of the light source, angle of projection, size of image, projection distance, surface of screen, quality and arrangement of condenser lenses, quality of projection lens and its free diameter. Also, last but NOT least, the auditorium lighting.

Assuming two theatres to have a light source of equal brilliancy, and that the optical train elements are the same in all respects, with identically the same size image at exactly the same projection distance, but the screen in one theatre is not suited to the requirements of that particular house, and the optical line-up of one was not correct, or the lenses are dirty. The other theatre has the type of screen surface adapted to its requirements and has gained additional screen illumination by trimming down the rotating shutter blades as much as is possible, or has stopped down the projection lens if the conditions permit of it. It has the lenses perfectly clean, and the auditorium lighting is better from the projection viewpoint. Oh, Nell's bells! I give up!

The situation might be summed up thusly: Either due to the projectionists' lack of knowledge of projection in all its phases, or to the indifference of the management in supplying proper equipment necessary to get the best results the difference exists.

There, I published that, not because it covers the point I had in mind (The fact that a projection lens of too small diameter to admit the light beam sets up uneven illumination, with resultant lack in "depth" of the picture), but because it shows many things which might really affect the matter.

Griffith opens up a new line of thought in his reply. He says:

Before attempting to answer Question 116 and 117 some explanation as to what we think about depth would perhaps be in order.

A flat image projected from a flat object cannot be said to have any actual depth, hence any apparent depth in the screen image must be in the nature of an optical illusion, the cause of which we may well inquire into.

Distance has a double effect upon objects with relation to their viewing. First, distance decreases the apparent size of objects, as we all well know. Second, distance decreases the apparent brightness of objects. The word "apparent" is used because, of course, the actual brightness remains at a fixed value.

When we make a reproduction of a scene, as in projection, and faithfully portray the apparent decrease in the size and brightness of objects therein, we get the illusion of distance or depth in the flat reproduction, because it was distance and depth in the original object photographed which caused objects in the background to appear smaller, and to have less brilliant illumination.

Both the area and brightness of objects are apparently decreased inversely as the square of the distance from the point from which they are viewed. What then would cause lack of apparent depth in a screen image?

Anything which operates to prevent a perfect reproduction of the scene as it was viewed by the optical eye of the motion picture camera will do it, and that includes poor definition, distortion, unevenness of illumination, etc.

DISTORTION CAUSES OBJECTS TO LOSE THEIR RELATIVE SIZE WITH RELATION TO EACH OTHER. Uneven illumination operates to cause objects to lack true relation to each other in the item of illumination, thus at least in a measure ruining the effect which produces the illusion of distance, or "depth."

Well, John, all that sounds mighty good, but will have to be shoved into the "think mill' and examined considerably, in order to determine to just what, if any, extent you may be in error. I would be glad to hear from you all as to your reaction to this argument. Personally I believe the blurring of objects in the distance has more to do with it than lack of relative illumination.

Question No. 117—Is evenness of illumination essential to "depth" in the screen image?

This question is covered by the answer to question No. 116. It most certainly is.

The Editor's Trip

(Continued from Page 83)

picture was brilliant, but a glaring, "chalky" white. The projectionist might well experiment in toning that high intensity light down. The picture was distorted almost square by wrong projection room location. The projector optical system was pretty awful, either in its component parts or in their lack of proper adjustment, since the screen had a very brilliant center, with comparatively dull edges.

I noticed signs advertising "Broken Blossoms," "Thief of Bagdad" and other big productions, mostly at fifty-cent admissions. Down near the depot I saw the poster-covered fronts of five houses, all having a straight ten-cent admission—a thing not, so far as I know, to be found in any city east of the Alleghany mountains.

After even this brief visit to Cincinnati I think I can understand why the projectionists of that city have never evidenced the slightest interest in a lecture on projection. They may say the conditions I saw were no fault of theirs, but that is, I think, not quite true. A profession of any sort is respected very largely in proportion to the respect shown for it by those who follow it, and up to this time I must say I have seen very little evidence that Cincinnati projectionists regard projection as anything more than merely the mere operation of a mechanism—threading, oiling and adjusting its parts. As I have often pointed out, almost anyone, with just a little practice, may do that acceptably, BUT to project motion pictures so that they will have the full possible value on the screen requires real ability, brains and knowledge.

A Real Treat

Arriving at St. Louis, I found waiting for me, through the courtesy of S. E. Cotter, vice-president and general manager of the Wabash Railway System, an order instructing engine men and conductors to permit me to ride on the locomotive of train No. 3 (one of their fast passenger trains) between St. Louis and Kansas City.

By way of explanation, it was on this piece of track I did my last railroading, in 1893, and it was here my father, a locomotive engineer, met the grim reaper in a collision in the spring of that year.

I found Engine 698 at the head end of Train 3, in charge of Engineer G. N. Nelson and Fireman A. D. Wells, both of whom extended every possible courtesy, though the third man on a passenger locomotive is, as I well know, nothing short of a nuisance. I rode with them for eighty-five miles, and then retired to the depths of the Pullman.

At Moberly engines were changed and I rode out as far as Brunswick, Missouri, with Engineer Marvin Rowland and Fireman A. Smith, both of them mighty fine fellows. Both Engineers Rowland and Nelson remembered father very well, and Rowland remembered me. We talked of old times for almost the entire distance. I cannot remember the time when I enjoyed anything so thoroughly as I did viewing the scenes of long ago, every mile of which was laden with memories. At three points Engineer Nelson pointed out the spot where friends of other days had "checked out" in wrecks of various kinds. Had I myself continued railroading, doubtless ere now they would be saying, "Remember Richardson? Here is where he 'got his' the night his engine turned over," or something of that sort. I quit railroading, and here I still am, so that's that. My compliments to General Manager Cotter, to Engineers Nelson and Rowland, and to Firemen Wells and Smith. I shall long remember their courtesy and kindness.

Kansas City

Forty miles east of Kansas City a freight wreck had the line blocked, and as a result I missed connections at Kansas City. Conditions were such that it seemed to lay over there 24 hours, which I did. In some cities I would have utilized the time for arranging a meeting of the men, and thus would have tried to accomplish some good. This, however, was Kansas City and Kansas City projectionists have repeatedly refused to be interested in lectures on projection, as I know by past experience, and, anyhow, I was pretty tired. I did, however, call up the office of the Local, just to say hello, but no officer was there at the time. I then visited two really magnificent theatres, one of which uses both vaudeville and motion pictures. This theatre was truly a temple of beauty, magnificent in its appointments and, I believe, ably managed.

Its vaudeville was excellent, but its picture "not so good," because of distortion due to the up-high, 'way-back projection room location. The projection angle is far, far beyond that approved by the Society of Motion Picture Engineers. It is too bad that this magnificent theatre is thus handicapped in its motion picture program, especially where there really was not need for it, had the

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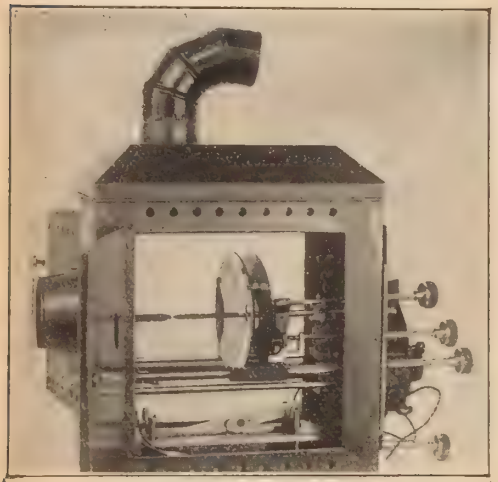

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architect worked intelligently in his planning.

Work Good

The work of the projectionists was very good, though I have a grave suspicion that the optical systems of the projectors might be changed to the considerable improvement of the screen image. One cannot judge with certainty in a matter of this kind, however, merely by viewing so hugely distorted a picture once. Certainly projectionists in such a theatre ought to be able to judge of the matter themselves, but certainly the screen image leaves considerable to be desired, even in so badly distorted a picture.

Another thing: the Kansas City men declare themselves to be, and insist that they are merely "Operators of Moving Picture Machines," hence I am justified in assuming them to have no large knowledge of the optical system of the projector. If they have, then they enter into the realm of higher things, and are at least in some degree projectionists.

I visited another of Kansas City's theatres, this time strictly a motion picture theatre. It truly is a magnificent palace of amusement, with dignified, severely beautiful facade, a richly furnished and decorated interior and a large pipe organ, in charge of a very competent organist. It has comfortable seats, a large orchestra and an elaborate ventilation system.

Motion pictures comprise its entire program, aside from a short number by the orchestra. In other words, the entire income from this very large investment is entirely dependent upon what is projected to its screen, and THE MANNER IN WHICH IT IS PROJECTED THERE.

Not So Good

As a paying patron of this theatre I am bound to say that at no time during that portion of the program I remained to see was the screen illumination free from discoloration, and at times it was very, very bad indeed. I talked with its Chief Projectionist, who blamed the trouble on the type of lamps used. Said they would not rotate the positive carbon uniformly. Said he had repeatedly asked for their replacement, but the management had failed to comply with the request.

I do not care to make further comment, except to ask YOU if you think that in a city where such conditions are tolerated in so fine a theatre, there is much importance attached to the high grade projection?

"Stop, Look, Listen!"

On one small theatre I saw this sign: "Stop! Look! Listen! Vaudeville and Musical Comedy IN ADDITION TO REGULAR MOTION PICTURE PROGRAM. Change Daily. 10c All Seats 10c." Certainly Kansas City show-shop owners believe in giving full value. They must believe in full measure, heaped up and overflowing, or it is the basket filled with runts, with a layer of fine fruit on top? I'm sure I don't know, but it must be one or the other.

In one place I saw a row of three theatres, their fronts almost hidden by posters. One had a 10 and 15 cent admission price. The rest were all straight ten cents for any seat.

Denver

After visiting my son Carl, in Ridgway, Colorado, inspecting and approving four grandchildren whom I had up until then not seen, and spending a week with them, I started on the long trek eastward.

Train accommodations delayed me some hours in Denver, so I just naturally gravitated to Denver's Little Great White Way, Curtis Street, where I paid a rather hurried visit to several theatres.

I found projection far from being up to the high mark I had expected. Everyone I talked with frankly agreed that decidely more "pep" was needed in Denver theatres. One of the largest strictly motion picture theatres in Curtis street is operating on a ten-cents-for-any-seat basis. Gosh! I nearly swallowed my Adam's Apple when I saw that! It is putting a very badly discolored picture on the screen, due, so the projectionist informed me, to the fact that the high intensity arcs could not be held steady with the motor generators in use.

If that is true, for the love of Mike throw out either the motor generators or the high intensity arcs. A far better result could be put on the screen with the ordinary arcs. In proof of his statement he said that when he took current from the city mains, through rheostats, the light was steady and brilliant, with no discoloration whatsoever.

To add to the sum total of it the management has an organ keyboard right smack in the center and just under the screen, WITH A BRIGHT WHITE LIGHT PLAYING ON THE MUSIC. I sat down to look at the picture for a few moments and was obliged to hold my hat in front of me to shield my eyes from that (deleted by censor) organ light.

As a general proposition the projection angle in the theatres visited was not bad, though in a few instances it was. Powers and Simplex projectors hold the fort in Denver.

Manager Williams

I met Manager Charles Williams of the Fox Plaza, who impressed me as an able manager. We talked for quite a bit. I am convinced that in him William Fox has a valuable asset.

In the course of my wanderings I met Brother J. Christman, who impressed me as a real projectionist—a man possessed of energy, ability and ideas. He showed me three or four improvements he had himself effected in his equipment. The theatre where he works unfortunately has a very heavy projection angle, but the auditorium lighting is good. There are no glare spots to annoy the eyes of the patron. The projectors are equipped with American low intensity lamps (reflector type lamp), which Projectionist Christman assures me are delivering the goods to his entire satisfaction. He is using 22 amperes and is getting excellent screen illumination.

Projectionists Roy Carlson and Mr. Davis (Unfortunately I did not jot down the first name), whom I also met, are, I think, energetic, progressive projectionists. They have a well-ventilated projection room of ample size, but it is so located that the projection angle is bad—far in excess of that approved by the Society of Motion Picture Engineers. Their work is therefore hampered by heavy distortion. They use three Power projectors, a dissolver and a Power spot lamp.

Remarkable Performance

Projectionist Carlson directed my attention to the fact that the projectors have run twelve hours a day for three years without repairs of any sort whatsoever, even the original adjustment of the intermittent movements not having been altered. He credited this truly remarkable performance in part to the lubricant used. It is "Keystone Grease,

grade B." They use this grease on the gears, as well as in the intermittent movement oil well.

Some Hole

One thing I noticed in all Denver theatres visited, which would give heart failure to New York theatre inspectors and the "Powers That Be," viz: The front projection room wall has but one opening, but that one is something like 24 inches from top to bottom, and from seven to ten feet long. No, it is NOT covered with glass, or anything else. Gosh, but wouldn't the officials of the Department of Water Supply, Gas and Electricity of New York City, or the State Police of Massachusetts have the "willies" if they found such an "'orribly dangerous condition" in a projection room in their bailiwicks! But the Denver officials, with whom I had a long and most pleasant chat, don't find it dangerous, or even objectionable, AND the Denver projectionist does NOT have to squint through a sort of an enlarged knot hole with one eye in order to see the screen.

In my opinion the twelve-inch-square observation port represents one extreme, while the huge opening allowed in Denver represents the other. There is no real need for either of them. An opening sixteen inches wide by, say, twenty-four inches high is ample for all purposes, if correctly located with relation to the projection angle. The only real objection to the unnecessarily large opening is the fact that all noise in the projection room will be more or less audible to that portion of the audience seated near the projection room.

Speed Law

But the Denver authorities do exercise authority to curb real abuses, because the speed maniac runs afoul of an ordinance which prohibits the projection of any motion picture at a rate of speed in excess of, as I remember it, 85 feet per minute. That is, if you ask me, good law and just plain common sense.

I found a basin and running water in nearly all the projection rooms, but few, if any, rooms are equipped with toilet facilities. A law or rule was passed some while back making the installation of a toilet room compulsory, but some power succeeded in getting it made inoperative. Whoever it was ought, in plain justice, to be made to work for one year, six to eight hours a day, fastened in a hot room without access to toilet facilities.

In no room visited did I find any means for carrying the crater at its most efficient angle—fifty-five degrees to the optical axis. Such inefficient, wasteful practice is small credit to the projectionists using the ordinary arc.

Sioux Falls

Before starting West, the Sioux Falls, So. Dakota, Motion Picture Projectionists local union, IATSE & MPMO, No. 556, had arranged to have me visit their city, the local paying the very considerable expense incident of the side trip from Omaha.

I found Sioux Falls to be a thriving, prosperous community of about 35,000 souls. It is a charming city, with wide, clean streets which stretch across gently undulating hills. I had the pleasure of taking dinner at the home of G. W. Bennewitz, President, Local Union 556, and can personally testify to the fact that you who have not partaken of one of Mrs. Bennewitz's home brewed banquets are just plain out of luck.

Brother K. G. Blood, Projectionist Princess Theatre, bubbled me over the city in his really classy Studebaker Six. First off he rode me out a couple of miles to a point where we could view the whole city. It was a good view, and maybe the view was all he had in mind, BUT the South Dakota state penitentiary main entrance lies just across the road from that point. Well, mebby the view was all, but I've a suspicion that perhaps it was by way of a gentle warning to be careful what I say in print about him. Anyhow, the view is a good one and the state pen is 1,500 miles away now, so I'll jolly well say what I darned please.

Theatres Visited

While in Sioux Falls I visited all but one of its seven theatres, almost all of which are of the "storeroom" type, seating, for the most part, about 400. The pictures are small, though amply large for the auditoriums. For the most part they are clean-cut and brilliant. Most of the projection rooms were of surprisingly ample proportions, when one considers the type of theatre. All the projection rooms were painted either dead black or a very dark color, which is projectionally excellent. In each of them I found a very complete assortment of tools, invariably neatly racked on the wall. The rooms and equipment were clean and orderly. If they all keep them as clean as when Richardson was there, there will be no criticism on that point possible.

I met and talked with the managers of several theatres. They all reported business as rather quiet just then.

The Colonial Theatre, Milton Ray, Manager; W. F. Voght, Projectionist, has an excellent projection room, with dead black walls. Powers projectors are used. The room has good ventilation. The rewinder is geared down, though not nearly enough. The theatre is pretty and well lighted. Admission 10 and 30 cents.

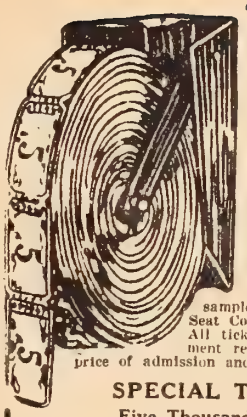
The Olympia Theatre is a storeroom type house, and for that type of theatre is very good indeed. It seats 387. I met O. C. Adams, Owner and Manager, whom I found to be a very genial gentleman. Clayton Akin is Projectionist. He is Secretary of Local No. 556. The picture is 13 feet 4 inches wide and the projection distance 117 feet. The picture is brilliant. Simplex projectors are used. The light source is an ordinary arc, using 55 amperes. In the projection room—rubber at this, you of the sweat-box—I found a lot of flowers, most of them in bloom. I was assured they were NOT "imported" just for my benefit, but really belonged there.

The Liberty Theatre, C. Sawyer, Manager; P. A. Hagen, Projectionist, seats 365. It uses Mazda equipped Simplex projectors. I enjoyed a pleasant chat with Manager Sawyer and Projectionist Hagen.

At the Princess, J. O. Sholseth, Manager; K. G. Blood, Projectionist, I found everything in good shape, with an excellent picture on the screen.

Bennewitz at Strand

Bennewitz is projectionist at the Strand. I met his owner-manager, who is an able theatre man and who believes in employing a real projectionist, permitting him to do his work without undue interference, so long as he delivers the goods acceptably. May his tribe increase! The Strand is marking time, waiting to get a new lease. As soon as this is accomplished there will be extensive im-



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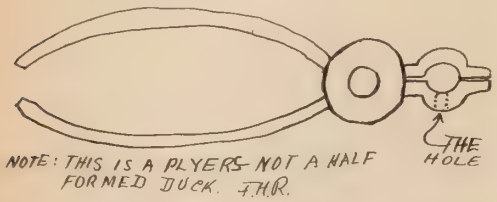
provements, both in the theatre and in the projection equipment.

Bennewitz is a real progressive. One look around his equipment is quite sufficient to show that he has knowledge and ideas, and the ability to apply them in practice. I shall not stop to describe the various things he showed me, except one. We will expect from him a complete description of them all as soon as he gets settled in the new quarters which are to come following the lease.

The one thing I will describe is a pair of pliers he has for removing taper pins from sprockets. The sketch shows the idea. He secured a pair of pliers—rather smal lones—



with jaws curved as per sketch. In the bottom of ONE of the curves he drilled a hole about ⅛ inch in diameter. The rest is simple. When you want to remove a taper pin —why waste energy explaining the obvious?

At eleven o'clock all the projectionists, and I guess all the managers, too, foregathered at the Strand to listen to Your Humble Servant discourse concerning various things having to do with projection. Harold Miller, and one other man, whose name I unfortunately did not put down, came all the way from Huron —140 miles they said it was—to attend the meeting. They and several others who came from other towns and cities were kind enough to express themselves as well pleased that they made the trip. Brother Miller is projectionist at the Lyric Theatre in Huron. There are three theatres in that city.

I shall retain pleasant memories of my visit to Sioux Falls and esteemed it a real privilege to meet brother Bennewitz and the other men personally.

Omaha

Omaha, the queen city of the plains, gave me a very genuine surprise, also at least one good, hearty laugh. I had a short time to wait between trains, and of course, employed it by once-overing as many of Omaha's motion picture palaces as I was able to in the time at my disposal.

The word "palaces" is used advisedly. First, I went to the Rialto, managed by August Herman, who was once upon a time a motion picture projectionist. The Rialto is a truly beautiful theatre both inside and out. Its facade, of pressed brick paneled with light yellow stone, faces on two streets, with the main entrance at the corner. It is only doing the Rialto plain justice to say that I have seldom seen a more pleasing theatre front. The foyer is done in very beautifully veined Alaska marble—as beautiful as anything I have ever seen in veined marble. The rest rooms, etc., are sumptuously furnished, and the furnishings combine utility and good taste. The interior of the theatre is, it seems to me, all that could be desired in beauty of decoration and symmetry.

After a chat with Manager Herman, I was asked if I would not like to see the projection room. Of course I said yes, but did not quite know what to make of it when he led the way into the basement. The projection room is opposite the center of the screen, hence there is no distortion of the picture. One must enter the basement and go from thence up into the projection room.

The picture was clear-cut, and except for some slight discoloration around the edges, which neither Projectionist Clyde Bluebaugh, Manager Herman nor myself was able to determine the cause of. The screen illumination was brilliant. In fact, but for that slight discoloration, I would have regarded the work of projection as beyond criticism. The high intensity is used, and I have a suspicion (a suspicion, mind you, only) that at least some of the trouble is due to dampness in the carbons. I suggested to Projectionist Bluebaugh that he try drying the carbons thoroughly. The Cinephor condenser is used, with 7½-inch collector lens. Great trouble is experienced with the collector lens breakage. I suggested that another lens be given a trial.

The Rialto is truly a temple of the photo play, a distinct credit to Omaha, and an asset to the motion picture industry. James Bear is the other projectionist. My compliments to Manager Herman and Projectionists Bear and Bluebaugh. I am glad to have seen so beautiful a theatre and such excellent screen results.

World Theatre

Across the street from the Rialto is the World Theatre, devoted to vaudeville and motion pictures. It was here I met with one of the most amusing experiences I have butted into for a long while. I was welcomed cordially by Arthur Frudenfeld, manager. After talking a bit, he, being engaged, suggested that I "make myself at home," which I proceeded to do by first looking over the 2,500-seat auditorium, noting the beauty of its decorations and the excellence of its seating arrangements, etc. Incidentally, the facade of the "World" is of cream-colored stone, both impressive and beautiful.

I mounted to the projection room, which is spacious and apparently well ventilated. American reflector type lamps are used and the screen illumination is both white and fairly brilliant. I did not view much of the projection, but what I did see put me in a frame of mind to compliment Projectionist Paden. The projection angle is very heavy, and the projectionist must work against that handicap.

Now Comes the Laugh

Reaching the projection room, after waiting a bit, I asked the projectionist for his name and initials. He was quite busy at the time and I did not care to distract his attention by introducing myself, and now comes the laugh. In fifteen years I have never before had even the most hard-boiled enemy, of which I have a goodly number, and am incidentally rather proud of them, too, try his best to convey a deliberate affront. When I asked for his name, he countered, in a very gruff tone of voice, with "Whatcha lookin' for?" whereupon I showed him my card. I do not really know whether he looked at it or not, but guess he must have. His single comment was: "Goodbye," which he repeated every time I spoke thereafter, until I retired from his august presence backward of course, bowing and humbly pulling my forelock.

I think I must have, some time in the past, stepped on brother Paden's toes rather heavily. It was a new experience, and quite sufficiently amusing to give me a good, hearty laugh—which is always worth a whole lot.

In Chicago I put in four days attending the Society of Motion Picture Engineers' Fall meeting, but did not enter a single theatre. The reason was that the reports on Chicago projection are so universally bad, that I feared if I did visit theatres I would just have to "roast," and that I don't like to do. Next stop New York City, and now I'm very much on the job again. The trip took almost a month and covered approximately 5,000 miles.

Simplex Changes

During my recent trip to Colorado, I was rather amazed at the various rumors floating around concerning certain changes that have recently been made in the personnel of the Precision Machine Company, manufacturers of the Simplex Projector.

I was "informed" by various ones that the Simplex was "going out of business," and the price of the Simplex was going to be $1,350, etc., etc., all of which is "information" which has no foundation in fact.

The real facts in the matter are as follows:

Mr. Harley L. Clarke of Chicago, Ill., has become president of the Precision Machine Co., and Ed. S. Porter, who has resigned as president, becomes chairman of the

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An Apology

I feel that I owe many of those who have been answering the Bluebook School questions correctly with consistent regularity an apology. I shall not take any more trips when such a thing is on, as my absence has balled things up pretty badly. I find, for instance, that in the confusion I laid one big bundle of Bluebook School answers aside to give them attention, and the "laid aside" was done too gosh danged well. I just found them. Then, too, there were other somewhat similar happenings. No, never again! On examination I find that Fell, Sommermeyer, Constantino, Dobson and the rest of the "regulars" have really sent in right answers to pretty much all the questions up to 118, at which number I can now again take up the untangled threads and proceed. I hope you will forgive me, as it is the first time I have really taken off in years—and on even this trip I did do some work.

Board of Directors of the Precision Machine Company. This was occasioned by Mr. Porter requiring more time to take care of his other extensive interests in the motion picture field. Mr. W. C. Michel, assistant to President Harley L. Clarke, will be in active charge of the Precision Machine Company's factory. Mr. W. E. Green remains as sales manager of the organization.

Considerable sums of money have already been expended by the new management in improving the plant of the Precision Machine Company, which will remain located as heretofore at 317 East 34th street, New York City.

The rumor floating about that either the plant or the manufacture of the Simplex Projector will be removed to Chicago is just plain rumor—there is nothing to it.

Standard Maintained

I am assured that the high standard of the Simplex Projectors will be maintained, and that the past policy pursued by Mr. Porter in adding improvements from time to time will be continued.

When the management took over the business of the Precision Machine Company, it was decided that good business management demanded a moderate increase in the price of the projector itself with the hope that the company may show some return to its stockholders.

The prices range from $745 for the motor driven projector with the regular lamp house and lamp to $815 for the motor driven Type "S." So you see you cannot depend upon rumors which have placed the new price at all the way from $1,000 to almost $1,400. With regard to the price, it must of course be noted that where an exhibitor wants a lot of special equipment, the charge will be higher in proportion. In my judgment, the prices quoted are not too high—as a matter of fact, they are still lower than they ought to be. I have for a long time said that the present really splendid projectors put out by our leading projector manufacturers ought to sell for at least $1,000. The fact that none of the manufacturers have made any money proves this.

The foregoing, gentlemen, tells the actual facts pertaining to the recent change in the Precision Machine Company. They were obtained directly from the management.

This article was dictated in the presence of Mr. W. C. Michel and was approved by Mr. Clarke, in order that there be no possibility of error.

Mr. Harley L. Clarke has been particularly interested in educational films for schools, colleges, etc. Since its organization he has been an active head of the Society of Visual Education. Mr. Clarke is also owner and president of the Acme Motion Picture Projector Company as well as one or two other concerns manufacturing motion picture projection equipment.

Los Angeles Elks Club to Install $65,000 Robert-Morton Organ

THAT the modern theatre organ is fast becoming accepted as the greatest medium for the all around musical performance, and that California leads in the buying of expensive musical instruments, is again evidenced by the announcement that the B. P. O. E. Lodge No. 99 of Los Angeles have contracted with The Photo Player Company for a Robert-Morton Unit Organ to cost $65,000.

The new organ will represent the very last, final word in a modern pipe organ. In addition to being one of the largest, if not the largest complete unit organ, in the world, this Robert-Morton will include a separate complete "floating" string division, which will reproduce the string section of a large symphony orchestra. It is claimed that the voicing will be entirely superior to anything as yet attempted along this line.

The organ will be manufactured in its entirety at the California factories, the Robert-Morton branch of The Photo Player Company, and will be installed in the new Elks Temple at Park View and Sixth Streets, facing West Lake Park. Many motion picture stars, prominent exhibitors, directors, producers and others well known in the motion picture life of Southern California and the world are members of this famous Los Angeles Elks Lodge No. 99.

Western New York Exhibitors Building Many New and Splendid Picture Houses

MUCH theatre building is going on in Western New York towns this fall. By next spring most of the smaller towns in the Buffalo territory will be able to boast of first-class picture houses. Ground has been broken this week for the new theatre which George J. Biehler is building in Hamburg. This will cost about $125,000. The frontage will be 55 feet and the depth 160 feet. The ground floor will contain two modern stores, one on each side of the entrance to the theatre lobby, which will be built of art tile and marble.

Passing through heavy mahogany doors, inlaid with plate glass, one will reach the auditorium, which will seat 1,000 with space in reserve for 200 additional seats. There will be a spacious stage at the end of the auditorium where the latest type of silver screen will be placed, with beautiful draperies hiding it from view and protecting it until show time, when the draperies will be withdrawn by electricity from the projection room. The fire and panic precautions are approved by all state laws and it will be possible to empty the auditorium in three minutes.

A large basement under the front portion will contain the high-voltage electrical fittings and the heating and ventilating plants. This system will be thoroughly modern and will assure comfort to all, either in winter or summer. Directly off the auditorium rest rooms will be provided for men and women and furnished elaborately. The entrance to the theatre will have a beautiful marquise extending to the curb line to protect patrons from inclement weather. On the second floor front there will be seven offices and back of these will be the projection booth. There will be a basement under the stage for the accommodation of the musicians. A multiple player piano and organ will be installed. Bley & Lyman are the architects, C. J. Meyer the builder and John A. Gross the surveyor. Mr. Biehler is now operating the Palace Theatre in Hamburg.

Sam Trapasso and Company of Niagara Falls will build a new theatre at East Falls street and Portage road. The company now operates the Eugenia Theatre in the Cataract city. The plans, prepared by Albert Elia, architect and builder of the Amendola Theatre at Pine avenue and Fifteenth street, call for a house seating 1,400 and a 25-foot stage. There will be a mezzanine floor and a balcony.

The new Babcock Theatre in Bath will be opened Thanksgiving week by Associated Theatres, Inc., of East Rochester, who control a chain of houses in Western New York.

The new Rialto in Lockport, which is being constructed by the Schine Theatrical Corporation at Pine and Walnut streets, will be ready for the public in a few weeks.

Plans have been approved for the new State in Elmira. They were drawn by Leon H. Lempert & Son of Rochester. The State will seat 2,500.

The Olympic in Buffalo which is being operated by Universal, has been undergoing renovation and is being redecorated in front. The house is now under the management of E. O. Weinberg and is enjoying excellent business.

The Zicofe Cooperation of Buffalo, composed of Fred M. Zimmerman, Maurice Cohen and George Ferguson, has just opened the new Grand in Westfield. Clare Meecham, formerly at the Legion Theatre in Wayland, is manager.

Work has commenced on the big new Shea picture palace in Main street, Buffalo. This theatre will be the finest in this end of the state and will cost several million dollars. Its seating capacity will be close to the 5,000 mark and it will be the last word in equipment, decoration, accommodation for patrons, music, etc. The orchestra will have a personnel of at least 65.

From studio to screen—

EASTMAN FILM

Just as in the studio where Eastman *Negative* Film makes the most of the cameraman's skill, so in the theatre Eastman *Positive* Film carries quality through to the screen.

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"Eastman" "Kodak" in the
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ROCHESTER, N. Y.

Thank You Mr. Johnston

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Projection Inspection

SOME months ago MOTION PICTURE NEWS conducted a campaign for better prints, one of the recommendations being the appointment of projection inspectors who would visit theatres in the various territories and point out to exhibitors how improvements could be made in putting the picture on the screen.

Obviously, the success of this service would depend primarily in the attitude of exhibitors. If they adopted the suggestions, all would be well. And that is precisely what has happened in the great majority of cases.

Information coming to The News from an unquestioned source shows that exhibitors, in the main, make no objections to inspection or repairs. All that is required is a little diplomacy on the part of the projection inspector.

In several parts of the country, projection inspectors have been employed by the Film Boards of Trade, and are actively at work. One of these men declares that he "has inspected over 500 houses so far and they all seem to welcome my visits."

As regards the value of this service to print condition, it had been found that exhibitors, instead of complaining as heretofore about poor prints, are now, in many instances, commending the exchanges. No doubt the exchanges themselves have taken more care with prints. It is also just as true that, as projection machines are kept in better condition by inspection service, so the status of prints must improve

The universal need of such a service is thus demonstrated. We hope it will be extended in this country until it is in operation in every locality.

The industry cannot deliver its product to the public successfully unless mechanical needs in the theatre are taken care of properly.

Good projection and a clear picture on the screen are vital links in the studio-to-public chain.

Good projection and a clear picture on the screen are vital links in the studio-to-public chain.

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Just see these latest laughter cyclones.

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First in the Field!

Moving Picture WORLD

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"Congratulations on 3 big scoops"

Writes
Max Balaban
Balaban&Katz
Chicago, Ill.

BALABAN & KATZ CORPORATION
EXECUTIVE OFFICES
CHICAGO THEATRE BUILDING
CHICAGO

October 21, 1924.

Mr. John Mednikow,
Universal Film Exchange,
831 So. LaSalle St.,
Chicago, Illinois.

Dear Mr. Mednikow:

We wish to compliment you on the three big scoops you secured for us -

ZR-3 trip across the Atlantic

Prince of Wales arrival in Chicago

Michigan-Illinois Football Game

which we ran the week of October 12th at our Chicago, Tivoli and Riviera Theatres.

We were the first in our territory to show all of these subjects. We received many favorable comments from our patrons.

Congratulations. Keep up the good work.

Yours very truly,
BALABAN & KATZ CORPORATION.
Max Balaban

MB:GS

Leading Exhibitors Applaud International's Big ZR-3 Scoop!

"Your pictures of the ZR-3 evoked rounds of applause—congratulations!"
S. L. ROTHAFEL,
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From a signed statement by
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Empty Hands
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Manhattan
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HELENE CHADWICK
in
"Trouping with Ellen"
from Earl Derr Biggers' Saturday Evening Post story
Screen Dramatization by GERALD C. DUFFY
Directed by T. HAYES HUNTER
Produced by EASTERN PRODUCTIONS INC.
a pictorial symphony in huma
STAGE
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"You can chalk this one up as a decidedly entertaining picture, one with numerous points of appeal for every member of the family. It is a story of the stage and the folks who tread the boards. This theme is always a fascinating one and usually acts as a magnet to draw them to the box-office in the big cities, the towns or in 'the sticks' themselves."

Motion Picture News

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HELENE CHADWICK

Never has Helene Chadwick been more alluringly beautiful or appealing than in this vivid and dramatic portrayal of the intimate life of the girl on the stage. In support is a brilliant cast, including: Gaston Glass, Mary Thurman, Basil Rathbone, Zena Keefe, Tyrone Power, Ernest Hilliard, Riley Hatch, Esther Banks.

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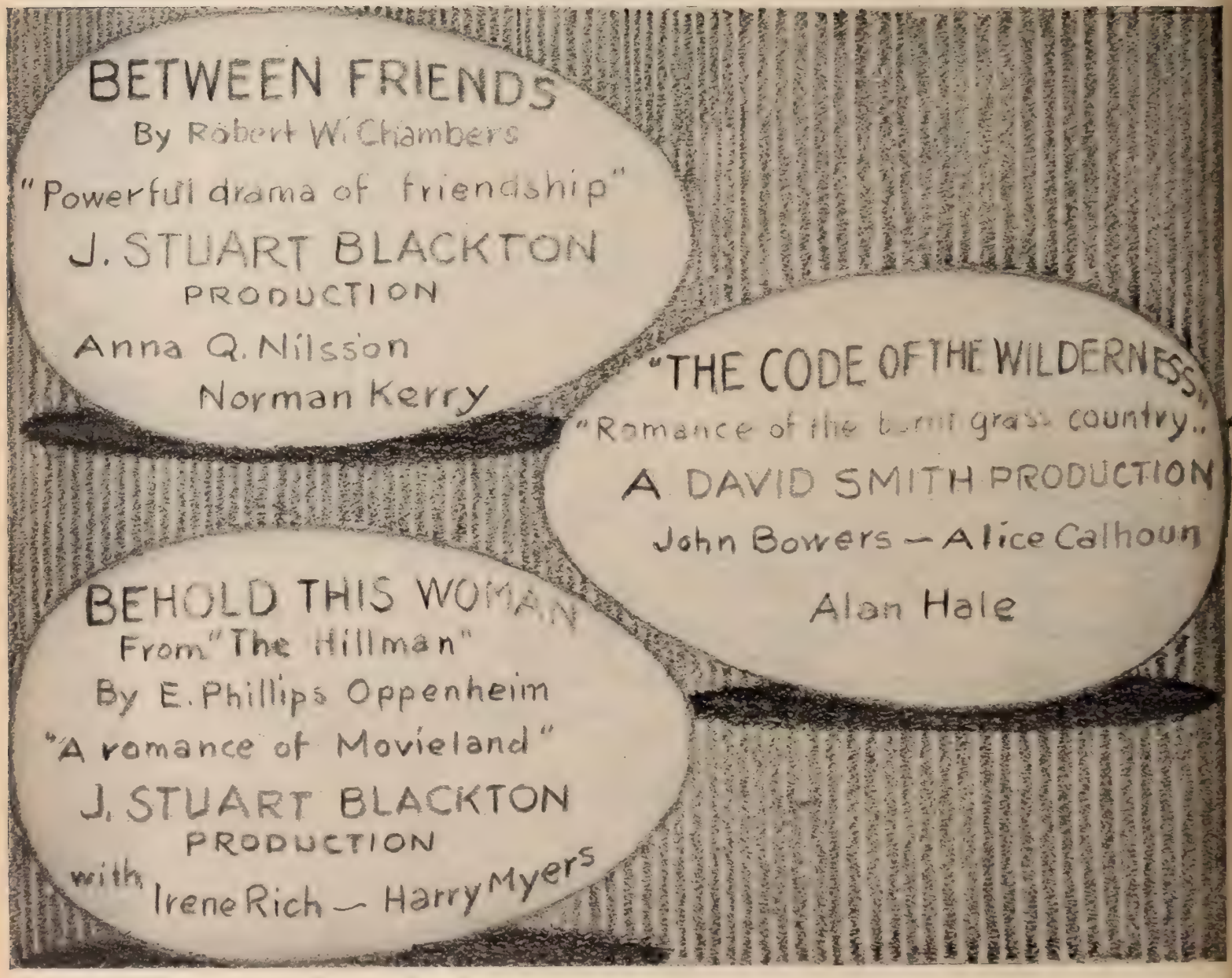

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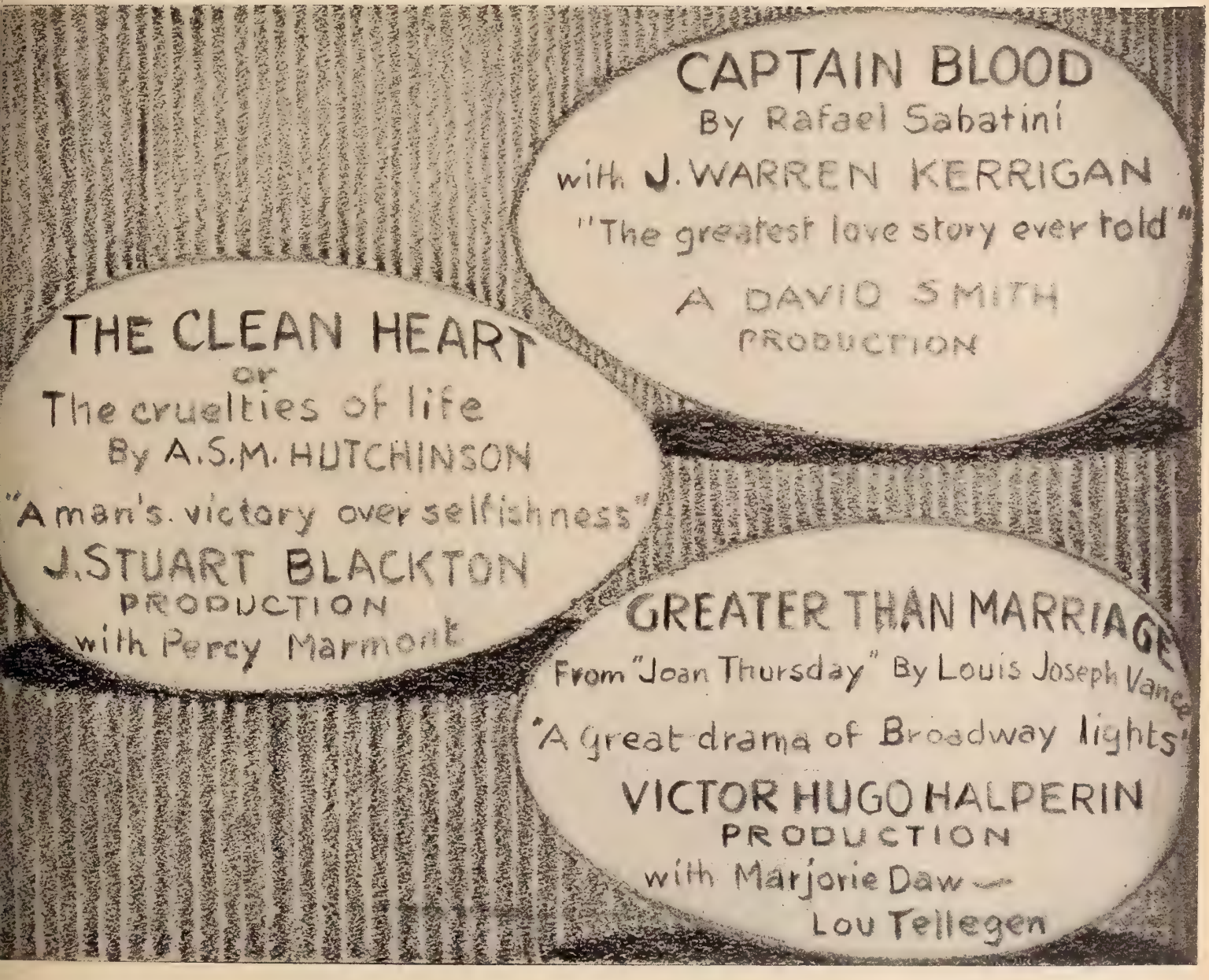

GENERAL MANAGER

A VITAGRAPH PICTURE

Reg. U. S. Pat. Office

WHEN A HE-MAN SMILES!

VICTOR McLAGLEN MARGUERITE de la MOTTE

THE BELOVED BRUTE

By KENNETH PERKINS

READ THIS CAST:

MARGUERITE de la MOTTE

VICTOR McLAGLEN
STUART HOLMES

WILLIAM RUSSELL
FRANK BROWNLEE

MARY ALDEN
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THE PICTURE WITH THE PUNCH!

J. STUART BLACKTON PRODUCTION

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Howard Estabrook

presents

"The Price of a Party"

From the Cosmopolitan Magazine story by William Mac Harg, with

Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

When It's YOUR Sister Who is the Price of A Party It Makes a Difference!

A girl who *knows*, can meet temptation, spurn it, avoid it.
A girl who doesn't *know* walks right into it.
If that girl is *your* sister, and she is the price of a party,
what a difference it makes!

Directed by Charles Giblyn

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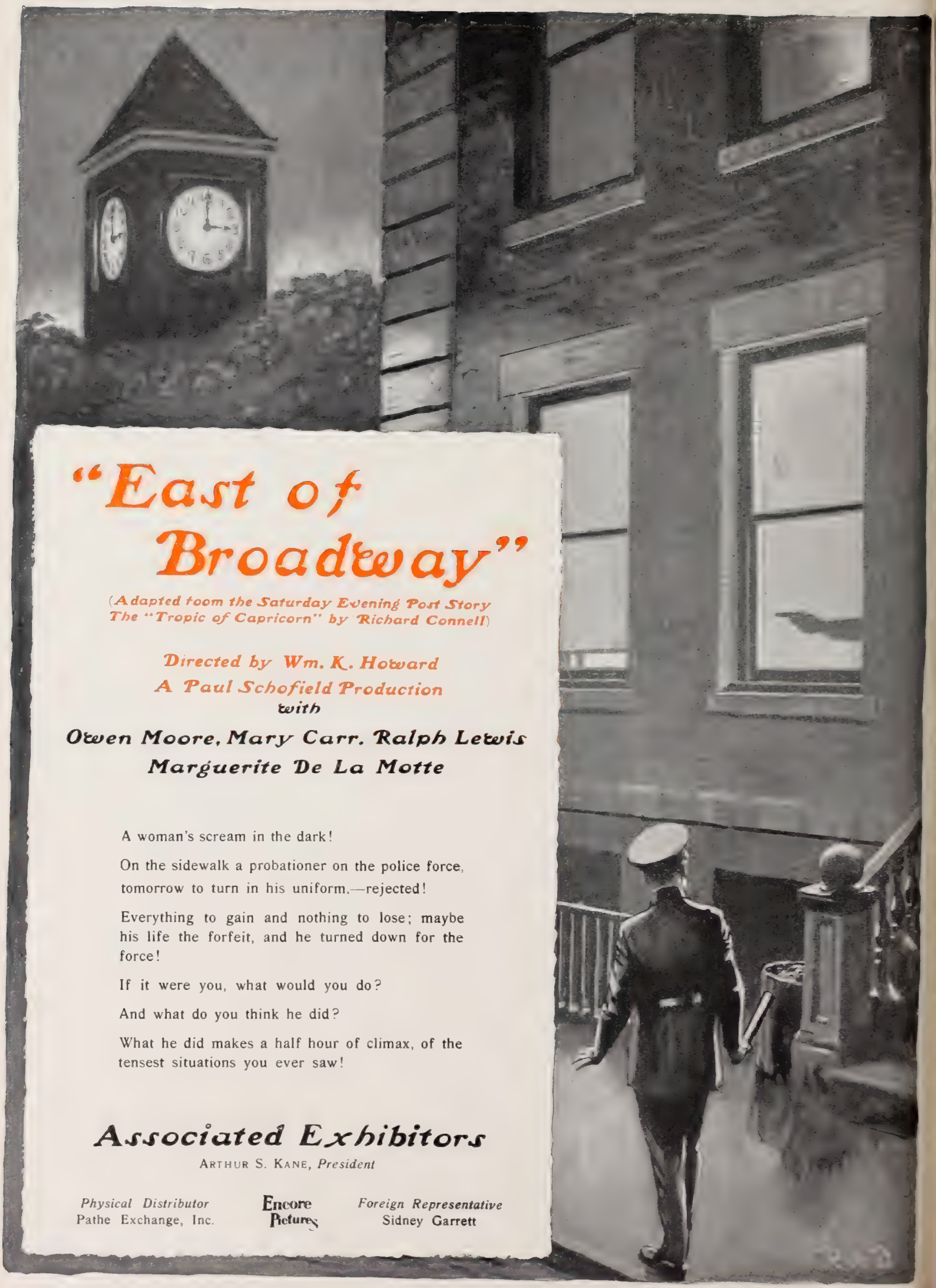

"East of Broadway"

(Adapted from the Saturday Evening Post Story "Tropic of Capricorn" by Richard Connell)

Directed by Wm. K. Howard

A Paul Schofield Production

with

Owen Moore, Mary Carr, Ralph Lewis

Marguerite De La Motte

A woman's scream in the dark!

On the sidewalk a probationer on the police force, tomorrow to turn in his uniform,—rejected!

Everything to gain and nothing to lose; maybe his life the forfeit, and he turned down for the force!

If it were you, what would you do?

And what do you think he did?

What he did makes a half hour of climax, of the tensest situations you ever saw!

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Money Getters

VICTOR SEASTROM'S production of Leonid Andreyev's stage triumph. Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall. Adapted by Carey Wilson.

HE *who gets Slapped*

REGINALD BARKER'S production of the immortal stage play by William Vaughn Moody. Alice Terry, Conway Tearle, Wallace Beery, Huntly Gordon.

THE GREAT DIVIDE

ERICH VON STROHEIM'S production of Frank Norris' classic novel "McTeague." Adapted by June Mathis and Erich Von Stroheim.

GREED

ERICH VON STROHEIM'S production of the international stage success. Mae Murray as The Widow and John Gilbert as the Prince.

The Merry Widow

THE FOUR BIG PICTURES OF THE YEAR

Metro Goldwyn

Produced by LOUIS B. MAYER

BUSTER K

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Presented by
JOSEPH
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Directed by
DONALD CRISP

Story by
Jean Havez
Joseph Mitchell
Clyde Bruckman

From
VARIETY

Los Angeles, Oct. 14

"Loew's State, with Buster Keaton as the principal screen attraction, garnered top money honors last week with the Sunday intake breaking the house record for that day of the week."

EATON *in*

Navigator

THE story of this great box-office sensation is being written in packed houses from Coast to Coast. You owe it to yourself to get in on the big money. Here's an opportunity you can't afford to pass up!

A Record "Buster"

Buster Keaton in "The Navigator," a Metro-Goldwyn picture, broke the Capitol Theatre's record for a single day's receipts Sunday, October 12th, by doing a business of $14,796.70. This surpasses any previous Sunday, New Years Day, Thanksgiving Day, Washington's Birthday, or any other ho liday in the history of this theatre.

And on Monday the receipts were $13,184.85.

The total for Sunday and Monday then is $27,981.55. Which is certainly a Record "Buster."

Edward Dowes

Managing Director
Capitol Theatre, N. Y.

From VARIETY

"NAVIGATOR'S" $22,000 AT WARFIELD LEADS

Keaton Film Big All Week—"America" Folds Up in Second Week at Imperial

San Francisco, Oct. 14.

With the exception of "The Navigator," starring Buster Keaton at the Warfield, business last week was nothing to brag about among the downtown houses. The fact that the San Francisco Opera had just closed an unusually successful season is regarded by most of the managers as the cause for the drop.

The Warfield opened with a bang, doing practically a turnaway business with the Keaton film, and the balance of the week piled up receipts that stand up with the biggest money getters this house has had.

Metro Goldwyn

The Meaning o

by Carl Laemmle, Preside

WHAT IS "THE WHITE LIST" YOU'VE BEEN hearing about?

WELL, IN THE FIRST PLACE, IT IS UNIVERSAL'S newest list of pictures—twenty-one of them—and I honestly believe the biggest and best group ever produced *by any company at any time.*

SO, "THE WHITE LIST" IS TWENTY-ONE pictures made for white exhibitors who are eager to give their customers white treatment.

EXCELLENT STORIES, CHOSEN FROM HUNdreds upon hundreds of books, plays and original scripts. Excellent casts, selected not only with an eye upon their box office values but upon their fitness for each part in each story. Able, careful directing and the most painstaking editing have been given to every foot of every picture.

WHITE *ALL THROUGH.* NOT A BLACK SPOT on the list. Not a single dead one to be carried along by the live ones.

AND THEY'RE NOW OFFERED TO YOU ON the Universal's famous live-and-let-live basis—white *treatment* from one year's end to another.

The WHITE LIST

niversal Pictures Corporation

WHITE CONTRACTS—NOT TRICKY ONES.

White *salesmanship*—no penny-catching schemes or plans.

SOME OF THEM WERE VERY EXPENSIVE. Some were made at a very moderate cost. In no case was money wasted. In no instance was useless extravagance permitted. Whatever the story required was put into the picture. But in no case did we squander money for the mere sake of yelling to you about costs.

THE TITLES ARE PACKED WITH BOX OFFICE value but they are white! The advertising which we have prepared for "The White List" is the kind that will pull with the greatest possible power—but it is white!

"THE WHITE LIST" WHAT A GODSEND to the moving picture business! What a fine thing it is for exhibitors to know that there is such a list available! What a bully sensation it is for an exhibitor to be able to book a whole list of pictures, knowing in advance that there will be no headaches, no bad after-taste, no regrets, no apologies—*nothing but clean white profit!*

THAT'S THE MEANING OF "THE WHITE List." Look elsewhere for a blue list or a black list or a yellow list, but if you want a white list, come to Universal!

The White ... Carl L...

WHITE

CONTRACTS

21

CO...

WHITE...

Released January 18

Smouldering Fires

with

Pauline Frederick **Laura La Plante**

Tully Marshall, Wanda Hawley, Malcolm McGregor and Bert Roach

Story by Sada Cowan and Howard Higgin

A Clarence Brown Production *Universal Jewel*

Released January 25

Hoot Gibson in The Hurricane Kid

By Will Lambert

with Marian Nixon, William Steele, Arthur Mackley, Harry Todd, Fred Humes, Violet La Plante

Directed by Edward Sedgwick *A Universal Gibson Production*

Released February 1

Reginald Denny in Oh, Doctor!

with Mary Astor

Otis Harlan, Wm. V. Mong, Mike Donlin, Lucille Ward, Tom Ricketts

from the Saturday Evening Post Story, and Novel by Harry Leon Wilson

A Harry Pollard Production *Universal Jewel*

Released February 15

Secrets of the Night

featuring

James Kirkwood **Madge Bellamy**

Zasu Pitts, Rosemary Theby, Tom Wilson and Edward Cecil

from the sensational stage success "The Night Cap" by Guy Bolton and Max Marcin

Directed by Herbert Blache *Universal Jewel*

Released March 1

The Mad Whirl with May McAvoy

Jack Mulhall, Barbara Bedford, Vera Stedman and George Fawcett

from the story "Here's How" by Richard Washburn Child

Directed by William Seiter *Universal Jewel*

Released March 15

Virginia Valli and Norman Kerry

in

The Price of Pleasure

by Marion Orth and Elizabeth Holding

with Louise Fazenda, T. Roy Barnes, George Fawcett, Kate Lester and Ward Crane

Directed by Edward Sloman *Universal Jewel*

Released March 22nd

Hoot Gibson in The Lone Outlaw

with Marian Nixon, G. Raymond Nye, Josie Sedgwick, Charles K. French, Frank Campeau and others

Directed by Edward Sedgwick *A Universal Gibson Production*

Released March 29

House Peters in Raffles

The Amateur Cracksman

from the novel by E. W. Hornung

with Miss Du Pont, Hedda Hopper, Winter Hall, Freeman Wood

A King Baggot Production *Universal Jewel*

Released April 12

Eyes of Fools

featuring

Alma Reubens **Percy Marmont**

Jean Hersholt, Cesare Gravina, Rose Rosanova, Zasu Pitts, Andre De Beranger

from the story "Miracle" in the Ladies' Home Journal by Clarence Buddington Kelland

Directed by Edward Laemmle *Universal Jewel*

Released April 26

Reginald Denny

in

California Straight Ahead

by Byron Morgan

with Gertrude Olmstead, Tom Wilson, Charles Gerrard, Lucille Ward, John Steppling

A Harry Pollard Production *Universal Jewel*

Now it's unanimous: Univ...

mmle's

elist

WHITE

TREATMENT

INS

PICTURES

Released May 3

Mary Philbin and **Norman Kerry**
in
Fifth Avenue Models

with Rosemary Theby, Joseph Swickard, Rose Dione and Jean Hersholt

Directed by Svend Gade — *Universal Jewel*

Released May 10

Virginia Valli in **Up the Ladder**

with Forrest Stanley, Holmes Herbert, Margaret Livingston, George Fawcett, Priscilla Moran

Owen Davis' Big Broadway Stage Hit

Directed by Edward Sloman — *Universal Jewel*

Released May 24

House Peters in **The Love Cargo**

from the novel "Head Winds" by A. M. Sinclair Wilt

Universal Jewel

Released May 31

Hoot Gibson in **Let 'Er Buck**

with Marian Nixon, Josie Sedgwick, G. Raymond Nye

Directed by Edward Sedgwick — *A Universal Gibson Production*

Released June 7

Laura La Plante and **Eugene O'Brien**
in
Dangerous Innocence

based on the novel "Ann's An Idiot" by Pamela Wynne

Directed by Wm. Seiter — *Universal Jewel*

Released June 14

Jack Hoxie in **Ridin' Thunder**

with Katharine Grant and Francis Ford

Directed by Clifford Smith — *A Universal Western*

Released June 21

Herbert Rawlinson and **Madge Bellamy**
in
The Fightin' Cop

From the Red Book Magazine story, "The Flower of Napoli" by Gerald Beaumont

with Cesare Gravina, Martha Mattox, Dorothy Brock, Jackie Morgan, Harry Mann, Nick de Ruiz

Directed by Edward Laemmle — *Universal Jewel*

Released June 28

William Desmond in **The Meddler**

with Dolores Rousay, Jack Daugherty, Claire Anderson, Albert J. Smith, Kate Lester and others

Directed by Arthur Rosson — *A Universal Western*

Released July 5

Hoot Gibson in **Taming the West**

Story by B. M. Bowers

Directed by Edward Sedgwick — *A Universal Gibson Production*

Released July 19

Jack Hoxie in **Don Dare-Devil**

By William Gittens

with Cathleen Calhoun, William Steele, Cesare Gravina, Duke Lee

Directed by Clifford Smith — *A Universal Western*

Released July 26

William Desmond in **Red Clay**

By Sarah Saddoris

with Marcelaine Day, Billy Sullivan, Lola Todd, Albert J. Smith

Directed by Ernst Laemmle — *A Universal Western*

---

ersal has the pictures

D.W.GRIFFITH

presents

AMERICA

A thrilling story of Love and Romance
by **ROBERT W. CHAMBERS**

YOUR AUDIENCES WILL DO LIKEWISE

"I am a hard-boiled, hard-shelled critic, and I say with equal frankness that the tears coursed down my cheeks during several climatic moments in 'America.' Yes, and at other moments I discovered myself applauding."

" 'America' is a cinema of tears and cheers, of gulps in the throat, of wet eyes, of rousing Yankee cheers and of a pulse quickened by patriotic fervor."

"As a historical epic, it is the America of Americans. And I defy anyone to see it wtthout cheering and applauding."

"Test your patriotism - see 'America'. "

Chester B. Bahn Jr., Dramatic Editor of the Syracuse Telegram and the Sunday American

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W. Griffith*
Hiram Abrams, President

WILLIAM FOX
presents —
GERALD CRANSTON'S LADY
The Story of a Purchased Woman
Novel by
GILBERT FRANKAU
Scenario by
EDMUND GOULDING
An
EMMETT FLYNN
Production
with
James Kirkwood
Alma Rubens
Walter McGrail
Marguerite De La Motte
FOX FILM CORPORATION
FOX
INDEPENDENCE & STRENGTH

ALL
James Kirkwood
Walter McGrail
William Fox presents
GERALD CRANSTON'S

STARS

Every one a real box office attraction

A book that is one of today's best sellers — a story that appeals to every class —

Staged by a director of successes, **EMMETT FLYNN,** *who created "A Connecticut Yankee" & "The Man Who Came Back"*

That's what you have to offer your patrons when you play this attraction

Marguerite De La Motte

Alma Rubens

Richard Headrick

LADY

FOX

INDEPENDENCE & STRENGTH

A High Class, dramatic production that every theatre will be proud to play —

WILLIAM FOX *presents*

GERALD CRANSTON'S LADY

SEE IT AT YOUR NEAREST FOX EXCHANGE AND BOOK RIGHT NOW *for* IMMEDIATE PLAY DATES

FOX FILM CORPORATION

OMAHA

RIALTO – "In Hollywood" (First National) Newspapers: "Pictures that are making screen history—one of year's best laughs." Exploitation—Heavy billboard and good newspaper campaign.

Business: Excellent

From MORNING TELEGRAPH

~that's the way with good pictures!

SAMUEL GOLDWYN presents

IN HOLLYWOOD with POTASH and PERLMUTTER

From the famous Broadway Stage Success "Business Before Pleasure" by Montague Glass and Jules Eckert Goodman

with Alexander Carr~George Sidney Betty Blythe~Vera Gordon

Directed by ALFRED E. GREEN ~ Adapted by FRANCES MARION

It's No. 2 of the series, Exploit it that way!

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue New York

When you've got a FIRST NATIONAL Contract you're sitting pretty for big profit days!

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

„a Gigantic Picture *in every way"*

Moving Picture World
"Sundown"

First National Offers One of the "Big Ones" in an Unusually Artistic and Splendid Production

Reviewed by Beatrice Barrett

"Sundown" is a lavish depiction of one of the events which made history in America. It reminds one in many ways of "The Covered Wagon" and undoubtedly will remind the exhibitor of that money maker in his box office receipts.

One of the big productions of the year, it embodies that "something very different" which is constantly being sought by the theatreman. The story tells of those later pioneers the cattlemen, who were driven from their homes by the advance of civilization and were driven out of their country and into Mexico when their ranges were turned over to the homesteaders. It shows the biggest cattle drive ever held in this country.

"Sundown" is a gigantic picture in every way. The long shots showing miles and miles of plains with the thousands of cattle winding slowly over them is most impressive. The stampede of the cattle, that on rush of thundering hoofs which trampled everything before them and in one minute destroyed the house and barns and all the possessions of one poor family, will give the audience all the thrills they want. The prairie fire also is unusual, and the scenes of the cattle—thousands of them—driven by the fire into the river and swimming across is a sight such as one is seldom permitted to witness.

The photography is some of the most beautiful ever seen on the screen.

Review Reprint Copyrighted by First National Pictures Inc. 383 Madison Avenue New York

FIRST NATIONAL PICTURES INC. presents

SUNDOWN

by E. J. HUDSON

Directed by LAURENCE TRIMBLE and HARRY HOYT

Gosh! They can't say much more ~ *can they?*

FIRST NATIONAL PICTURES

Leadership and reason why No. 4

a FIRST NATIONAL CONTRACT is a real honest-to-goodness profit getter for any exhibitor

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

CONCENTRATION of distributing machines, long the pet theory of those among us who required a hobby to ride at occasional intervals, seems to be coming about by the process of natural economic evolution and the development of hard business sense.

Five years or so ago, had J. D. Williams undertaken to handle Rudolph Valentino, had he then succeeded in bringing Harold Lloyd into the joint discussion, these events would most certainly have meant a new distributing machine.

The Non Plus Ultra Distributing Corporation would probably be in existence now—waiting anxiously for delivery of the first negative—thirty branch offices would be open, two hundred salesmen feeding at the salary and expense trough.

But not in this day of grace. Lloyd and Valentino are going to market backed by separate selling and exploitation effort, but not by saddling on the industry the overhead of a new distributing machine.

This week brings announcement that Joseph Schenck is ready to negotiate with distributors for the productions of Pickford, Fairbanks and Talmadge.

And again no mention of a new distributing corporation.

No aching desire to announce a stupendous chain of exchanges, a brand new idea of efficient service, a hip, hip, and a hooray.

We live and learn. The ghosts of Associated Producers, Realart, Wid Gunning, Inc., American Releasing and a countless score of dim figures of the past are doing more to bring about concentrated distributing efficiency than all the blueprinted theories ever evolved.

* * *

WHICH brings us to a discussion of the American Express Company plans for concentrated physical handling of pictures.

The theory is tempting and intriguing. But if American Express wants an idea from us—and we must confess that we got it from W. E. Schallenberger—they have the means for a very effective trial in the independent exchanges of the country.

It is going to be difficult, if not impossible, to convince any man at the helm of a national distributing company that he should take the risk of scrapping his present machine. The independent exchanges offer a means of entering two or three cities for a start, demonstrating the advantages offered by the Express Company, meeting the problems that joint distribution for many companies will bring about, and entirely removing the proposition from the realm of the theoretical.

Incidentally, if the plan works, it will have rendered a real service to independent distribution. For of the millions that pour into independent exchanges, a frightful amount must be wasted in duplication of physical effort. A duplication even less excusable than that of the national exchanges handling in most cases more product than the locally owned offices.

There are those who will tell you that Detroit's experiment in joint shipping has demonstrated its practicability. And others who proceed to assert that Michigan is a peculiarly favored territory, and so on. But that is another story—for another day.

* * *

HOW would you like to be the exhibitor who received the following letter:

Asbury Methodist Episcopal Church
Uniontown, Pennsylvania
H. A. Relyea, Minister

Mr. C. M. McCloskey
East Main Street
Uniontown, Pa.
Dear Mr. McCloskey:

I am sure you will be interested in hearing from our experiment in advertising the Sunday evening services at Asbury Church on the screen at the State and Penn Theatres. I discover that it has greatly increased the attendance at these services and that it has brought out a large group of people who ordinarily were not in attendance at church. I wish to thank you very much for the courtesy which you extend us in this particular and I assure you that I shall be glad to reciprocate at any time and in such fashion as I may. Incidentally, we should be glad to have yourself drop into service some Sunday evening just to see if we meet the requirements of a good advertiser.

Very sincerely yours,
H. A. RELYEA.

Comment on a letter of that sort, and the theatre idea back of it, we know to be superfluous. We will be surprised if the live exhibitor readers of Moving Picture World don't quickly grasp and utilize so effective a means of community service.

Robert E. Welsh

If they had the Circulation - they'd talk about it!

We are SHOUTING!

We have the Circulation!

First in the field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

The steady growth and remarkable expansion of Hamilton National in the year past has not removed the element of personal contact that has always been so essential a factor in its service.

The latchstring to our officers' desks is always within reach.

And whether your transactions be small or large—

There is but one quality of service—the best. Their broad financial experience, Hamilton National's unexcelled facilities, are completely at your service.

Hamilton National was founded on service, and is growing by consistent clinging to that ideal.

Friends have told us that there is something about the very atmosphere of our offices that suggests the ideal of intimate, personal helpful service.

Pay our offices a visit today—and see for yourself.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

A Mid West exhibitor is doing the talking. "Listen," he tells us, "Paramount is not going to have as easy a time with the Second Forty as they had with the first." "Why?" say we, always looking for the gossip. And then he crossed us. He didn't mention quality, or titles, or any of the expected things. He said: "For the simple reason that on the First Forty they got the jump on the field. While Metro and Goldwyn were thinking about mergers, while First National was thinking about a lot of things, Paramount stepped out with Forty. In a tremendous number of cases they grabbed forty dates. When the exhibitor got through with forty dates he didn't have room for much else. When it came time for his pictures under the First National franchise or some other contract he set 'em back—and set 'em back. But he cleaned up the Forty. Now when the Famous salesman hits him he has any number of pictures bought, and set back until he can't slide 'em any more—so how on earth is he going to find forty dates?"

All of which is interesting. But we are willing to wager that while any number of exhibitors are thinking this way, Sidney Kent is also thinking. And when the smoke clears away he will still be holding up the old gross.

We have personal reasons for our thoughts. Sidney Kent and I don't get along so well personally—for the simple reason that we don't get together personally—that is, long enough for Sidney Kent to realize the importance and real value of Moving Picture World.

Every time we start at it, Sidney has to catch a train for Los Angeles, a boat for Europe, or a taxi for a Federal Trades Commission hearing. The result being that Sidney Kent is still two years back of the facts and he always makes his initial announcement in Motion Picture News.—[advt.] (free.)

And do you think that any other advertising or sales manager in the business would have the EFFRONTERY to cross Sidney Kent and beat him with the first splash in some other paper? Not on your life! Step by step they follow him—paper by paper. And when it's all over—everybody says: "Isn't it funny how Kent always gets the jump on us?"

It's a cinch to get the jump if you have the other fellow trained to follow.

There's a difference. The state rights exchanges, which are closest to Mr. Exhibitor—the boy we are all selling—have a different slant. The independents, whose exchanges are INDIVIDUALLY owned, INDIVIDUALLY PAID FOR, INDIVIDUALLY operated, lean towards Moving Picture World. They are just a year ahead of A. B. C. audits in discovering the true facts. Because they are closer to the customer. And it is their own pocketbook that is affected. They have to think closer. Which means they give more time to trade paper thoughts. And if you are prepared to sneer at state righters ask Doc Schallenberger or I. Chadwick to show you the confidential figures just completed which disclose that the territorial exchanges of the country receive thirty million dollars from exhibitors every twelve months.

THE WEEK'S RUMOR

There is a rumor current to the effect that hearings in the Federal Trades Commission's complaint against the Famous Players-Lasky Company will be concluded some time before the next World War. One irresponsible on Film Row last week tried to assert that the case would be concluded before the end of 1925. But it was difficult to find any foundation for this rash statement, so the rumor is given as we got it.

TAKE IT OR LEAVE IT

Shucks, we've got to stop talking shop. We decided to stop a few months ago when we got the thought, "Let's wait till about April, 1925, and there will be a grand awakening when the field learns the truth about this greatly changed trade paper situation."

This page is supposed to be devoted to personalities. But while we turn to personalties we have to stick to Doc Schallenberger. We asked Doc for the truth about the state rights market—for an analysis between the pessimists who said it was shot to pieces and the optimists who said it was never better.

Doc says: "Speaking from the books, I find conditions much better than they were this time last year. Collections are better, the figures on individual pictures are better. State righters have got more courage. They have learned that with good pictures, backed by advertising, they can step out and compete with the best of them. And beat most of them."

And then he went on: "But for permanent betterment and improvement of the state rights market there must be some unity of thought—fostered perhaps by our association—resulting in more concentration of strength and resources."

"Thirty million dollars," says Doc, "is coming into territorial exchanges every year—and most of it is going out to loan sharks, to pay for duplication of physical effort, and to be dissipated in a hundred ways rather than reach the independent producer or the firmly established independent distributor."

"And there," concludes the Doc, "is the spot for a Will Hays of the independents. He can name his salary as a percentage of that thirty million." Applications will be received by mail—and the line forms on the right.

J. D. Williams last evening dined sundry dignitaries as part of the task of introducing Hawley Turner, formerly of the Lesan Agency, to the trade. Mr. Turner is now a director of Ritz Pictures.

As we are writing this on Thursday morning and the dinner is Thursday evening, we will have to beg off on the details.

Speaking of J. D. reminds us that if you haven't seen him lately you are apt to pass him on the street without notice. J. D. has lost forty pounds if he has lost an ounce in recent months. Blames it all on dieting and golf. And not a word about business.

Mark Kellogg issues an emphatic denial that he is the M. Kellogg in the New York income tax reports who filed a return of some $89,000. The First National advertising manager says he filed his return in Detroit.

Ran into Jimmie Grainger this week. "Going to be in New York for a while?" we queried. "I HOPE SO!" says he. It would seem that Jimmie has been away from home lately.

Major Thompson, of F. B. O., is visiting in London. Talking it over with Graham & Company, bankers. **"Bon voyage!"**

Why all this talk about concentrated distribution when we have Colvin Brown? Colvin, as New York representative for Thomas H. Ince, has to deal with almost every distributing organization in the business. And does it all in a nice, quiet, easy, workmanlike manner that doesn't get him many individual headlines but does get the boss many neat grosses.

You know what that means if you have ever had a representative working three thousand miles away from your home office. Yessir—that's a story.

Ill health has forced Watt Parker to travel south for a rest. Probably back at his Warner Brothers desk in a few weeks.

Henry Ginsberg is writing a series of articles on the state rights market. We are trying to outbid Danny on the publication rights.

Your correspondent took the witness chair at the Federal Trades Commission hearings this week and under oath was forced to confess that Moving Picture World is the oldest paper in the field, has the largest guaranteed exhibitor circulation, the greatest influence with exhibitors, and so on. Pretty tough on the witness.—R. E. W.

Dear Mister Printer:—Please, when you decide to ball up our copy—do the ordinary thing and completely mis-spell the word. Make it "etaoin" or some other favorite typographical Greek. Last week you had us say in our most dignified twelve point editorial type: "Movie Picture World." Now there are limits to which even the writer will not go. One of them is cheapening our own publication with "Movie." So please, the next time, if your finger slips, slip with a bang! Make it: Etaoin Picture World.—R. E. W.

Stories of the Builders

Starting a Series of Close-Up Views of the Industry's Founders

By W. Stephen Bush

HERE is a showman, a real showman, too, and almost a stranger to publicity. Here is a man who has stood on the captain's bridge of the good ship "Motion Picture," neglected by the press agents. Here is a builder in very truth, a master of achievement, and yet his name sounds but faintly on the lip of fame.

That man, you say, if he does exist, is overdue for a close-up and surely deserves a place in an album of biography.

Then let me tell you of a marshal of the films risen from the ranks and now in a position of high command at First National.

Just about seventeen years ago, Harry O. Schwalbe, still on the sunny side of thirty, was a partner in a modest little enterprise, called "The Electric Theatre Supply Company." The name seems quite typical of seventeen years ago, when we were still groping for words in which to express to ourselves and the public this new and sensational invention of the picture in motion, so dependent on the mysterious current. He had as his only other partner an old friend and companion, James McCoffrey, still remembered to this day by thousands of motion picture men throughout the eastern part of Pennsylvania and the southern part of New Jersey as "Sunny Jim."

Both men were trained musicians. One was an expert on the clarinet, while the other was a virtuoso on the tuba. Both had travelled and seen the world; both had saved a little money, and both saw possibilities in this new "electric" amusement then visible but to very few people. Though of diametrically opposite temperaments, both were ultra conservative. Adjusting their ambitions to their modest capital, they opened the offices of the Electric Theatre Supply Company in a small basement at No. 44 N. 10th.

Here they sold projection machines of early patents, slides for illustrated songs, and such small rolls of motion picture film as were then available. The E. T. S. C., which, by the way, is still in existence and still making money, bought its film supply in the open market. A goodly portion of the film, running from three hundred or less to a thousand feet in length, was of foreign origin, with Pathe heading the list and Gaumont a respectable second.

HARRY O. SCHWALBE

From 44 North Tenth Street, Philadelphia, to 383 Madison Avenue, New York

The qualities which have made Harry Schwalbe such a great and important figure in the film world of today showed themselves distinctly in the earliest days of the E. T. S. C. An ability to organize, the faculty to make the best of every situation, and marked cleverness in strategy, no less than in tactics, characterized the management of the company. "Harry," as he was called by almost everybody who had any dealings with the E. T. S. C., was thoroughly understood and appreciated by "Jim." The latter was in his element behind the counter, handing over the "shows" to the crowds of exhibitors and exhibitors' messengers. He was witty, sympathetic, a born diplomat, and a ready dispenser of soothing syrup. His partner credited him with hypnotic powers.

In those days renters of film paid strictly according to the age of the reels rented. Newness counted for everything, quality was taken for granted. At the top stood the so-called "First Run" customer, the bloated aristocrat of 1907; then came the others down to the humble personage, paying for films that had attained the fabulous age of thirty days. The eager crowd that assembled on the public side of the counter had but one thought: to get a service a little better than the contract called for. The "Ten-Day Man" chuckled with delight if he got a "Seven-Day Film," and so on. It was Jim's duty to see that these aspirations were held within the proper limits.

There was a constant battle of wits, often productive of words not to be found in any dictionary. "Harry," busy with the books or plans of the future, would now and then look up from his work and smile in approval of "Jim's" generalship. Poor Jim, he had worked hard all his life and had amassed a comfortable fortune when death cheated him of the hoped-for rest and happiness. This, however, is anticipating, for "Jim" lived to see the first great revolution that shook the new industry from center to circumference.

While the film rental exchanges were gaining in strength and realizing their advantage had organized themselves as the Film Service Association, the producers were still quarreling

Number One—Silent Harry Schwalbe

among themselves over alleged patents, and as Thomas A. Edison remarked afterwards in an interview published in MOVING PICTURE WORLD—"There was nothing for us inventors, while we had to keep on feeding the lawyers." Almost overnight the producers stopped fighting, pooled their various patents, and created the Motion Picture Patents Company, announcing that hereafter no one would be allowed to produce, distribute or exhibit films without a license duly issued "under its aforesaid patents" by the M. P. P. C. As that organization controlled all of the available film supply in the country, the members of the Film Service Association became frightened, for to refuse a license was to put the exchange out of business.

In the meantime, the E. T. S. C. had bidden good-bye to the little basement and in 1909 moved into a building of its own, almost directly across the street. The company was now one of the best liked and managed film exchanges in the country. In those days the personal element still counted for a lot. "Harry and Jim" were personally known to all of their clientele and possessed its confidence in an unusual degree. From time to time the M. P. P. C. sent out orders from headquarters to raise film rentals, to investigate and report on complaints against "licensed" exhibitors, to pass on new applications for licenses, etc. It was no pleasant task to stand between the exhibitor and the irresponsible "bosses" of the industry, but "Harry and Jim" managed very well indeed. In pacifying irate exhibitors, I think they broke all records. How often did exhibitors come into the offices with fire in their eyes and a volcano in their breasts and after an interview with "Harry and Jim" leave the premises smiling at the world and humming popular airs of the day.

"Harry and Jim" had theatres of their own and they knew that the exhibitor's lot was not always a happy one. They not only charmed away the wrath against the Patents Company, but delighted in showing exhibitors how foolish it was for them to fight each other to death in a race for "First runs." Harry was an expert in providing sensible solutions for problems in competition. Deep down in his character there is a love of peace and order, an ambition to build not only for himself but for others as well.

With his hands full in a constant struggle to keep everybody satisfied he no doubt made an enemy now and then, but he never reciprocated. It is not in his nature. To quarrel, to cherish resentments, to dream of the joys of "getting even"—these things are utterly alien to his mental and moral make-up. Also he has always known how to bide his time. No one saw more clearly than he the injustice of the growing monopoly, but his judicial cast of mind allowed him to perceive its benefits as well as its disadvantages.

Open Twenty Four Hours Every Day—Write, Call, Wire or Phone Any Hour, Day or Night
ELECTRIC THEATRE SUPPLY CO., Inc.
The Home of Good Film Service
The Birthplace of Original Ideas
We handle everything needed by Moving Picture Exhibitors
44 N. Tenth Street, Philadelphia, Pa.
We have every subject issued by the Licensed Manufacturers
MOTIOGRAPH, PATHE FRERES, POWER'S, EDISON and LUBIN MACHINES and PARTS ALWAYS ON HAND
Write for our new proposition:—Supplying two customers in the same town each with twelve reels a week, keeping each one's supply away from the other, and no repeaters to either.
ELECTRICAL THEATRE SUPPLY CO.
We handle everything pertaining to the Moving Picture business. Highest quality Film service—Edison License—Power's and Edison Machines. Hallberg Economizers always in stock. Operators send $1.00 for our Reliable Four-in-One Test Lamp.
No. 44 North 10th Street. Philadelphia, Pa.
How Harry Schwalbe was advertising in Moving Picture World - - back in 1909 - -

The exchanges having been reduced in number, the next step of the Patents Company was to establish an absolute control over distribution, taking it into its own hands and organizing the General Film Co. for that purpose. More exchanges were put out of business under one pretense or another. Those that were allowed to remain had to sell all their stock at a price fixed by the General Film Company. The payment was mostly in stock of the General Film Company, which soon became quite worthless.

And now occurred the greatest of all the revolutions in the industry and with it came a new and most expansive growth and undreamed-of opportunities. This new state was not caused by the legal dissolution of the M. P. P. Co. and its various guises as a combination in restraint of trade.

The great upheaval came with the change in the unit of the motion picture entertainment from the single to the multiple reel.

No one saw the possibilities of this new development more clearly than Schwalbe, who had accumulated an imposing array of multiple reels in an exchange of his own on Vine Street, in Philadelphia. The multiple reel was of foreign origin, the first to show the power of the film of greater length being the visualization of Dante's "Inferno," by a producing company of Milano, Italy. The country was swamped with multiple reels from abroad, the early ones like "Temptations of a Great City," a Danish production, and "Satan," an Italian work, being well remembered to this day. The flood came so fast that it had been impossible to prepare the proper channels for distribution. These were the halcyon days of the "state right" system and the "state right" man.

Considerable confusion had followed in the wake of the new era. The need of the hour was regulation. It happened that the man of the hour was Harry Schwalbe.

He was now no longer connected with the General Film Co., which was obviously doomed. Both as an executive of major ability and as a theatre owner he perceived the waste and overproduction and excessive film rentals. For the first time he acted wholly on his own initiative, wholly independent of any outside influences. The architect was laying the cornerstone of his own fame and fortune. He had been behind the scenes long enough to see the evils resulting from any serious disturbance of the balance of power within the industry. A profound student of fundamentals, he had formulated a creed of his own. Keep the different powers of the industry moving within their own separate spheres, all working for the good of the industry at large. Here you have the surest antidote to a dangerous excess of power and every monopolistic tendency. Both from his observation and experience of many years, Mr. Schwalbe had satisfied himself that producers, especially those that distribute their own product, were often tempted to put undue burdens on the exhibitor.

(*Continued on page* 167)

Coming and Going

Thomas Bedding, who was editor of Moving Picture World in the early days of this publication, sailed on the S.S. Leviathan for London on October 25. Motion picture work will cause him to remain abroad for an indefinite period.

Archer Whitford, owner and publisher of "Everyone's," an Australian film publication, is spending three weeks in New York City as a part of his pleasure trip around the world. He left his home in Sydney on January 9, 1924.

Al Feinman, Universal exploiteer, was in New York City from Washington, D. C., over the week-end. He left on October 27 for Baltimore.

Irving Cummings and Robert Fraser are in New York City.

S. N. Burns, Vitagraph branch manager at Albany, and C. W. Anthony, in charge of the Buffalo office, were in New York last week conferring with John B. Rock, general manager of that company.

E. M. Asher, vice-president of Corinne Griffith Productions, Inc., left for the Coast October 27. He will start production on "Declasse" immediately, to be followed by "The National Anthem." Miss Corinne Griffith, who will be starred in both of these pictures, left for Los Angeles October 26.

William E. Atkinson of Metro-Goldwyn was a passenger on S.S. Baltic when it docked last week on its arrival from Europe.

Among recent arrivals on the White Star liner Baltic, making port at Boston, are Israel Davis and his son, Captain Edward S. Davis, owners of the four largest theatres in London. They are in the States to view theatres and to complete arrangements for broadcasting music from the Shepherds Bush Theatre in London to the Capitol Theatre in New York.

Nat Liebeskind, salesman for Universal, sailed from New York October 18 for Havana, where he will take up his new duties as Cuban manager for Universal.

Robert Kane left New York City on October 25 en route for Hollywood.

Anna Aiken Patterson, editor of the Weekly Film Review, Atlanta, is spending this week in New York City. She is stopping at the Astor.

John C. Flinn left New York City on October 23 for the West Coast.

Richard A. Rowland, general manager of First National, sailed for Europe on October 25.

Ben Blumenthal on October 25 sailed from New York City for Europe.

Sam E. Rork arrived in New York City from Hollywood this week.

Sol Lesser left for the West Coast on October 27.

Alice Joyce returned to New York this week from Los Angeles.

Joe Brandt has left New York to be gone for at least six weeks and is making the rounds of the key cities in the interest of his company.

Joseph Von Sternberg, selected by Mary Pickford to direct her next picture, arrived on October 28 from the Coast. He will spend an indefinite time in New York City.

F. Richard Jones of the Hal Roach studios is vacationing in New York.

Irving Cummings arrived in New York City this week from the Coast.

Edward M. Saunders, western general sales manager of Metro-Goldwyn, and Paul Burger, division manager, returned to New York this week after a sales trip of five weeks through the west and Canada.

According to advices in New York, Louis B. Mayer and his wife and daughters have arrived in Rome.

Marcus Loew has arrived in Los Angeles on a visit to Metro-Goldwyn-Mayer's studios at Culver City.

Erno Rapee left this week for Chicago to conduct the opening performance of "The Iron Horse" at Wood's Theatre, November 2.

Sidney R. Kent, general manager of Famous Players-Lasky Corporation accompanied by William R. Frazer and John C. Ragland, representing Harold Lloyd, left this week for a survey of the European market. They will be abroard at least two months.

Emil Stern, general manager of Lubliner & Trinz, Chicago, is in New York City on a business trip.

Harry Rathner, personal representative of Irving Lesser, left New York this week for a tour of the country.

Richard Dix left New York this week for a two weeks business trip in San Francisco.

William Shapiro and Irving Wallenstein of Boston are in New York this week.

Sydney R. Kent, William R. Fraser and John C. Ragland (the latter representing Harold Lloyd) left for Europe on October 29. Business will keep them abroad for about two months.

Will Hays addressed the Rotary Club of Sullivan, Ind. on October 27.

Max Weiss, of Weiss Brothers' Artclass Pictures, has arranged a sales trip to Boston where he will dispose of territory in that section for the Buffalo Bill, Jr., series of eight action pictures. While out of the city, Mr. Weiss will also close up adjacent eastern territory for Weiss pictures heretofore not sold in that section.

Loew in Hollywood

Silences Rumors About Mayer, Thalberg and Rapf

Marcus Loew, president of Loew's, Inc., and of Metro-Goldwyn, has arrived in Los Angeles on a visit to Metro-Goldwyn-Mayer's studios at Culver City. The theatrical and motion picture magnate is accompanied by Mrs. Loew, his two sons, Arthur and David Loew, and their families.

The trip from Los Angeles to New York was made in Mr. Loew's private car, Superb, and was attached to fast mail trains to lessen the running time. A short stopover was made at St. Louis, where Loew's State Theatre recently opened.

On the day of his arrival, Mr. Loew was introduced by Major Rupert Hughes at an informal gathering on the lot to 500 members of the studio organization, and definitely silenced any rumors of impending changes in the organization and policies of the company.

"I want to set your minds at rest with regard to rumors concerning Mr. Mayer, Mr. Thalberg and Mr. Rapf," said the Metro-Goldwyn president. "They are untrue. I view the association of these three men with me with the greatest satisfaction. It is, as a matter of fact, the happiest association I have ever had in my life, and there will be no change involving any of them."

O'Toole Ignores Steffes' Challenge

When the attention of M. J. O'Toole, president of the M. P. T. O. A. was called to a published report that W. A. Steffes, head of the Allied States Organization, charges the national organization with endeavoring to "convert" members of its opponent's unit, he stated: "I have nothing to say."

"Greater Amusements" recently printed what was purported to be an interview with Steffes, in which they credited him with declaring:

"If O'Toole and his paper organization want a fight we will give it to them. The insidious O'Toole campaign is for the most part being carried on under cover, but we have documentary evidence of its existence and activity in the northwest. Unless it is terminated Allied, as a matter of self-protection, will be forced into a campaign of reprisal."

Nothing could be gleaned from O'Toole further than his non-commital comment. His attitude was that the matter had not come to his official attention.

Income Tax Reports of Big Film Folk

From income tax reports available up to the present date, Moving Picture World has been able to compile the following list of prominent folk in the industry:

Fox Film Corp.	$197,684.00
Harry Houdini	410.65
Lee Keedick	4,634.77
B. F. Keith's N. Y. Theatres	100.00
Peggy Hopkins Joyce	1,069.00
Balaban & Katz Corp	130,095.00
Douglas Fairbanks	225,769.00
Pola Negri	14,681.00
A. E. Christie	12,000.00
Charles H. Christie	11,694.00
Ben Turpin	10,986.00
Constance Talmadge	10,450.00
Zane Grey	22,112.00
Antonio Moreno	15,349.00
M. S. Hellman	31,625.00
Rupert Hughes	11,937.00
Tom Mix	15,356.00
Harold Lloyd	22,662.00
William S. Hart	22,654.00
D. W. Griffith	20,167.24
Gloria Swanson	38,800.55
Hal E. Roach Studio	28,611.28
Louis B. Mayer	10,221.64
Jesse L. Lasky	62,866.72
Ernest Torrence	17,871.96
Viola Dana	12,745.21
George Arliss	2,759.00
N. Y. Theatre Program Corp.	852,000.00
S. L. Rothafel	1,688.24
Lillian Gish	763.00
Montague Glass	10,777.00
W. R. Hearst	40,537.00
Richard Barthelmess	29,995.00
D. Belasco	13,856.00
Alice Brady	18,141.00
Adolph Zukor	22,856.00
Loew's, Inc.	388,890.00
C. Laemmle	50,249.00
Marcus Loew	11,191.00
Thomas Meighan	51,239.00
Jules Mastbaum	21,314.40

Sails First Class

Max Shoolman, treasurer of Olympia Theatres of Boston, sailed on October 28 on the steamship Aquitania with the intention of making a first-hand investigation of Palestine and the possibilities of establishing a Jewish settlement on a large scale. Thirty-two years ago, on October 25, Mr. Shoolman arrived in America after a voyage in the steerage. He is making the return trip to his native land in a first-class cabin.

Despite his extensive business interests Mr. Shoolman has found time to devote to the movement toward reclaiming the Holy Land as the Jewish homeland, and he has been a leader in raising money for the Palestine foundation fund. During his trip Mr. Shoolman will visit Poland. He is accompanied by his nephew, Elliot B. Shoolman.

Special Child Matinee Programs Are Planned by the M. P. P. D. A.

THE Committee on Public Relations, which works in co-operation with the Motion Picture Producers and Distributors of America, is about to take a very definite step towards supplying the increasing demand for children's matinee programs which has been coming from all parts of the country, the Hays organization announces.

After many months of study and the examination of thousands of long and short subjects, about 100 complete programs suitable for children have been selected and within a short time will be available for showing in all the key cities.

At the last meeting of the committee, a sample children's matinee program was screened and met the approval of the committee members who were present and who have an especial interest in the plan of having motion picture showings exclusively for the very young folks.

This program consisted of "Seven Swans" (a 5-reel Paramount subject); a 2-reel comedy, "The Balloonatic" (a First National-Buster Keaton subject), and a Fox 1-reeler, "A Dutch Treat."

That is a typical example of the sort of program which will be held shortly in Atlanta, Ga. It is proposed to have one feature subject, one comedy and a one-reel filler in each program.

All the companies making up the Hays organization have co-operated heartily with the Committee on Public Relations in getting together these programs. The feature subjects are not exactly new, it is true. Indeed, most of them have been withdrawn from general circulation. So that there need be no fear on the part of exhibitors as to unfair competition.

The operation of this plan has been worked out in detail. Special containers have been prepared which will hold a complete program—the feature, the comedy and the one-reel instructional subject. These reels will be frequently owned by three different companies but they will be kept together in the one container and will be handled physically in one exchange center in each key city.

The admission price for the children, it is stipulated in the contracts, must not be above 10 cents. Attractive rental prices have been arranged for these programs, so that the exhibitor may fully clear the expenses incurred by this good work and perhaps in a majority of cases he will make a reasonable profit as well as aid in winning thousands of good friends and future patrons for the industry.

Tribute to S. R. Kent Closes Paramount Sales Convention

AS a climax to the Paramount District and Sales Managers' Convention in New York at the Hotel Pennsylvania last week, Otto H. Kahn, the banker, presented to Sidney R. Kent a beautifully engrossed and framed copy of the resolution adopted by the board of directors of Famous Players-Lasky Corporation designating Kent to fill the position of general manager of the Famous Players organization.

Kahn was introduced by Adolph Zukor, president of Famous Players, and spoke about the opportunities for great achievements in the department of distribution, mentioning as an example what the department had done to sell the "Famous Forty." Kahn stressed the value of loyalty in an organization, and the new attitude on the part of big business men to reward loyalty and ability. He said that Zukor and the other officials had been studying a plan whereby employees may obtain shares in the company.

Following Kent's speech of acceptance, Herman Wobber, Paramount's district manager on the West Coast, on behalf of the men in the field, voiced their appreciation of the honor that had been conferred upon Kent and the entire distribution department.

Last Thursday the entire convention went to Adolph Zukor's Farm, Mountainview, Rockland County, N. Y., where they were entertained over the week-end. Those present included:

S. R. Kent, G. W. Weeks, H. G. Ballance, J. D. Clark, M. A. Shauer, G. M. Spidell, G. D. J. Frawley, C. Saunders, C. E. McCarthy, A. M. Botsford, M. H. Lewis, A. Zukor, E. J. Zukor, E. E. Shauer, B. Stiles, D. Blumenthal, A. C. Dillenbeck, J. A. Seidelman, H. Reichenbach, H. B. Franklin, R. W. Saunders, E. J. Ludvigh, F. Meyer, E. King, H. Reisenfeld, F. Kahn, R. Kohn, J. L. Lasky, W. Wanger, W. R. Fraser, J. Ragland, G. Thomson, J. D. Williams, H. Salsbury, J. Lazarus, T. Young, O. R. Geyer, N. Nathanson, A. Cohen, G. J. Schaefer, J. D. Powers, Wm. Erbb, J. Hammell, J. J. Unger, M. Kusell, J. H. MacIntyre, W. E. Smith, P. A. Bloch, H. Hunter, F. Myers, P. F. Creswell, D. Prince, H. F. Wilkes, H. Owen, S. Chestnutt, H. A. Ross, O. Bolle, M. W. Kempner, J. E. Fontaine, C. M. Reagan, C. C. Wallace, N. F. Agnew, O. J. Wooden, M. M. Hirsch, M. A. Milligan, M. H. Greenwald, H. W. Dodge, W. F. DeFrenne, R. C. LiBeau, B. Blotcky, H. I. Krause, L. Marcus, H. W. Braly, M. S. Wilson, H. Wobber, T. Bailey, C. M. Peacock, G. P. Endert, H. N. East, A. W. Nicolls, J. Raper, R. F. Crawford, C. F. Rose, A. B. Leak, A. H. Cole, L. Edelman, A. Bevan, J. A. Davis, E. Moss, A. Reeve, H. F. Neil, H. G. Rosebaum, J. B. Dugger, R. E. Heffner, C. E. Peppiatt, G. M. Blackburn, P. Reisman, W. A. Bach, E. English, P. J. Hogan, C. A. Smith, W. Kelly, W. Hanscher, M. R. Clark.

New Century Sales Head

Abe Stern, vice-president of Century Comedies, announced this week that H. M. Herbel, former Universal sales executive, has been appointed sales manager for his company. Herbel has already left New York, where he will have his headquarters, for a tour of the Universal exchanges, through which Century product is distributed.

Independents Seek Big Time Leader

The first open meeting of the season was held by the Independent Motion Picture Producers and Distributors Association on October 30 and brought forth the declaration by President I. Chadwick that Independents need a leader of the calibre of Will Hays. The name of Senator James J. Walker was tentatively suggested. It is understood that plans toward selecting a leader will be pushed at the next meeting.

A detailed account of this week's meeting will appear in the next issue of Moving Picture World.

Selling Your Seats

Do your Christmas Ticket shopping early.

Hooking the marines to The Navigator is an aid.

Makes giant diary for Secrets.

Coloring advertisement for a prize helps Covered Wagon, too.

Sends postcard from Alaska to Texas for The Alaskan.

George Schade makes posters of his photo frames.

Mechanical cutout powders its nose for The Enemy Sex.

Hooking a librarian to book stories.

How Tod Browning gets readers for his house organ.

A composition contest for natives and foreign born.

Bill Robson discovers a weatherproof poster paper.

Ties In Hollywood to a coat and suit sale.

Jack Turner does his own sky exploitation.

Try a woman driver for your Covered Wagon.

Gives out paper handkerchiefs on Lloyd comedies.

Manhandled sale brought good results.

Style show crowds store for two weeks.

Reproductions of newspaper displays for The Alaskan, Why Men Leave Home, Babbitt, Behold This Woman and Daddies.

(See Selling the Picture to the Public Department, edited by Epes Winthrop Sargent, for the above "tips" in detail.)

Five Michigan Cities Are Among Theatre Sites, Sam Warner Says

SAM WARNER of Warner Bros., who was in Detroit last week in connection with theatre building extensions, announced while here that at least five cities in Michigan were to be invaded by Warner Bros., either in the erection of new theatres or in leasing houses in which the product of the firm could be shown.

The Michigan plan, according to Warner, will be in the way of an experiment, as it is believed that the operation of a string of houses in smaller cities will link up well with the operation of the bigger city houses, in that vaudeville acts and presentations may be purchased cheaper. At any rate the plan is to be given a trial. The Michigan towns were not announced by Warner.

During the Warner visit it was also rumored that sites were being looked over looking toward the erection of a theatre in the downtown section of Detroit. No definite plans were announced, however.

Should the Warners decide to build in Detroit, the city would increase its present seating capacity in first runs by almost 100 per cent. The recent John H. Kunsky-Balaban and Katz affiliation in Detroit will result in the erection of two new houses, as George W. Trendle, the Kunsky general manager, states that the deal will not interfere with the plans for either theatre.

The Balaban & Katz site is still said to be indefinite, four locations being under advisement. Kunsky will break ground in a few weeks for his new State Theatre at Elizabeth and Woodward avenues. These two investments will run into about $5,000,000.

How Come?

For the first time in years, if not in its history, the Warner Bros. organization in New York City operated a few days last week without a single Warner on the job. "H. M." and Jack are on the Coast, their accustomed habitat, but Abe and Sam Warner, who usually stick close to New York, were out of town on business.

Famous Players Makes Dahn Arthur's Canadian Assistant

PROMOTIONS and appointments of an important nature have been made in the organization in Eastern Canada of Famous Players Canadian Corporation, Toronto, which operates 70 theatres in the Dominion. Harry Dahn of Montreal, for two years manager of the Capitol Theatre, one of the largest houses in the chain, has been made assistant to John Arthur of Toronto, general supervisor of music and presentations for the whole circuit, and, in addition, Mr. Dahn will manage the Hippodrome and Regent theatres, Toronto. For some time past these two theatres have been under the direction of Clarence Robson, general supervisor of the theatre department of Famous Players, and Jack Arthur. Mr. Robson now will devote his exclusive attention to the general direction of theatres in Eastern Canada, with H. M. Thomas of Winnipeg continuing as western division general manager for the big circuit.

Before proceeding to Montreal, Mr. Dahn had been the manager of Famous Players theatres at Winnipeg and Regina, Sask., having the large new Capitol Theatre in the latter city.

Announcement is made that Ralph W. Thayer, formerly with Famous Players-Lasky Corporation, New York, has been appointed manager of the Capitol at Montreal in succession to Mr. Dahn, taking charge of the theatre on October 27. Before moving to Montreal, Mr. Thayer was the traveling representative of the theatre department of Famous Players, New York, and was previously with H. M. Thomas when the latter was general manager of the A. H. Blank enterprises at Des Moines, Ia. Mr. Thayer also has been the manager of theatres at Detroit and Baltimore, and for some time was with the producing organization of D. W. Griffith.

Formal announcements regarding the changes in the Canadian personnel of Famous Players were made at a special luncheon which was held in the Mount Royal Hotel, Montreal, on October 24, when Mr. Thayer was introduced by Jack Arthur to the gathering of theatre men and newspaper critics. Mr. Arthur has been busy in recent years with the presentation of "The Sea Hawk" at the Toronto Regent, the engagement covering a period of seven weeks, and with the arrangements for "Monsieur Beaucaire," which has followed "The Sea Hawk" at that house for an indefinite run.

State Rights Sales

W. E. Shallenberger, president of Arrow Pictures Corporation, announces the closing of a contract with Arthur Bromberg of Progress Pictures Corporation, Atlanta, for a number of Arrow attractions, as follows:

Broadway Comedies for Georgia, Florida, Alabama, Tennessee, North and South Carolina; Mirthquake Comedies for North and South Carolina, Georgia, Florida, Alabama and Tennessee; Eddye Lyons Comedies for North and South Carolina, Georgia, Florida, Alabama, Tennessee, Texas, Oklahoma and Arkansas; Speed Comedies for North and South Carolina, Georgia, Florida and Alabama; Cruelywed Comedies for North and South Carolina, Georgia, Florida, Alabama, Louisiana, Mississippi, Texas, Oklahoma and Arkansas; the Arrow super feature, "Gambling Wives," for Texas, Oklahoma and Arkansas.

Henry Ginsberg announces that the "Flying Fists" series of two-reel features starring Benny Leonard will be released in Canada through the Canadian Educational Exchange, Ltd., in Toronto.

On behalf of Banner Productions, Inc., George H. Davis announces the following territories closed this week:

California, Arizona and Nevada to the All Star Feature Distributors, Inc., with offices in Los Angeles and San Francisco. The series includes "The Truth About Women," "The Man Without a Heart," "Empty Hearts" and "Those Who Judge."

John H. Taylor Film Corporation has sold the series of twelve Jimmy Aubrey comedies for Mexico, Germany and Central America. They have also disposed of William Steiner's new series of Pete Morrison's westerns for Germany.

J. G. Bachmann, head of distribution for B. P. Schulberg Productions, announced the signing of an important contract for the exhibition of the Preferred Picture, "The Breath of Scandal," in New York City at the Keith, Moss and Proctor houses.

First National Sales Heads Confer and Adopt New Plan

THE sales conference on First National's new group of releases for the first half of 1925, called together by E. A. Eschmann, manager of distribution for the company, was attended by every district manager, and by the staff of salesmen who have been aiding A. W. Smith, Jr., in the handling of the First National special production for the current year.

The men from the field in attendance at the conference were Harry H. Buxbaum, manager of the Eastern district; R. C. Seery, manager of the Mid-West district; H. A. Bandy, manager of the Central Western district; W. E. Callaway, manager of the Southern district; Joseph S. Skirboll, manager of the Western district; Harry T. Nolan, manager of the Mountain district; Louis Bache, manager of the Canadian district; C. W. Bunn, Stanley W. Hand and A. Hickox, salesmen on the specials.

At the conference, Eschmann and his associates instructed the district managers in the sales policy which has been decided upon in the handling of the group of First National Pictures to be released between February 1, 1925 and August 31st following. The conference started Monday morning, October 27, and continued until Wednesday evening, when the managers left for their respective territories to call meetings of the branch managers to pass on the sales instructions imparted to them in New York.

Within a few days after the close of this conference, A. W. Smith, Jr., in charge of special picture sales, William J. Morgan, in charge of open market sales, and Stanley W. Hatch, in charge of franchise sales, will leave the home office to go out on the firing line and aid in lining up the field force.

Boston Aids Charity

The Salvation Army is making an appeal for $150,000 for the support of its social and charitable institutions in Greater Boston. The motion picture concerns there are taking an active part in the appeal which will be made from November 5 to November 15. E. J. Farrell, Sec. N. E. Film Board of Trade, 204 Stuart Street, is in charge of this group.

"U" Sales Sessions

New Directorate Presides Over 3 Conventions Held This Week

The Universal sales force is staging three big sales conventions this week. These meetings are to make plans for Universal's campaign on next year's product.

The sales conferences are being held by territorial groups, presided over by members of the new Sales Directorate. Thus, the meeting in New York City, which opened October 29, comprises the Eastern Division, of which Jules Levy is the supervisor. It includes the Atlantic seaboard from Virginia (inclusive) to New England, as well as Canada, and the Cleveland, Pittsburgh, Detroit, Buffalo and New Haven exchanges.

The meeting in Chicago is for the branch office managers of the Western Division, supervised by Ned Marin. It includes the West Coast exchanges, the Middle West north of the Kansas and Missouri line and the Lake territories of Chicago and Milwaukee.

Ned Depinet, supervisor of the Southern Division, will hold a conference in Indianapolis next week. The territories represented at that conference will include Indianapolis, Cincinnati, Charleston, W. Va., St. Louis and Kansas City. Later he will hold two other meetings, one in Dallas to include the southwestern section of his division and the third in Atlanta, to include the southeastern section.

War "Ace" Now Actor

Nungesser to Play in Associated Exhibitors Production

Associated Exhibitors announces this week that the "movies" have captured a French Ace. The "captive" is none other than Captain Nungesser, the famous "Ace of Aces" of the French Army who has been officially accredited with bringing down 105 German aeroplanes in action. In addition to his repeated citations for bravery, which won him the Croix de Guerre with 29 palms and two stars, he was made an officer of the Legion of Honor by the French government. Captain Nungesser will shortly be starred in a series of pictures to be produced by the Arcadia Pictures Company of Philadelphia and to be distributed by Associated Exhibitors.

Red Cross Slides

Screen bulletins will appear before 20,000,000 people during Red Cross Roll Call, November 11-27. Though big screen campaigns with several thousand theatres showing bulletins have been carried out by the government for "Mail Early," "Health" and "Thrift" campaigns, this is the first time that the full power of approximately 17,000 screens has been mobilized for a public service.

Every theatre in the country will receive a set of five screen bulletins prepared on Radio-Mats giving brief facts and talks of the accomplishments and aims of the American Red Cross. These have been mailed out so that every one of the 17,000 theatres will receive the bulletins on the same day.

PRINTERS FIGHT CENSORSHIP

The New York State Allied Printing Trades Council issues a statement in which it makes known that it favors the repeal of the censorship law of New York State. Organizer Edwards declares that the council will cooperate in every respect with exhibitors in this fight.

Carl Laemmle, Universal Chief at the desk conferring with his new sales directorate. Left to right: Ned Depinet, for South; Jules Levy, East; Ned Marin, West

A. M. P. A. Hears Good Points of Broadcasting Film Reviews

THE power of radio reviewing of motion pictures to do good rather than harm to the film industry as a whole was discussed at the last regular meeting of the Associated Motion Picture Advertisers, Inc., held October 23 at the Cafe Boulevard, New York.

The principal speaker was Sam Comly, motion picture editor of The Morning Telegraph, who endeavored to dispel the expressed fears of the publicity men and explained his purpose and system of broadcasting reviews of current films and chatty news of the cinema industry as supplementary to the matter published in his newspaper.

At a meeting several weeks ago of the A. M. P. A. a committee was appointed to investigate reports of alleged abuses in the radio reviewing field, into which certain important New York newspapers had entered.

Comly read letters from certain exhibitors commending his newspaper for its radio reviews. He cited one letter which "bore a complaint from a certain theatre in Kansas City that the review of its picture was omitted in the radio."

The speaker admitted that "destructive talks on motion pictures" had been made by contemporary reviewers of rival newspapers over the radio, but emphatically denied that he or any of the out-of-town correspondents of The Morning Telegraph ever had done so. "My idea of radio reviewing is distinctly different from those of reviewers who are obviously unfriendly to motion pictures," he said. Reading excerpts from a letter written by Will Hays, Comly quoted the film chief as saying that "broadcasting of honest reviews should be a fine thing for the motion picture industry."

Comly declared that his newspaper had completed arrangements under which its motion picture notes and reviews are being broadcast by correspondents from radio stations in twenty of the key cities of the country. He estimated that they reached approximately 4,000,000 people.

"To have this radio reviewing in the hands of those out of sympathy with the motion picture would be incalculable harm to it," said Arthur James, who followed Comly with a short talk. "But to have it in the hands of those who are warm friends and supporters of the films should be inconceivably good for our industry. If you, Mr. Comly, can reach even 100,000 people, instead of 4,000,000, you are entitled to all the support we can give and our grateful thanks."

The speaker was subjected to a running fire of questions from the assembled publicity men, and though not all were wholly in accord with Comly as to the merits of the subject, the general tenor of the meeting was one of friendliness toward the speaker and his apparent good faith in the matter of radio reviewing.

Other A. M. P. A. guests who were introduced and spoke at this meeting were Randolph Bartlett, just in from California; Fred Stanley, director of publicity for the First National eastern producing units installed last week at the Biograph Studio; Jack Jungmayer, Los Angeles correspondent for the Newspaper Enterprise Association, and Willard Howe, the new editor of the Exhibitors Trade Review.

Charles Barrell, A. M. P. A. vice-president, presided.

News on Every Page

Projectionists will be especially interested in the story by W. H. Jones appearing on page 186. It tells of the value to the film industry of clear fused quartz condensing lenses.

In 1907 Joe George started with a dime theatre and now he is celebrating the tenth anniversary of one of the best picture houses in Idaho Falls. Read about it on page 188.

Samuel Briskin, prominent in the independent field, gives his colleagues a straight from the shoulder talk on why a consistent 25 per cent. profit is better than an inconsistent, or occasional, 100 per cent. return. Read what he says about there being no room in the independent files for the pessimist—his definition of pessimist and why there are such "animals" on page 162.

Harry M. Lubliner, Joseph Trinz and Emil Stern of the Lubliner, Trinz Circuit, Chicago have just organized the Tower Building Corporation with capital stock of $200,000. Read the story on page 130.

National Lutheran Convention Urged to Support Good Films

IF moving pictures are clean and educational, it is the duty of Omaha Lutheran pastors to write letters of commendation to managers of the houses where the pictures are playing. If they are immoral and unclean, it is likewise their duty to write letters of condemnation."

Such in substance reads a report on motion pictures which an Omaha group of Lutheran pastors will submit to the national body of the United Lutheran Church in Chicago this week. The committee on "Public Morals" will submit the report.

Six Omaha pastors and eleven from other parts of Nebraska are to attend the session. The Rev. George Dorn, associate pastor of Kountze Memorial Church, Omaha, one of those who will attend, said: "The modern motion picture has become a tremendous factor for weal or woe in our modern social complex."

"As the saloon was once called the poor man's club, so may be movies now be called the universal club of America," the report continues. "We believe the majority of the people of America like clean, wholesome, educational movies, but we also think the public is a little too slothful to express its opinion and desires. Hence, immoral men of ability are able to foist immoral pictures on the youth of the country."

Among the pastors from Omaha and Nebraska who are attending the conference at Chicago are the Rev. George Dorn, the Rev. O. D. Baltzley, the Rev. K. De Freese, all of Omaha; the Rev. W. F. Rangeler, Fremont; the Rev. C. G. Aus, Fremont; the Rev. R. W. Livers, Hooper. About 1,200 pastors are expected to attend this meeting of the highest governing body of the country's English Lutheran churches.

Schenck Relinquishes Loew Interests

According to news dispatches from Hollywood, Joseph M. Schenck officially announced there this week that he has relinquished his interests in Loew's, Inc., and that he is uniting Norma Talmadge with Douglas Fairbanks and Mary Pickford. One distributing channel will handle the releases of these three stars, he is also credited to have made known. As far as his Loew interests go, it is ascertained that Schenck disposed of them in the open market.

With the Schenck announcement comes the report also from Hollywood that United Artists will hold a big meeting on or about November 10.

Commission Resumes Paramount Inquiry in New York City

AFTER a lapse of a year, during which time testimony was taken in various cities in the country, the Federal Trade Commission on October 27 resumed in New York City its inquiry into Famous Players-Lasky corporation affairs. From present indications the New York session will last for several weeks.

The only witness called during the first day was John C. Ragland, Harold Lloyd's eastern representative. The relationship between Famous and Realart was the only matter then touched upon. Ragland said that he had opened 20 Realart exchanges. He said that Realart branch managers and salesmen were not ordered to conceal the relationship but on the contrary were instructed to use it as a selling point.

During the second day, October 28, only formal testimony, with no unusual bearing upon the case, was recorded. The witnesses were Abraham Fabian, for the Fabian interests in New Jersey and Robert E. Welsh, editor of Moving Picture World, and Lester W. Adler of Selznick.

By his testimony it was disclosed that Fabian's firm is liable to First National for three and five-eighths per cent. of negative costs; also that in 1918-1920 the witness' Patterson Theatre played many pictures other than Famous product.

The character of chart releases and indexes to reviews in 40 bound volumes of his publication was described by Welsh.

Adler, who was one time a branch manager for Realart, substantiated Ragland's testimony of the previous day.

Joseph Dannenberg, editor of the Film Daily, a trade paper publication, was the only witness called at the continuance of the hearing on October 29. He named what in his opinion were the leading stars and directors between the years of 1916 and 1923, inclusive.

M. P. T. O. A. OFFICIALS ASKED TO ATTEND ENGLISH SESSION

Invitations have been received by M. J. O'Toole, Sydney Cohen and R. F. Woodhull, officials of the M. P. T. O. A. to attend the annual convention of the C. E. A., English exhibitor organization, at London on November 26-27-28. It is learned that Cohen and Woodhull have expressed their inability to attend while O'Toole is as yet uncertain.

All Recovering

Louisville, Ky., October 29.—It is reported from New Castle, Ky., that the thirty odd persons injured in a stampede from the second floor of the New Castle Theatre are all recovering, and other than the one death at the time of the fire, it is now believed that all of the injured will get well. For a time it was questionable as to whether or not one woman and one girl would recover from injuries suffered when crushed. Fire loss to the theatre was reported at around $600, the blaze having been confined to the projection room, which was of fireproof construction.

Valentino Returning

Rudolph Valentino will return from Europe on the Leviathan about November 10, according to a cable just received by J. D. Williams, President of Ritz-Carlton Pictures. He will be accompanied by Mrs. Valentino. The Valentinos have been in Europe for three months making research studies for his first Ritz picture. Much of the time was spent in Spain, for the story is laid in that country in the period just before the Inquisition.

Safety Film Urged

According to a proposal before the Association of Canadian Fire Marshals, the Canadian Government is to be petitioned to pass legislation making slow-burning or safety film compulsory in all moving picture projection in the Dominion. The matter was discussed at the annual meeting of the association at Toronto on October 24 in an address by Hickman Price, representing the Motion Picture Distributors and Producers of America, whose paper was entitled, "Legislation Regulating and Controlling Motion Picture Films." Mr. Price pointed out that the "safety" film would burn more slowly than newsprint.

Uniform Contract Hitch

The Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, at its session this week took under consideration a phase of the uniform contract, largely drawn up by itself and the Hays unit. It was the contention of some of the T. O. C. C. members, according to reports, that some distributor members of the local F. I. L. M. Club had undertaken to augment the original draft with certain clauses. The arbitration board was recently unable to determine what decision should be made in a case of this kind. Nathan Burkan, as an outside arbitrator, which is the customary procedure in the case of such deadlocks, decided against the exhibitors in this particular issue. The T. O. C. C. indicated that it will appoint a committee to take the matter up with the M. P. P. D. A. to arrive at something more conclusive regarding the forms of these contracts.

LILLIAN GISH IS EXCLUSIVE METRO-GOLDWYN STAR

Lillian Gish, through a contract signed last week with Charles H. Duell, Jr., becomes an exclusive Metro-Goldwyn star, according to the announcement just made by Nicholas M. Schenck, a vice-president of Metro-Goldwyn. The deal also marks the first independent production of Charles H. Duell, Jr., long identified with Inspiration Pictures.

PARAMOUNT PEP CLUB DANCE

The Paramount Pep Club, composed of employes of the home office of the Famous Players-Lasky Corporation, gave an informal Hallowe'en dinner and dance at the Hotel Astor Wednesday evening, October 29. Approximately 600 employes and friends attended. Announcement was also made that the prize winning name for the Pep Club's new monthly publication was "Pep-o-grams."

LON YOUNG RESIGNS

Lon Young has resigned as director of publicity and advertising for Warner Bros., effective shortly.

Randall White has been advanced to Young's post.

"Out to Beat Record," Says Paramount, Announcing the Second Famous Forty

"WE are out to beat our record!" This is the declaration of Paramount officials in discussing the Second Famous Forty, announced today.

Never before, it is held, has box-office history been written and then revised for new records as much as it was for the First Famous Forty. Nevertheless, executives of the company declare the Second Famous Forty will surpass the first forty in box-office strength. "And this claim," Paramount says, "is not unmindful of what has been done by such productions as 'Manhandled,' 'Monsieur Beaucaire,' 'Wanderer of the Wasteland,' 'The Covered Wagon' and other pictures which piled dollars and cents, figures on what have heretofore been regarded by exhibitors as maximum business. Paramount has a record. The Second Famous Forty are dedicated to the purpose of beating that record."

"Because of the confidence that has been created by the promises which Paramount made for the First Famous Forty—and made good—exhibitors are looking forward to this new group convinced that new records will be established.

"This confidence is justified by the tremendous investment Paramount has made to secure the biggest stage hits of the present season—new plays with modern ideas that have already established their values at the box-office; the best stories of fiction purchased from magazines with enormous circulation, and novels which have been classified in the best seller division. With Paramount's great stars and directors, and the producing organization which has been perfected by ten years of continuous production, these elements combine to guarantee that the Second Famous Forty will have even greater box-office strength than their predecessors."

Here is the line-up of the "Second Famous Forty."

"MADAME SANS GENE"

That world-famous stage classic, "Madame Sans Gene," will be Gloria Swanson's initial starring vehicle in the Second Famous Forty. Originally written by Victorien Sardou and Emile Moreau, it has been adapted by Forrest Halsey, and is at the present moment being picturized in France under the personal supervision of Leonce Perret, the internationally know director.

"THE TOP OF THE WORLD"

Anna Q. Nilsson, James Kirkwood, Raymond Hatton and Sheldon Lewis—this is the featured quartet of notable players who will appear in Ethel M. Dell's greatest fiction success, "The Top of the World." George Melford, because of his proved ability to do this type of story, has been chosen to direct. Against a picturesque and colorful South African background, the picture unfolds the tale of a romance-starved English beauty who marries a rather cold-blooded man.

"THE DEVIL'S CARGO"

A big, smashing melodramatic story written around the gold-rush days of California—that's "The Devil's Cargo," which has been adapted from Charles Whittaker's original screenplay, "The River Boat." In this picture, which will be directed by Victor Fleming, Wallace Beery has the greatest role of his career. The other featured members of the cast are Claire Adams, Pauline Starke and William Collier, Jr.

"THE SWAN"

Paramount's sensational new star discovery, Frances Howard, is featured along with Adolphe Menjou and Ricardo Cortez in Dimitri Buchowetski's production of Franz Molnar's notable stage success, "The Swan." Here is surely the perfect comedy of the year. The action is scintillating and lively, and there is pathos as well as comedy.

"LORD CHUMLEY"

Here is the second big success produced by the brilliant directors, Paul Iribe and Frank Urson, who were responsible for "Changing Husbands." It is a light, fast-and-furious comedy, adapted by Bertram Millhauser from the famous play by David Belasco and Henry C. DeMille. It marks the return to the screen of Theodore Roberts after a long absence. Besides Mr. Roberts, the cast includes such featured favorites as Raymond Griffith, who plays the title role; Viola Dana, Cyril Chadwick and Anna May Wong.

"THE THUNDERING HERD"

This is the latest of the Zane Grey-Paramount pictures. An all-star cast, including Jack Holt, Lois Wilson and Noah Beery, will be seen in this Western thriller, which William Howard will produce. The powerful climax, showing the wild-riding heroine, saved from pursuing Indians by a stampeding herd of buffalo, is one of the most stirring scenes ever flashed on the screen.

"SACKCLOTH AND SCARLET"

One of screendom's outstanding artists, Alice Terry, will be featured in a picturization of George Gibbs' latest best-seller, "Sackcloth and Scarlet." The scenes are laid near Lake Loise, Canada; in a little village in Brittany; in New York and in Washington.

"SALOME OF THE TENEMENTS"

Sidney Olcott, brilliant producer of "The Humming Bird" and "Monsieur Beaucaire," is producing the screen version of the popular new novel by Anzia Yerierska, author of "Hungry Hearts." It is an epic drama of New York's lower east side, revolving around a beautiful girl of the slums who by her fascinating personality and grit scales the heights of society. Jetta Goudal, the sensational new French beauty who gave such an excellent account of herself in "Open All Night," will play the leading female role.

"THE AIR MAIL"

A tale of roaring action, feats of daring, humor and heart interest—that's "The Air Mail," an original story from Byron Morgan, the author of the Wallace Reid auto successes, of "Code of the Sea" and other Paramount hits. Jack Holt, Billie Dove and Douglas Fairbanks, Jr., will head a big star cast. Irvin Willat, who has to his credit such box-office attractions as "Wanderer of the Wasteland" and North of 36," will direct.

"CONTRABAND"

Alan Crosland is making a special production of "Contraband," which was first published as a serial in the Red Book magazine and was later brought out in book form. Clarence Budington Kelland wrote the story and Lois Wilson, Noah Beery and a superb supporting cast will appear in the screen version.

"THE GOOSE HANGS HIGH"

Chalk up another hit for James "Covered Wagon" Cruze! He's going to add another feather in his directorial cap with "The Goose Hangs High," the Lewis Beach stage play which had such a long and successful run at the Bijou Theatre. Walter Woods, who collaborated with Cruze on his previous screenplays, will adapt. Constance Bennett will be one player.

"NONE BUT THE BRAVE"

Richard Dix has another ideal starring vehicle in "None But the Brave," based on a Cosmopolitan Magazine short story by John Monk Saunders. It is a story full of color and flashing action. A specially selected cast will support this brilliant new star. Paul Sloane will direct.

"A MODERN BABYLON"

This production marks the return to the screen of one of screendom's greatest artists—Leatrice Joy. The story was adapted from Anthony Pride's gripping novel, "Marqueray's Duel." It is a modern, timely story of broad appeal, full of suspense, with a strong and fine love interest and a happy climax. Paul Bern has been chosen to produce it.

"NEW LIVES FOR OLD"

An emotional romantic drama revolving around a notorious woman of Paris—that's "New Lives for Old," written by Emile Augier. Betty Compson, right now upon the crest of a great box-office wave of popularity, is the star of this production which Clarence Badger will direct.

"THE CODE OF THE WEST"

Picturized against marvelous natural backgrounds and abounding in breath-taking thrills, here is another Zane Grey knockout, in which the jazz life of the East is contrasted with the wholesome simplicity of the open spaces. William K. Howard, who produced "The Border Legion," will direct. Constance Bennett, Owen Moore, Noah Beery are some of the favorites who will appear in the cast.

"THE COAST OF FOLLY"

Gloria Swanson in an Allan Dwan production. Adapted by Forrest Halsey from Coningsby Dawson's famous novel," The Coast of Folly" is the story of a society girl whose high spirits lead her innocently into a position where her reputation is at stake.

"THAT FRENCH GIRL"

Betty Bronson, "The Peter Pan Girl," will be featured in the title role of this picture which Herbert Brenon will produce. The story is based on Anne Douglas Sedgwick's searching novel of English and French life.

"YOUNG WIVES"

A William DeMille production of the French comedy of marriage which ran a whole season on the New York stage under the title of "Banco," by Alfred Savoir, author of "Kiki" and "Bluebeard's Eighth Wife." Rod La Rocque and Claire Adams head the exclusive cast of popular players.

"A KISS IN THE DARK"

One of the most humanly entertaining love-comedies ever devised is this story by Frederick Lonsdale, the author of "The Fast Set." As a stage play under the title, "Aren't We All," it scored a tremendous success. Under the direction of Dimitri Buchowetski, and with Ricardo Cortez and Adolphe Menjou as the featured members of a brilliant cast, a Paramount picture of definite box-office appeal is bound to result.

"BEGGAR ON HORSEBACK"

The great stage novelty success by those versatile playwrights, George S. Kaufman and Marc Connelly, who wrote "To the Ladies" and "Merton of the Movies," will be adapted by Walter Woods and produced for Paramount by the one and only James Cruze. No effort, no expense will be spared in producing this picture on an elaborate scale in keeping with the excellence of the story.

"ADVENTURE"

Jack London's great dramatic novel, "Adventure," will reach the screen via the directorial guidance of Victor Fleming. In this vigorous story a brave girl, wrecked on a lonely South Sea isle, fights through stirring adventure to love and happiness. Pauline Starke and a notable cast will portray the various roles.

"MAN AND THE LAW"

Nothing Thomas Meighan has done since

(Continued on Page 166)

Thomas H. Ince presents

Charles Ray in

"Dynamite Smith"

By C. Gardner Sullivan

with Wallace Beery, Jacqueline Logan and Bessie Love

"If he has been away he has certainly come back!"

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 1924 OCT 24 PM 4 06

54 64 BLUE 2 EXTRA CHICAGO ILL 24 1215P

PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY

IF CHARLES RAY HAS BEEN AWAY HE CERTAINLY HAS COME BACK IN HIS NEW TOM INCE PICTURE DYNAMITE SMITH HIS OPENING IN THE CASTLE SATURDAY SURPRISED ME BUSINESS HAS BEEN EXCELLENT FROM THE START SURPASSING THAT OF PREVIOUS WEEK WITH A PICTURE FEATURING A STAR WHO IS SUPPOSED TO HAVE EXCEPTIONAL BOX OFFICE DRAFT CONGRATULATIONS TO BOTH MISTER INCE AND MISTER RAY

C E BECK CASTLE THEATRE

Why long for better pictures? Have one!

Directed by Ralph Ince

Pathépicture

TRADE MARK

George Trendle

says

Harold Lloyd

in

HOT WATER

opened to 781 more paid admissions than "Girl Shy." Detroit is out to beat the tremendous business being rolled up at the Metropolitan in Los Angeles.

WATCH THE RECORDS FALL!

Produced by Harold Lloyd Corporation

A Pathe Picture

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Early Planning on Christmas Tickets Will Assure Good Work and Big Sales

IT is none too early to start on your books of Christmas tickets. Most of the old-timers have already figured upon their special printing, and some have their books or cards already in hand.

Each year sees a growth in the idea, and more houses make a drive on these gift books, but every theatre should work the scheme and get a part of the money that otherwise might be diverted to the giving of other gifts.

The idea is very simple, and the small extra cost is more than offset by the additional business created, since the man with a ticket book will spend his tickets more freely than he would his money. This has been demonstrated over and over; indeed, some theatres sell ticket books the year around and find it profitable.

The original form was a book of coupons, each good for an admission, special nights excepted, but the course of years have brought a number of styles, chief among which are punch card and the value coupon book. The latter is for houses where the price varies frequently with the attraction and it is necessary to meet this situation with tickets of varying prices. The coupons are printed up in straight five cent denomination or part fives and part ten, about one-third of the amount being for the lesser sum.

The punch card is good for a stated number of admissions, according to the price. Some of these carry the stipulation that they are good only at regular performances. Others use the line, "These admissions are good only for regular price performances. In the event of an advanced admission for a special feature the difference may be paid in cash."

Experience seems to prove that the best form of ticket is one good for a stated number of admissions, with the provision written into the ticket that it is not good for specially priced shows. This need not be made unduly prominent, and can be carried in a six point face, if desired.

The punch card is better than the coupon book from many points of view, but in some sections the coupon book is favored because it bulks larger. People want to feel they are getting something for their money, and some managers use a heavy wood stock in preference to the tougher but thinner linen paper, but the stock must be capable of taking the ink well, for a gift book of smeary tickets is no attraction to the prospective buyer.

The clever manager realizes that the best show gets the best sales, and dresses up his books. One manager who used the punch ticket provided a handsome Christmas card in colors with spaces for the name of donor and recipient. This was sent with the admission card, and made a much better impression than would the card alone. Others who use the coupon books leave a space for this data on the ornamental cover.

Whatever your scheme, if you have large industries or can sell off to merchants, arrange to make a special imprint in lots or fifty or more. For this purpose have some of the covers left unbound. Most of them are merely wire stapled, and can be bound by the ushers after the cards have been printed with the "Compliments of" and the business card of the firm.

Most of the sales will be made to individuals, but if there are large employers of labor it is possible to sell off the books for a gift from the firm to all its employees. Some merchants can also be sold on the idea of making gifts of the books to their more valued customers.

Make the price attractive in large lots. You can afford to, for any of the books will bring you new business. With a little effort even in a small town you can make a number of bulk sales. In larger places you will be pleasantly surprised at the business you can get with a well planned, but not too obtrusive, campaign.

Make up the books to sell for $2, $3, $5 and $10. If you feel that you can make the largest sales by offering a price discount, take the price from the nominal cost. Do not add to the face of the tickets. It is better to sell a $5 for $4.50 than to offer $5.50 for $5. This will especially appeal to the women on the familiar principle of the $1.98 style of merchandising. She will appreciate the price cut more than the added value.

Get right on the job and you'll not only make your own Christmas the merrier, but you will bring joy to a lot of others.

This department is continued on pages 143-4-5-6-7-8-9.

Want a Good Man?

It is not the province of this department to conduct an employment bureau, but we feel we shall be doing someone a favor in placing a manager now at liberty through a combination of circumstances in no way reflecting upon his ability or integrity. He is a better hustler for others than for himself.

He is a natural born space-grabber, and he always leaves himself in a position to come back for more from the same editor, if the editor does not seek him out first. He is an expert on making big stunts out of small happenings and creating the happenings when the supply runs short. He does not spend large sums for his work, but has the peculiar knack of getting much for little or nothing; of making the stunts pay for themselves or very nearly so.

He will do his best work in a place of around fifty thousand. He needs a town where he can make his presence felt. The editor will be glad to give fuller particulars.

A Metro-Goldwyn Release

COWGIRLS BALLYHOO BALTIMORE FOR MLLE. MIDNIGHT

The New Theatre got attention for the new locale of this Mae Murry production by using a couple of women to parade the streets. They attracted a lot of attention to themselves and gave emphasis to the fact that Miss Murray was in a Mexican play.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Two New St. Louis Theatres, the Kingsland and Michigan

Fruend Brothers' beautiful new Kingsland Theatre, Gravois avenue at Kingshighway, St. Louis, Mo., opened on October 22 with Gloria Swanson in "Her Love Story." The theatre is among the finest outlying houses in this section and is fire-proof. The seating capacity is 1,200.

Fred Wehrenberg has announced that his new Michigan Theatre, 7220 Michigan avenue, will open on Thanksgiving Day with "Barbara Frietchie." He purchased the Michigan from Fred Hoelzer, along with the Ivory, Lidel, Marguerite and Manion's Park Summer Theatre a few weeks ago, and is rushing it to completion so that it will be ready for the grand opening on Turkey Day. The house accommodates 1,200 and will cost upwards of $125,000.

Burglars made an unsuccessful attempt to break open the safe of the Elks Theatre at Olney, Ill., several days ago and almost wrecked the strong box and office with three charges of nitro. Phil A. Heyde, manager of the theatre, said that had the burglars been thoughtful enough to have telephoned him he would have saved them a lot of trouble as there was nothing in the safe at the time.

William A. Doerge is managing the Opera House at Festus, Mo.

"Doc" Tetley's smiling face was seen at the Fox exchange on October 25. "Doc" looks after the film entertainment for the people of Flat River and Farmington.

H. Welch has sold the Amuse-U Theatre at Dupo, Ill., to Passek & Lock. The new owners plan to operate the house on Saturdays, Sundays and Wednesdays. The theatre seats 450 and does a very nice business.

Horace Green, well know eastern film man, has purchased an interest in the Pert Theatre, Gillespie, Ill., and will manage the theatre. At one time he was manager of the Triangle office in Philadelphia. He has had considerable experience in all branches of the business, including exhibition.

Tom McKenn, manager for F. B. O., is rapidly recovering from the injuries received in a recent automobile accident near Duquoin, Ill., and hopes to hobble over to his office during the coming week.

S. E. Pertle of Jerseyville, Ill., and A. H. Whitney of the Liberty Theatre, Mexico, Mo., were among the out-of-town exhibitors seen along Picture Row during the past week. Other visitors included Guy Alverson, Logan, Ill., and J. Dalrymple, Oblong, Ill.

(Continued on next page)

Lures 'Em in with Chicken Dinners

A cafe in the lobby, or foyer, of a picture theatre is somewhat of a new one to most exhibitors. C. H. Lyman of Spencer, Neb., conceived the idea. His theatre had too large a lobby. It was a building formerly used for other purposes, and he just sort of inherited that lobby. What to do with it was the problem.

Lyman did not worry about it long. He converted it into a first-class cafe and now feeds most of the people of Spencer who have to eat downtown, and many from the surrounding territory who happen to be in town.

But he did not stop there. Sunday is a dull day and people wonder what to do. Also, lots of women do not like to spend all day in their kitchens. So what did Lyman do but start serving special chicken dinners on Sunday. It pulled strong, and after the dinner was over the people stepped in to see the show, especially since all the high colored billboards featuring the picture stared them in the face while they ate chicken.

Detroit

Bert Williams, manager of the La Salle Garden, Tuxedo and Palace theatres, Detroit, and a moving spirit in the erection of the elaborate new Grand Riviera Theatre in the northwest section of the city, announces that ground will be broken on the latter house within a few days as the last leases have been taken up and everything is in readiness for actual construction work. The house will be ready about September 1, 1925.

Another new theatre that will be ready for opening soon in Highland Park, Detroit's suburb, is the Grand Theatre owned and managed by Samuel Brown. It is a beautiful auditorium seating about 2,000 and will open about November 10.

Thomas D. Moule, manager of the Adams, Capitol and Madison theatres for John H. Kunsky, was severely injured when a horse he was riding slipped and threw him. He is ambling about on a crutch.

The Liberty Theatre, in which John H. Kunsky gained his start as a picture exhibitor back in 1912, has been closed after a more or less hectic career and doubtless has shown its last picture. There is a deal on to erect a hotel on the property and thus Detroit will lose its most historic movie landmark.

Detroit film theatres seem to be averaging a holdup a week. On top of the recent Ferry Field and Grand Victory robberies is that of the Central Theatre, which was entered for the second time within a month. Safe crackers blew the safe and got away with $200.

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

FOX NEWS

The Best on Earth —*Covers the World*

C. C. Burr's presentation of Johnny Hines in "The Early Bird"

Larger Capacity Is Planned for Farbers' Buffalo House

Alterations have been made in the plans for the new theatre at 53 Jackson street, Batavia, N. Y., which is being built by Jacob and Samuel Farber. The new plans call for enlarging the seating capacity to 1,650, 1,200 downstairs and 450 up. There will also be a large dome built in the ceiling to give the effect of greater height. A large organ will also be installed. The brick sidewalls are up and workmen are now erecting the elaborately decorated front. The house will be ready for the public New Year's Day.

M. Shea and Vincent McFaul of the Shea Amusement Company were in New York City last week-end with plans for the mammoth new Shea house in Main street. The house will include a number of innovations in presentation.

Dr. Peter C. Cornell of the Majestic, Al Beckerich of Loew's State, Fred M. Shafer of the Lafayette Square and Henry Carr of Shea's Theatre compose the entertainment committee for the big show which will be staged in the Majestic Theatre on the evening of November 9 for the benefit of the Allied Fraternal Orders' Christmas Toy Fund.

A large new electric sign as well as electric attraction panels for use on the marquee are about to be installed at the Olympic Theatre, the Universal-operated house on Lafayette Square, Buffalo. The front has been redecorated so that with the installation of the new signs the house will take on a decidedly improved appearance.

L. R. Lipowicz, owner of the Family Theatre, Lackawanna, N. Y., is in the race for Senator from the 49th New York State District and at this writing things look rather rosy for his election. He will be a good friend of the exhibitor in Albany.

Most of Buffalo's picture houses are ready to furnish election returns to patrons on Tuesday evening, November 4. Several have made arrangements to get service direct from the newspaper offices, many are going to get the figures via Western Union, but the majority have installed radio sets in the houses into which the returns will flow from station WGR atop the new Hotel Statler.

"The Thief of Bagdad" opened in Niagara Falls at the International Theatre on Sunday, October 26, following the publication of the story in fiction form in the Niagara Falls Gazette. Herman Lorence of the Bellevue Theatre, Niagara Falls, used a double page spread in the enlarged edition of the Niagara American this week, which attracted much attention and in which Herman, in addition to boosting his current attractions, also drew attention to the coming attractions and the comfort features of his house. Charlie Hayman's Strand was represented by a full page ad.

Eugene A. Pfeil, manager of the Circle Theatre, one of the most popular of Buffalo's community houses, is installing a new orchestral organ which will be ready about November 15. The Verbeck Company of Buffalo will install the instrument in the Circle and will also put organs into the new Star, Angola, N. Y.; the Grand in Westfield and the Star in Tonawanda. G. Strasser of the Emblem, Jefferson at East Ferry, is now advertising the installation of a big organ.

St. Louis

(Continued from preceding page)

"Empty Hearts" will open at William Goldman's Kings and Rivoli theatres day and date on November 8. William Goldman, owner of the theatres, plans an extensive advertising compaign.

Articles of incorporation have been issued to the Easton Amusement Company, capital stock $3,000. The corporation is authorized to conduct, maintain and establish places of amusement. The incorporation papers show Skouras, Maurice Stahl, M. A. Ross, all of the following incorporators: George P. St. Louis. It is said that the new corporation has a deal on looking to the purchase of the Aubert Theatre, Easton avenue at Aubert avenue.

Reinbolt and Paulding are now operating houses in Cabool, Mountain View and Winona, Mo., which they took over recently.

The Opera House at Sturgeon, Mo., has been closed.

Livingston Lanning, new resident manager of Marcus Loew's State Theatre, Eighth street and Washington avenue, is a striking example of the success of persistency, diligence and hard work. Lanning entered the picture business several years ago as a sort of general utility man under William Goldman, then managing director of the Missouri Theatre, Grand boulevard at Lucas avenue. Within six months he was made an assistant manager and then house manager, holding the latter position for three and a half years. Although but 29 years of age, Lanning has aided in the management of such theatres as the Metropolitan, the Grauman Theatre, Los Angeles, and the Mill Theatre, Dallas, Texas. He was also assistant to William Goldman at the Kings Theatre in St. Louis, being house manager.

An epidemic of scarlet fever in Barry, Ill., has caused the temporary closing of the Star Theatre there.

The Opera House, Edinburg, Ill., has been purchased by Edward M. Duffey.

Out-of-town exhibitors seen along Picture Row during the week were: J. Bollinger, Elvine, Mo.; James Reilly, Princess Theatre, Alton, Ill.; Green Luttrell, Jacksonville, Ill.; C. E. Brady, Cape Girardeau, Mo.; Bob Cluster, Johnston City, Ill.; Billy Shuskert, Opera House, Chester, Ill.; Charles Herefield, Union, Mo.; Messrs. Leber and Hirth, Royal Theatre, Pacific, Mo., and Tom Reed, Duquoin, Ill.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE
A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

Grateful Dog Presents Elias of Utica, N. Y., with Puppies

Jacob Elias, owner of the Cornhill Theatre in Utica, is confronted with a more or less weighty problem these days. To be absolutely truthful, there are six problems. It all came about one day last week when a homeless dog wandered into the theatre and Mr. Elias, big hearted as usual, decided to let it remain. But he failed to reckon with the future. A day or so later, one of the attaches of the house called Mr. Elias' attention to the dog that had wandered in but a short time before. Instead of one dog, there were six, mother and five little puppies. Mr. Elias rubbed his eyes, smiled a bit, but remained steadfast to his original decision that the dog should have a home. Of course it will never do for the Cornhill to house a half dozen dogs, but then that's the problem which is worrying Mr. Elias.

"You know, a cry is as good as a laugh to a woman," remarked Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany one night last week. The remark came about when a woman passed him and as she wiped the tears from her eyes, was heard to say: "Wasn't that a fine picture? How I enjoyed it!"

Charles Sesonske, who is doing a good business with the Grand in Johnstown these days, rather has the bulge on the Schine boys of Gloversville when it comes to reaping the advantages of newspaper advertising. The two places are only a short distance apart, and Mr. Sesonske plays about the same pictures as the Schine brothers do in their Gloversville house a few days later, letting the Schine brothers advertise the pictures as they play them. Practically the same advertising does for both places, as the Gloversville papers are read generally in Johnstown.

Harry Lux, who runs the Alhambra in Utica, has what is generally termed a "man's house." Somehow or another there always seems to be more men present than women, probably due to the fact that Mr. Lux generally plays western pictures. Anyhow, he is doing well this fall. Last week he indulged in a hunting trip but with just what luck no one seems to know.

Harry Papayanakos made a special trip to Albany's Film Row during the past week for the purpose of booking "The Sea Hawk," "Sundown," "Secrets" and "Abraham Lincoln" for the Papayanakos chain of houses in Canton, Gouverneur and Potsdam. The Potsdam house, which will be known as the Rialto, and which opens this month, will use "Secrets" for its premiere.

No developments have occurred in Schenectady toward the sale of the State Theatre. Differences appear to have been patched up and it is now understood that the Barcli, lately taken over by W. W. Farley, will remain closed and that the State, Strand and Albany will continue to be operated by Farash Theatres, Inc., of which Mr. Farley is one of the officers.

Charles Moyer was down from Herkimer last week, booking pictures for November and December. Mr. Moyer is a thoroughgoing business man and looks the part He is always welcome along Film Row as he knows what he wants and his word is as good as his bond.

Samuel Suckno, whose Albany Theatre is doing fairly well these days as a first-run house, was a pretty sick man last week, with two physicians in attendance. During the week an X-ray picture was taken.

Lew Fisher, operating the Playhouse in Ticonderoga, the Empire in Port Henry and a theatre in Fort Edward, has just taken over the Cady Theatre in Chatham and will operate it with Mr. LaPointe, who was formerly associated with Mr. Kaplan in the operation of the theatre. It is Mr. Fisher's intention to erect a new house in Chatham next spring that will seat about 750. According to Mr. Fisher, two of his towns are what he terms "one whistle places" and suffering hard times. Although he manages to keep his theatre in Port Henry running six nights a week, at 25 cents admission, he stated last week that he might be forced to shut down as soon as winter prevents his drawing from adjoining territory. The place has been hard hit and not a wheel has turned since last May in the principal industry. Fort Edward is still suffering from a sixteen months' partial shut down in mills there. In spite of it all, Mr. Fisher continues to smile.

The contract case of the American Seating Company against Edward W. Colligan of Carthage was tried in Watertown last week and resulted in a non-suit.

After spending three or four hours along Film Row, booking for the Happy Hour Theatre in Lake Placid as well as the Lake Placid Club, Mrs. Walton, who hails from the well known resort, journeyed over to Schenectady one day last week and then, womanlike, "just visited."

Mr. and Mrs. A. E. Milligan of Schuylerville, well known exhibitors, have the distinction of being the first to buy film from the newly opened exchange which will be maintained in Albany by the Producers' Distributing Corporation. The exchange will be managed by Frank S. Hopkins, well known to exhibitors throughout a good part of New York State, and formerly with Universal and Vitagraph.

ANNE CORNWALL

Who will play opposite Douglas MacLean in his "Sky High," for Associated Exhibitors

Chris Lind, who claims to be distantly related to Jennie Lind, is the new manager at Odd Fellows Hall at Green Island, where pictures will be shown this winter. Mr. Lind stated the other day that he came from "down the river." Anyhow, he announced his intentions of getting out dodgers to distribute among the farmers on the outskirts of Green Island. Later on he will probably discover that the farmers are mainly Polacks.

(Continued on next page)

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Lubliner, Trinz and Stern Start New Chicago Company

Harry M. Lubliner, Joseph Trinz and Emil Stern of the Lubliner & Trinz circuit have organized the Tower Building Corporation with a capital of $200,000 to erect the new Tower Theatre on East 63rd street between Harper and Blackstone avenue. Work will start December 1 on the new 3,500-seat theatre that will show both pictures and vaudeville and will be one of the largest houses on the South Side. It is estimated that the final cost of the building and equipment will exceed $2,000,000. This will be the first house the circuit will have on the South Side, the other nineteen houses being on the west and north side of the city and the three houses under construction in the northwest and western parts of the city. This will give Lubliner & Trinz twenty-three houses in Chicago.

The Chicago Theatres Corporation, which was organized recently with a capital of $200,000, is the holding company for the Julian Theatre on Belmont avenue, the Shakespeare Theatre at 43rd and Ellis avenue, the Western Theatre on the West Side and the Buckingham Theatre on North Clark street. James E. Coston is president, Edwin Silverman vice-president and Louis F. Jacobson secretary-treasurer. Herbert Hoffman has been made manager of the Shakespeare Theatre and a new organ and other improvements will be made in that house. Lester Silverman will manage the Julian and new seats and other improvements will be made in that house.

Henry Stickelmayer has been appointed general manager of the Theatre Operating Company, Peoria, Ill., following the resignation of Charles Nathans. He will have full charge of all the houses.

A. C. Saunders is building a new theatre at Harvard, Ill. He operates the Palace Theatre.

Glen Swayze, assistant manager of the Auditorium Theatre, has returned from an extended stay on the West Coast.

Aaron J. Jones, Jr., son of Aaron Jones, head of Jones, Linick & Schaefer, has been made assistant manager of the Rialto Theatre, which is now showing feature pictures and news reels with the regular vaudeville program.

Paul H. Hogan, A. M. Reid and J. B. Erb have organized the Capital Projector and Film Company with offices at 155 North Clark street.

John Koletis of Rock Island and Oscar Komdat of East Moline have purchased the Family Theatre at Monmouth from Mrs. M. Osborn.

Theatre owners at Stronghurst, Ill., have to compete with a fund that has been raised by the merchants for free picture shows, which will be pulled off on the first and third Monday evenings of the month.

Leo G. Hana, H. A. Pieckles and H. Madimean have organized the firm of Bryant, Weil and Minturn to buy, sell and lease picture theatres in this city.

Joseph M. Kaiser, Walter J. Stuart and Albert M. Lee have organized the Chain of Lakes Corporation to operate theatres and amusements in this territory.

The Lincoln Belmont Theatre of the Lubliner & Trinz chain will be started soon at Belmont and Lincoln avenues. A permit for the construction of the house provides for a 3,000-seat house with the main entrance on Belmont avenue. The interior of the theatre will be of Spanish style with decorations in gold, marble and walnut.

Managing Director Joseph Hopp of the Illinois Motion Picture Theatre Owners reports the following new members for the week ending last Saturday: The Plumb Theatre, Streator, Ill., Ed. L. Scheibel; Clinton Theatre, Clinton, C. C. Corrington; Avon Theatre, Decatur, Gust. Constan; Lyric Theatre, Monticello, Mrs. E. E. Gibson; Orpheum Theatre, Georgetown, F. A. McGee; Majestic Theatre, Kankakee, C. B. Sawyer; Colonial Theatre, Danville, Wm. H. Heasman; Cort Theatre, Danville, I. C. Davidson; Empress Theatre, Danville, Earl S. Villars.

Spencer and Miller, owners of the Highland Park Theatre at Highland Park, Ill., have added the Lincoln Theatre at Sterling, Ill., to their circuit and will fix the house up with new draperies and new box office and redecorate. They expect to open early in November and operate on an exclusive picture policy.

E. P. Moran and Morris Hanna, who own the Strand Theatre at Holland, have dissolved partnership. Mr. Hanna will continue the management of the house. Moran will go into other lines of business.

Sam Horton will build a picture theatre at Albion, Ill., and expects to spend $25,000 for the building and equipment.

The boys are giving Reuben Schoenstadt of the Schoenstadt circuit the glad hand these days as a baby boy has arrived. Both mother and child are doing well, according to the latest reports.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Presented by Hunt Stromberg and Charles R. Rogers
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925—Thirty First-Run Pictures

MAE BUSH
Metro-Goldwyn featured actress

Albany

(Continued from preceding page)

Harry Hellman of the Royal Theatre in Albany journeyed down to Atlantic City with Mrs. Hellman for the purpose of feeling a little more fit. After reaching the well known resort, Mr. Hellman did what nine out of every ten do—he indulged in lobster. Perhaps it was the lobster, or perhaps the fish, but, anyhow, Mr. Hellman became ill and returned to Albany to regain his health.

Joe Raymond, manager of the State Theatre in Utica, one of the Goldstein houses, has booked "Messalina" to show from November 9 on. Utica has a heavy Italian population.

Exhibitors in the Albany territory supplied by exchanges in this city may be called upon to pay for all film three days in advance of shipping dates. The matter is under consideration by the exchanges, the managers of which are members of the Albany Film Board of Trade. The situation was carefully gone over at last week's meeting. It is claimed that in the past credit has been extended to certain exhibitors who have deliberately abused the same. The board is seriously considering doing away with all shipments on open accounts.

Radio will be used at three picture theatres in Albany and Troy on the night of November 4 in furnishing election returns to the audiences. At the Mark Strand Theatre, which was one of the first houses to attempt a radio entertainment, the returns will be received in the radio room in the rear of the theatre, with Herman Vineburg, resident manager, reading the returns. At the Troy Theatre, Uly Hill, general manager of the three houses, will do the same as the returns are received over the radio set in one of the rooms adjoining the stage. The Lincoln Theatre in Troy will not be equipped with a receiving set, but the returns will be telephoned from the Troy Theatre and read by Tony Veiller, manager.

R. V. Erk, former owner of the Big Ben Theatre in Ilion, was in Albany during the past week before appearing before the arbitration board.

Samuel Suckno and Abe Stone, Albany exhibitors, are not on speaking terms these days. The two aired their differences before the Film Board of Trade last week, the arbitration board standing three and three, with the result that a seventh person, not connected with the business, will be called in. The trouble came about through a contract in connection with the two houses acquired by Mr. Stone from Mr. Suckno.

Massachusetts Daylight Law to Be Voted on November 4

An appeal has been sent to Massachusetts exhibitors to help in making possible the defeat of the daylight saving law on Election Day when the voters will determine whether this law shall be repealed. A letter, signed by R. G. Larsen, president of the Allied Theatres of Massachusetts, is as follows:

"Exhibitors of Massachusetts well know the financial loss which results from the daylight saving law. On Election Day the voters will determine whether this law shall be repealed. Now is the opportunity to help yourselves. If sufficient funds can be raised, suitable films will be made showing the public good and sufficient reasons why the present condition is harmful to our citizens. This is the only sure and logical way to get to the people, and, undoubtedly, will be the last chance of having this obnoxious law repealed.

"Your help is needed. Contribute what you can afford. It is suggested that large theatres contribute from $20 upwards and the small theatres from $10 upwards. Send your check to R. W. Drown, treasurer of the Allied Theatres of Massachusetts, 67 Willow street, Lynn, Mass.

"The Film Exchanges will attend to the distribution to the theatres throughout the state of the films furnished by this association. With proper co-operation and effort, it is hoped that the repeal of the law, which is detrimental to many people and interests, will result. As the time is short, an immediate reply is requested."

Exhibitors of Massachusetts are asked to support the candidacy of Senator David I. Walsh, Democrat, for re-election to the United States Senate from Massachusetts, the appeal being based on the way in which the senator has aided the motion picture industry.

George W. Giles, owner of the St. James Theatre in Boston, has bought property, which includes a theatre, in Gardner.

Fire caused some damage on the sixth floor of the new theatre-hotel building now under construction at Hollis and Tremont streets, Boston. The blaze started in some lumber used for construction frames and was burning briskly when discovered.

Connecticut

Leo Feist, Inc., music publishers, has brought suit in equity in the United States federal court in Bridgeport against the Brooklyn Amusement Company. The Feist Company seeks an injunction to restrain the company from giving furthr performances for profit of two Feist songs.

Maine

William E. Decrouteau, manager of the Rex Theatre in Norway, Me., recently returned after spending several days in New York and Boston.

The Poland Corner Town Hall at Poland Corner, only film theatre in the town, was destroyed by fire on October 13.

Canada

Several unusual happenings have taken place in the family circle of the late Harry Brouse at Ottawa, Ontario, during recent weeks. Early in September, Mr. Brouse, who owned the Imperial and Franklin theatres, Ottawa, passed away with startling suddenness. Then his son, Bert, who had taken the management of the Imperial Theatre, was required to undergo a surgical operation from which he has recovered. A few nights ago an attempt was made to rob the house of Mrs. Harry Brouse at 370 Cooper Street and the episode resulted in the arrest of Charles Graham, a former policeman, who has been charged with attempting to enter.

The presentation of the Fox production, "Dante's Inferno" at the Centre Theatre, Ottawa, seemed to be too much for the projection equipment at the theatre because a fire broke out in the projection room during a performance when the house was crowded, causing damage to the extent of $1,000. Some smoke entered the auditorium of the theatre and about 75 people left the building, but the performance was continued after a short delay under the direction of Manager Don Stapleton.

Ald. P. J. Nolan, owner of the Rex Theatre, Ottawa, appeared in the juvenile court in answer to the charge of contributing to the delinquency of three boys when they were employed by his son, Ambrose, who has been acting as manager of the theatre, to carry signs advertising the Rex during school hours. A plea of guilty was entered and a fine of $10 and costs was imposed.

MARGARET LIVINGSTON
In "The Chorus Lady," released by Producers Distributing Corporation

One of the most unusual developments in the theatre sphere of Canada has been the sale of the Delight Theatre, Estevan, Sask., to a syndicate of local medical men who are converting the place of amusement into a hospital. The Delight was built in 1911 and was one of the first in Western Canada to be built for moving pictures.

R. J. Lydiatt, manager of the Orpheum Theatre, Vancouver, B. C., for quite a few years, has removed to Chicago, Ill., to become general manager of the Western Vaudeville Managers Association. Mr. Lydiatt has been succeeded in the management of the Orpheum by W. A. Barnes, assistant manager, while the new assistant is A. K. MacMartin, who has been an exhibitor at Kamloops and Nanaimo, B. C., as well as having once been with the Capitol at Vancouver.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG presents
HARRY CAREY IN
"The FLAMING FORTIES"
by BRET HARTE
ADAPTED BY HARVEY GATES
DIRECTED BY TOM FORMAN
PRODUCED BY STELLAR PRODUCTIONS inc. Charles R. Rogers VICE PRES.
Entire production under the personal supervision of Hunt Stromberg

Season 1924-1925—Thirty First-Run Pictures

FOX NEWS
The Best on Earth *—Covers the World*

Scenes from "Galloping Bungalows," a two-reel Mack Sennett Comedy for Pathe release

Dayton, Ohio, Showman Asks Relief from Labor Trouble

Robert J. Hirsch, who owns the Sigma Theatre, Dayton, Ohio, has invoked the aid of the court in order to continue the operation of his house. Hirsch has always heretofore employed only one projectionist but was always particular to see that he was a union man and received the union scale. However, a few weeks ago Hirsch alleges that members of Local No. 248 of the International Association of Theatre Stage Employes and Motion Picture Operators sought to compel him to employ only such of their organization as they might indicate and to pay an increased scale which they would fix. Hirsch refused and began operating his own machine, whereupon he charges that officers and members of the union began picketing his house and conspiring in numerous ways to injure his business. Meanwhile, he remains in charge of the projection room.

The James Theatre, Columbus, Ohio, which has for some time been running vaudeville and pictures, has swung into the exclusive movie column, while Keith's Theatre, Columbus, has added first-run First National pictures to their hitherto straight vaudeville bills. The First National franchise has heretofore been held by the Colonial Theatre, which is now being razed to make way for a new commercial building in which the new Keith house will be located.

Fred Walters, who was manager of the Opera House, Lorain, Ohio, when that structure was damaged by a tornado a few months ago, has been appointed manager of the new Falls Theatre, Cuyahoga Falls, Ohio, which was recently opened by M. B. Horwitz of Cleveland.

F. H. Baker, who was recently made manager of the McKinley Theatre, Akron, Ohio, is having the house redecorated and has announced a decided reduction in admission prices, although he will show feature pictures. Baker was formerly connected with the Grand and Mozart theatres at Massillon, Ohio, and the Allen at Akron.

The lid continues to be clamped down tight on Sunday in Ashtabula, Ohio. In fact, it has now been given an extra twist, since a news vendor has been arrested for having sold a single paper on Sunday. However, petitions bearing more than 3,000 signatures have been presented to the City Council requesting the reopening of picture theatres. A petition with 2,500 names submitted by the Ashtabula Ministerial Association recently is what resulted in the Blue Law enforcement originally. No action has been taken by the Council at this writing.

L. B. Wilson, manager of the Liberty Theatre, Covington, Ky., has produced a film under the title of "Winning Race," the production being made in connection with a "Miss Liberty" contest, conducted by the Kentucky Post. The young lady who was the successful contestant is star of the picture.

Max Meyer of Blackie, Ky., who has been operating the Rodney Theatre, has asquired the Apollo Theatre at Whitesboro, Ky. The house will be given a new name.

A. M. Ogden has been made manager of the Opera House, Greenville, Ohio, which post formerly was held by Paul Banker.

The residence of John Broomhall, manager of the Jefferson Theatre, Hamilton, was ransacked by thieves and a considerable amount of jewelry and precious heirlooms taken. The burglary occurred while the family were at the theatre.

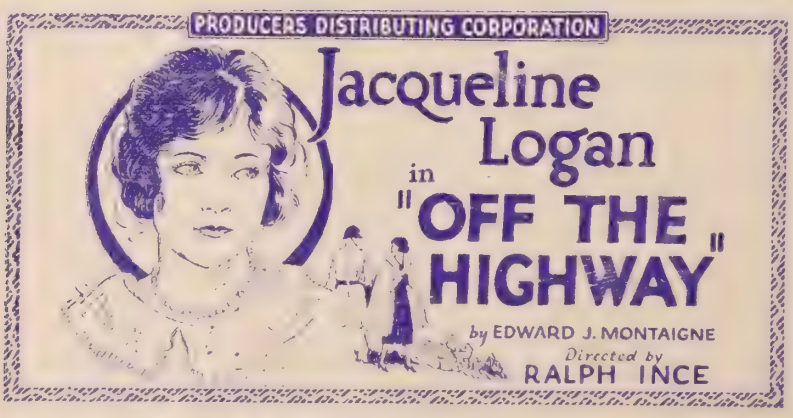
Ike Friedman and M. H. Bryer, Akron, Ohio, have taken out articles of incorporation for the Waldorf Theatres Company, with a capital of $5,000. The company will operate the Waldorf and Ideal theatres at Akron.

The Louis M. Potter Company, Columbus, is preparing to erect a new theatre which will be leased by the James interests upon completion. The plans call for a 950-seat house, at an approximate cost of $175,000. The house is to be ready in May, 1925.

The Keith interests have taken over the Colonial Theatre, Dayton, and opened it as a picture house. This gives Keith's control of four out of six first-run houses in Dayton. The other two are Loew's Dayton and the Columbia, the latter being the only individually owned house in the group.

Legal briefs, beauty contests, arguments with the wife—opinions keep this old world revolving. You need 'em most of all in your business, so turn to page 135.

For Release in January — Now Booking



Season 1924-1925 — Thirty First-Run Pictures

Charles Ray in "Dynamite Smith," his latest feature for Pathe

To Spend $75,000 Improving Pittsburgh's Strand Theatre

The Morgantown Amusement Company, recently organized among leading theatrical interests of Morgantown, W. Va., Pittsburgh and Uniontown, has made formal application to the city for a building permit to improve the Strand Theatre on High street, which was closed after November 1 for alterations. The application estimates the cost at $40,000, which is exclusive of approximately $35,000 the company expects to spend for new scenery, electrical effects and other equipment. The combination policy of attractions will no doubt keep in force when the house is reopened, as the owners have retained their franchise with Paramount and First National, as well as with Keith and Shubert.

C. M. McCloskey, of the Penn State Amusement Company, Uniontown, made one of his infrequent trips to Pittsburgh on October 20. Ostensibly he came here to attend the meeting of the M. P. T. O. of Western Pennsylvania to arrange for National Motion Picture Day, but he also made the round of the film exchanges on Forbes street, where he was warmly greeted by all of his old friends. "Mac" is one of the best loved theatre owners in the business, and stands for the highest type of showman.

The Capitol Theatre, Washington, Pa., which recently passed into the hands of Alfred Gottesman of Shenandoah, Pa., and New York City, was closed after the final show on October 25 for the purpose of making numerous improvements, and when it is reopened early in November it will be known as the State Theatre. The improvements will aggregate an expenditure of $20,000 and include entirely new decorations throughout, with new lighting effects. A modern electric sign will be erected at a cost of $6,000.

Jerome Dawson of the Victoria Theatre, Gallitzin, has practically recovered from a severe illness and consequent operation, and is again able to take up his old duties about the theatre.

George A. Huff, a newcomer to the theatre business, is erecting a picture theatre at Lock Haven and reports that he will be ready to talk to film salesmen about the middle of December.

M. A. Sybert, owner of the Strand, Park and Midway theatres, Moundsville, W. Va., is spending the winter in Florida. During his absence, his brother, O. J. Sybert, will be in charge of his three houses.

James Steele opened his new Bellevue Theatre in Bellevue to the public on October 20 and the spacious new house was jammed to the doors all evening. "Monsieur Beaucaire" was the attraction. The new Bellevue seats 1,400 and represents the last word in theatre construction. James Steele has conducted the Bellevue, a smaller house two blocks away from the new theatre, for several years, and with the opening of the big house, the older one was re-named the Pastime.

Mrs. Gertrude Gellatly, daughter of James B. Clark, head of the Rowland and Clark Theatres, presented her husband with a daughter on October 19. The newcomer is the second child, the first also being a girl, now 2 years old. Congratulations.

Mrs. Anna Mungello has taken over the Auditorium Theatre at Burgettstown, which she purchased from F. C. Norris. This is the fourth house in the chain now operated by Mrs. Mungello, she also controlling picture theatres at Atlasburg, Langloth and Slovan.

No less than 20,000 people in Braddock are wondering how the big balloon, carrying the advertising for "The Sea Hawk," kept changing its color from red to blue to green, etc., as it hung over the Capitol Theatre a week ago. Manager Joe Mercer had a powerful spot light on the roof of the Capitol and by means of colored slides kept the big balloon in a variety of colored lights and the people in the streets "looking up" in a continued state of admiration.

Charlie Feinler, popular Wheeling exhibitor, was in town a week ago. Charlie has just recovered from a severe illness and the boys are all glad to see him back on the job again.

A. J. Simon, years ago manager of Rowland and Clark's Strand Theatre in the Oakland district, Pittsburgh, is back in the local territory again, this time as manager of Pete Antonoplos' Frederick Theatre in East Pittsburg.

James B. Clark, head of the Rowland and Clark Theatres and member of the Board of Directors of the First National exchange, has returned to the city from Atlantic City where he attended the annual convention of the First National.

H. B. Kester of the East Liberty Cameraphone, accompanied by Mrs. Kester, has just returned to the city after a week's trip to Richmond, Va. "Kes" made the trip to look over Jake Wells' new Palace Theatre there.

Scene from Pathe's "Eve of the Revolution"

John Guthrie of the New Majestic Theatre, Grove City, Theodore Mikalowsky of Masontown and Walter Silverberg of Greenville were recent exhibitor visitors to Film Row.

Vermont

Fire which swept the main business section of Bristol, Vt., badly scorched the rear of the Colonial Theatre. George Farr, owner, considers himself fortunate that his building was not a complete loss.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Spokane Dramatic Critic's "Knocks" Hurting Business

Spokane exhibitors have lately been confronted by an unusual problem. At present the great volume of business is being done by the second run houses at popular prices. This is considered due largely to the fact that the dramatic critic of the two leading Spokane newspapers, both controlled by the same interests, has taken particular delight in panning practically every first-run feature to appear upon the horizon for some time past. The papers are the Spokane Chronicle and the Spokesman-Review. Theatre managers in a body waited upon the newspaper management recently to complain of these criticisms, which are destroying the public confidence in the standard of pictures being shown. Even pictures which have enjoyed nothing but excellent write-ups throughout the nation have received scathing criticisms from the pen of this woman critic. Not only are the films roasted during their showings but even after they have left town. Up to a short time ago, those houses with the largest advertising contracts did not suffer to the same extent, but recently the ban has gone on even those which help to make the maintenance of the newspaper possible. The exhibitor committee was assured by the management of the papers that these unfair attacks would cease, but no improvement in conditions has as yet been felt and criticisms continue with unabated venom.

J. A. McGill of Port Orchard, Wash., who enjoys the reputation of having built up a house that he purchased when it was under the cloud of poor management by a score of previous owners, was honored last week by being elected County Club Leader for Kitsap County. This represents every boys' and girls' club in the entire county, including the Sewing, Orchard, Garden, Canning, Pig and several others. It is particularly with the young folks that Mr. McGill has won his way. He has co-operated with them upon every occasion, financially as well as in other ways.

Manager Al Finkelstein has made at least one block on Second avenue look like "Fleet Week," with gorgeous pirate flags fastened from light posts and festooned on wires between. It is all over "The Sea Hawk" at the Strand Theatre, which after a live advance publicity campaign is doing a capacity business.

Ray Grombacher of Spokane failed to exercise the option he held on the American Theatre, a legitimate house, which for some time past has been operated by the bank. It is rumored that Junior Orpheum vaudeville will be run there starting December 1, but other theatre managers apparently do not place much credence in the report.

Jack Allender of Neil & Allender, Spokane, is off on a two weeks' hunting trip. Neil is in full charge during his absence.

Frank Hewett of the American, Hillman City, was in Seattle recently. Mr. Hewett is a pioneer in the picture game. He built his present house four years ago and enjoys a steady family patronage which is merited by the class of shows he puts on.

B. B. Vivian of Mount Vernon and Anacortes is publishing a snappy little paper twice a month, filled with live news, chatty discussions and an outline of forthcoming attractions. He calls it Theatre News.

Reports have it that Seattle is to blossom forth with a regional trade paper sponsored by Clyde Walker, who is reported to have considerable experience along these lines. He will call it the Northwest Film Journal and publication will be weekly.

The M. P. T. O. of Washington held a luncheon at the Calhoun Hotel on October 20. Congressman John F. Miller spoke and several excellent musical numbers were given. Over fifty were present.

One of the features of Seattle's "White Way" at night will be the Capitol Theatre's electric sign. It will be one of the largest and most brilliant in the downtown district and will contain 3,000 electric globes. Work on the Capitol is being rushed, three shifts are on the job and John Danz expects to have the house open by November 8.

San Francisco's Warfield Being Used as Test House

The Warfield Theatre, San Francisco, is becoming a test house for West Coast Theatres, Inc., and more world premieres are being held here than in any other house in the circuit. Indeed, it is doubtful if any theatre in the entire country can boast of more first showings of important pictures than this house. The latest premiere is that of Sol Lesser's new picture, "The Mine With the Iron Door," which opened to wonderful business on October 18.

George A. Oppenheimer and Alex E. Levin, who recently purchased the Coliseum Theatre, San Francisco, have taken possession. More than $500,000 was involved in the deal, which included all of the stock of the Park-Presido Theatres Company, Inc., formerly owned by Louis Hyman, Henry Meyers and Samuel Meyers, and a lease held by that corporation. The theatre was erected in 1918 by Samuel H. Levin, brother of one of the present owners. Alex E. Levin will have supervision of the Coliseum and the Alexandria at Eighteenth avenue and Geary street, and W. Harold Wilson will handle the publicity work.

Dr. Sue Tong Kee, who controls a chain of theatres in China, and who is also a producer in that country, was a recent visitor at San Francisco and made extensive purchases of equipment. He will visit New York before returning to the Orient.

A renewal of the lease on the La Bonita Theatre in the Richmond District, San Francisco, has been secured by Messrs. Jansen and Rockwell and extensive improvements are being made in the house.

The recently organized Pacific States Theatres, Inc., has closed for a theatre in course of construction at San Leandro, Cal., which will seat 1,400, and will have a house at Burlingame, Cal., which will seat about 1,500. The Franklin Theatre at Oakland has been taken over and is being remodeled throughout. It will seat 1,000.

W. J. Baker of the Lompoc Theatre, Lompoc, Cal., paid one of his infrequent visits to San Francisco late in October. He secures his film service from Los Angeles but comes to San Francisco for his theatre supplies. Conditions in Lompoc are described as being quite satisfactory, the town having made a substantial growth in recent years.

A. M. Bowles, general manager of West Coast Theatres, Inc., Northern California Division, has been bitten by the golf bug and is busily engaged in learning all about brassies, mashies, bunkers and the mysterious nineteeth hole. He will, no doubt, meet with the same measure of success he has attained in the theatre field and will soon be making the courses around the eighty mark.

A. L. Gore of West Coast Theatres, Inc., Los Angeles, was a recent visitor at San Francisco to confer with General Manager A. M. Bowles of the Northern California division concerning proposed extensions in this field.

C. L. Laws, manager of the California Theatre, Watsonville, Cal., has returned from a trip to New York, where he claimed as his bride Miss Katherine Radcliff, formerly of Watsonville. The members of the staff of West Coast Theatres, Inc., made the couple a gift of a box of electrical appliances. During the absence of Mr. Laws the Watsonville house was conducted under the management of H. E. Losh, assistant manager of the California Theatre at Richmond.

H. L. Beach of the Beach & Krahn Amusement Company, Berkeley, Cal., has returned from a trip to leading eastern cities.

Lewis & Byrd, who recently secured the lease on the Universal Theatre, Hanford, Cal., have closed and dismantled the house, formerly operated by a Japanese exhibitor.

A new picture house will soon be opened at Merced, Cal., by J. A. Harvey, who formerly operated in the Sacramento Valley field.

Ward Casady, recently made assistant to Manager Clem Pope of the T. & D. Theatre, Oakland, Cal., is meeting with great success in his new position.

For Release in November—Now Booking

Season 1924-1925—Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

BILL OF DIVORCEMENT. (5,819 feet). Star, Constance Binney. An English picture. Pretty well done and fairly satisfying. Tone okay. Sunday, yes. Fair audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

SPITFIRE. (7 reels). Star, Betty Blythe. A fair picture. Nothing to get excited over. Will do for any small house. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THREE MILES OUT. (5,700 feet). Star cast. Here is a story with plenty of action, and if they like action, why, here it is. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

F. B. O.

UNKNOWN PURPLE. (6,950 feet). Star cast. A very good picture; not a special but as good as many so-called specials. Play it. You should please the majority. Print new. Tone, none. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WESTBOUND LIMITED. Star, Ralph Lewis. A picture which should get the business anywhere. I boosted it as much as I was able to and did a fine business with it. I obtained a wonderful trailer, free of charge, from the exchange and it helped to do the trick. Tone okay. Sunday, yes. Large audience appeal. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WOMAN WHO SINNED. (6,500 feet). Star cast. One of the best pictures for a long time and was bought in five minutes at a reasonable price. Went better than some of the high-powered specials they are weeks in selling us at a wad of money. Buy it, play it; you will be glad. Tone extra good. Sunday, yes. Fine audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

First National

SEA HAWK. (12 reels). Star, Milton Sills. A fine period picture that pleased all who saw it, but it only drew one-half houses after first matinee. My people prefer more recent period plots. I was disguested with attendance. Tone good. Sunday, yes. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

SEA HAWK. (12,045 feet). Star, Milton Sills. Certainly a fine, wonderful picture. Liked by all, but more especially by the men. Milton Sills did the very best work of his career. Didn't think he had this kind of material in him. Tone good. Sunday, yes. Extra fine audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SECRETS. (8,345 feet). Star, Norma Talmadge. A very fine picture, well liked. The only criticism we find is that it was two reels too long. If it had ended just as the story was at the end of sixth reel, all fine and dandy. No use of it going ahead for two more reels and making the hero out to be a chaser. It was a pure bonehead. Tone good. Sunday, yes. Good audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SKIN DEEP. (6,500 feet). Star, Milton Sills. This slipped up on me; went over big and had many compliments on it. Tone excellent. Sunday, yes. Audience appeal, ninety per cent. Farmers, fishermen, town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

SKIN DEEP. (6,500 feet). Star, Milton Sills. This is old but a very good picture and drew fairly well for a week-day picture. Print was unusual for First National but not near as bad as the Paramounts I have been getting. Tone okay. Suitable for Sunday, depends on your patrons. A little rough. Good audience appeal. Draw from mostly out-of-town and rural districts. Town of 900. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. This is a good picture if you can get your people to see the point. Most persons I spoke to said, "It's good but it's padded entirely too much," or words to that effect. Poor house, in theatre of 700 seats. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. A picture a little old but a good picture that will please most people. Tone fair. Sunday, yes. Country and town class, town of 500. Admission 10-20. W. F. Denney, Electric Theatre (300 seats), Lowry City, Missouri.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. Fair feature that pleased a good many. Nothing extraordinary about this one but it will go over well with the majority. Tone good. Sunday, yes. Audience appeal, fifty-fifty. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THOSE WHO DANCE. (7,500 feet). Star cast. Everyone who saw it enjoyed it, but it didn't seem to have much drawing power behind it. The story is absolutely modern and up to date, but some way it seems to lack the big punch to put it over. If your town is a prohibition town, lay off of it. Tone okay. Sunday, yes. Audience appeal, none. Farming and small town class, town of 3,500. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

THOSE WHO DANCE. (7,500 feet). Star, Warner Baxter. A real picture of crooks and bootleggers. Action, plenty of it. Suspense? Oh, boy! But not the right kind of title. The title keeps some people away. Tone not so good. Sunday, no. Good attendance. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. Picture resembled "Zaza." Too many like it. Cast and acting very good. Pleased audience. Tone okay. Sunday, yes. Fair attendance. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. People that almost hated the movies came to this one and some of the women who came without husbands went home after the first show and brought them in for the second show. "A Print from First National." Tone good. Suitable for any day Audience appeal, couldn't be beat. Draw from mostly out-of-town and rural districts. Town of 900. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Good entertainment. Pleased the majority. Good comments. Tone good. Sunday, yes. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. A splendid picture from every angle. If you played "Dangerous Age" you know what to expect from "Why Men Leave Home." Lewis Stone grows more popular here every day and will be a real drawing card in the next picture we have him in. Tone good. Sunday, yes. Farming and small town

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"Chalk Marks"

The most striking and original story in motion picture history

A FRANK E. WOODS Production

DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

class, town of 3,500. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

WOMAN ON THE JURY. (7,431 feet). Star cast. One of the best pictures ever shown in this theatre and we have played the best. More like these and the industry can't help but grow. Pleased one hundred per cent. Print also pleased one hundred per cent. Tone fine. Sunday, sure. Audience appeal, wonderful. Draw from mostly out-of-town and rural districts. Town of 900. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

Fox

AGAINST ALL ODDS. Star, Buck Jones. Not up to Buck's standard; action somewhat slow and too many night scenes for a small amperage arc. The fans do not care for Buck any more due to the fact that Fox has put him in so many lemons. Put him back into the old wild and wooly westerns and his old following will rally round the flag once more. Buck, as a western, rough ridin' cowboy, has no peer. Tone fair. Sunday, no. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ARIZONA EXPRESS. (6,516 feet). Star cast. A melodramatic knockout. Pleased immensely in this house where thrills are popular. Tone, okay. Sunday, yes. High audience appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

BIG DAN. (5,834 feet). Star, Charles Jones. We liked this one. The kids in the picture help put it over. Tone good. Sunday, yes. Good audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Not much action to this one but will please Jones followers. Print good. Tone okay. Sunday, no. Audience appeal, eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. This was very good entertainment for Saturday crowd. Some good stunts. Pleased the most of them. Nice roads, fine weather, good crowd. Tone good. Sunday, no. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. Due to title and fact that star was unknown this picture failed to draw them. However, the production is a good one and it is chock full of good, clean comedy that brought forth some good laughs. Star's work excellent; in fact, the whole cast did splendid work. Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Several weeks ago our good friend E. N. Prescott, of Union, Maine, said he'd send in the dope on his showing of "The Covered Wagon"—as he expressed it, "a Two Horse picture in One Horse towns."

The tip is here. It's more than just a report—it's a human-interest document, and so I'm giving it a good lot of room on another page.

Don't hesitate to shoot in your reports on the big ones, fellows. The man who sends tips is helping a host of exhibitors.

TELL THE WORLD THROUGH THIS DEPENDABLE TIP DEPARTMENT.

VAN.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Fairly good entertainment but a little too long. My audience take to Mix like a duck to water. Plenty of comedy to hold interest. Tone good. Sunday, yes. Good audience appeal. All classes, town of 600. Admission 10-25. J. B. Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

STEPPING FAST. (4,608 feet). Star, Tom Mix. This would have been a good Mix picture except for rotten print. It came to us in about three reels. Patrons disgusted. Tone, possible. Sunday, yes. Audience appeal, fifty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

THIS FREEDOM. (7,000 feet). Star cast. True to the book and ably done, but our audience do not like English-made pictures. It is not worth much unless your patrons know the book. Did not draw for us, though it is far from a poor picture. Fair audience appeal. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Ramon Novarro. Good at the box office but not so satisfactory from entertainment standpoint. Patrons expected more from the combination of players and producers. Fair audience appeal. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. A splendid picture to fair business. This is one of Mae Murray's best. Tone good. Sunday, yes. Strong audience appeal. Town and country class, town of 1,290. Admission 10-15, 10-20, 15-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. Just a Circe as of old, on a little island in Greece, cast her magic spell on all who came her way, Cecile of Long Island fascinated all men; and, like Circe, turned them into beasts. A heady, sparkling story of a wayward beauty, Circe, the enchantress. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ENEMIES OF WOMEN. (10,941 feet). Star, Lionel Barrymore. Magnificent screen version of splendid novel. Has everything an audience could desire. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, town of 250. J. J. Halley, San Andrews Theatre, San Andrews, California.

ETERNAL STRUGGLE. (7,374 feet). Star cast. A fine northern mounted police story. This one extremely good and drew very live business. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

FOOL'S AWAKENING. (5,763 feet). Star cast. All seemed to enjoy it. Very good indeed. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

GREAT WHITE WAY. (10,000 feet). Star cast. Very fine picture. Horse race, fire and prizefights good. Pleased about ninety per cent. Will draw better class. An elaborate production. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

GREAT WHITE WAY. (10,000 feet). Star cast. A very fine attraction that everybody who reads newspapers and magazines should be interested in for the cast alone. Nobody was left out but William Randolph Hearst and the Prince of Wales. Good audience appeal. Mixed class, town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre, Redding, California.

GREEN GODDESS. (9,100 feet). Star cast. Did not do a big business in this one, but it surely pleased all those who saw it. Personally I thought it excellent. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

HALF A DOLLAR BILL. (5,700 feet). Star cast. Few pictures are made any better. That is, my people liked it. Matinee put over night show. Tone good. Sunday, yes. Audience appeal, one hundred per cent. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HEARTS AFLAME. (8,110 feet). Star cast. Fairly good picture. No unfavorable comments. In fact no comments at all. Tone good. Sunday, yes. Fair audience appeal. Town and country class, town of 1,290. Admission 10-15, 10-20, 15-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Fair picture. Business off. Weak audience appeal. All classes, city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (668 seats), Easton, Pennsylvania.

HELD TO ANSWER. (5,601 feet). Star, House Peters. We were agreeably surprised by this, in that it pleased fine, though it did a terrible flop at the box office. Tone fine. Sunday, yes. High audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. We class this as one of the best pictures we ever ran, from every angle. This means the box office, too. Didn't make what we should as we paid too much rental. Tone good. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr.

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Castle Theatre (400 seats), Havana, Illinois.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A fine picture that will please the grown-ups as well as the kids. Good audience appeal. Tone good. Sunday, yes. Fine audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. A very fine and interesting picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. The most beautiful and appealing photoplay ever shown on our screen. A finished piece of work both from acting and direction point of view. Beautiful story. Highly pleased all. Big business. Tone wonderful. Sunday, yes. Great audience appeal. City of 250,000. Admission 25-40. Children ten cents. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

WOMEN WHO GIVE. (7,500 feet). Star cast. One of the best sea pictures ever screened. Better than "Down to the Sea in Ships," and we paid twice as much. Admission 10-30. J. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

WOMEN WHO GIVE. (7,500 feet). Star cast. A mighty fine picture; but an awfully poor title. Sounds like a sentence unfinished. It will please, but try and get them in. They didn't come to see it in my town. Tone good. Sunday, yes. Audience appeal, one hundred per cent. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

YOLANDA. Star, Marion Davies. Your lips at last. Here is a beautiful, likeable romance with all the glittering splendor that a million dollars can put into a motion picture. Live again the days of chivalry. Just like a fairy tale come true. In this romantic masterpiece Miss Davies achieved new heights in her subtle characterization of the charming Princess Mary of Burgundy, who whimsically impersonates the character of Yolanda, a burgher maid, in order to test the sincerity of the love of her impetuous admirer. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

EMPTY HANDS. Star, Jack Holt. A very good attraction. Tone not so good. Sunday, questionable. Fair audience appeal. All classes, town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

FIGHTING COWARD. (6,501 feet). Star cast. A photoplay that will please a large percentage of the public. I'm rather particular myself and a good story was spoiled by the "Coward" becoming lion-hearted and a William Tell overnight. However, it is an interesting picture of antibellum days on the Mississippi, with its southern mansions and sidewheel steamboats and life on the level. The cast is a good one, with Ernest Torrence in another one of his fine character studies. Get this one by all means. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

GUILTY ONE. (5,635 feet). Star cast. A good program picture. Full of suspense. Tone good. Sunday, yes. Fair audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

24 At Once

When Al. C. Werner, of Royal Theatre, Reading, Pennsylvania, "lays off" reporting for a week or so, he doesn't forget to be generous the next time he shoots in his dependable tips.

This week he sends twenty-four in one envelope. That's being good to "Our Gang."

HOW ABOUT YOU?

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Swanson fails to register continuously with rugged type audience. Tone fair. Sunday, no. Poor audience appeal. Farmers, fishermen, town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

HERITAGE OF THE DESERT. (5,785 feet). Star, Bebe Daniels. Very good western that was well liked here. All of the Zane Grey stories that we have played have been good, but this one is not as good as "Call of the Canyon." Tone good. Sunday, yes. Good audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30.. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ICEBOUND. (6,471 feet). Star, Richard Dix. The title kills this one, but nevertheless it is a very good little program offering. This New England story gives both Dix and Lois Wilson ample opportunities to display their abilities. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Pola does good acting in this, but a poor story. Too gruesome and a poor ending which sent people away dissatisfied. Tone good. Sunday, yes. Bad audience appeal. All classes. Admission 10-13. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Nothing extra. Played to poor business two days. Audiences did not care for picture. Tone fair. High and middle class, city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Drew fine. Went over big. This is by far one of her best. Tone good. Sunday, yes. Fine audience appeal. All classes. Admission 10-13. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A very pleasing picture that people wanted to see and enjoyed it after they came. More of a comedy than anything Gloria has done of recent years and she took very well in this lighter vein. Tone good. Sunday, yes. General audience appeal. General class, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. This is a pretty good picture. However, my people did not think it was half as good as "The Humming Bird" or nearly as good as "Society Scandal." A good many people praised it. But a larger number kicked and found fault with it. This is the first time I have had any kicks on a Swanson picture and couldn't account for it. Some complained that the picture was not as good as the story. I paid as much as for "The Perfect Flapper." It took in one-half as much. Tone okay. Audience appeal good. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Don't let anyone sell you the idea that this is above program pictures. It did a poor business and failed to please those who saw it. Too much emotional acting, of which we are all tired. Tone fair. Sunday, no. Poor attendance. High and middle class, city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre, Helena, Montana.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. A pretty fair cos-

Prints in All Exchanges—Now Booking

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FOX NEWS

The Best on Earth —Covers the World

tume picture but not the kind for "Rudie." Some liked it; others said it was rotten. Costumes gorgeous, photography fine. Tone okay. Sunday, yes. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Drew fair. The settings and costumes are fine but the people here do not like costume plays. Do not think this will take good in small towns. Tone good. Sunday, yes. Audience appeal just fair. All classes. Admission 10-13. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. A super-special with elaborate sets. Elegant costumes, but a period picture which somehow never pulls good here. Acting of Valentino excellent, but this type of story does not fit his personality. People wanted to see him in something dashing and full of fire. Tone good. Sunday, yes. Audience appeal: would please better here had star been cast in story that suits his type. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MONTMARTRE. (7 reels). Star, Pola Negri. It is a story of the Latin quarter of Paris. Sixty years ago. That alone killed it here. My people said, "Just another of those cheap foreign costume pictures," and stayed away. Pola wasn't very pretty. Poor audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

NEXT CORNER. (7,081 feet). Star, Conway Tearle. This just didn't interest them. People walked out on it and some remarked that they couldn't see why such pictures were made. Tone good. Poor attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

OPEN ALL NIGHT. (5,671 feet). Star, Viola Dana. A novel picture; not big but different and at regular admission price. Should please. Tone okay. Sunday, okay. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Not as good as some of his earlier productions, but nevertheless is a very good picture. The print was the usual Paramount, rotten; spent six hours remaking loose patches. What's the matter with Paramount? Tone all right. Sunday, yes. Audience appeal: Meighan always draws. Draw mostly from out-of-town and rural districts. Town of 900. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A very good sea story that pleased the majority of our audience, but is not to be classed as a big special but will please most all of the Meighan fans. Tone, good. Sunday, yes. Good audience appeal. Farmers and miners town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Good picture that failed to draw. Many people came up looked at the title and walked away. Paramount paper is the bunk for small towns. Tone, good. Good audience appeal. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. This pleased our patrons as well as anything this star has done. It is well done, though greatly resembling "The Humming Bird" in story. Ought to please most audiences. Tone okay. Sunday, yes. Very good audience appeal. All classes city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Better than some of her former productions. Tone, good. Audience appeal, good. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SHADOWS OF PARIS. (6,459 feet). Star, Pola Negri. Some parts of this picture were

Prescott's Promised Report On "Covered Wagon"

"Howdy, Van and 'Our Gang'.

"Here comes the Old Scout fresh from the 'Covered Wagon' outfit after one week's visit in my three towns.

"Inasmuch as my towns are 'Small Towns' (having a population, respectively, of 2,200, 1,300 and 1,200), it may be of interest to many of you to know what a picture of this calibre with a good advertising campaign can do, in face of the fact that money conditions are not the best.

"I started my advertising three weeks in advance of showing, using slide and posters; used fifty ones, three threes, sixes, fifty window cards, two thousand heralds and individual mailing list of nearly fifteen hundred. Two weeks before showing, used newspaper with small write-ups in the news. The newspaper co-operated by grouping around the advertising the items of local interest in towns from which the particular houses drew—items of all towns within a radius of thirty miles.)

"One week in advance of showing used stock cut ad., two cols. by six inches, still keeping up the local items in news columns.

"All right for the advertising.

"Monday—October THIRTEENTH!—(here's where the music starts, for the thirteenth is considered as unlucky and this was the marrow in my bone of contention—Two p. m. arrived and NO 'Covered Wagon.'

"A call to the exchange informed me that my print was played in a town forty miles distant, and that the man who was routing same from one place to the other should arrive at any minute.

"But minutes went by!—until I informed my patrons that we would have the show in for the evening performance.

"Five p. m. arrived—and no 'Wagon' in sight. Again I frantically got in touch with the exchange with no mild request that they get busy.

"Seven o'clock arrived. I got a call from the exchange to the effect that they can't locate their man in any of the territory he should be in. Gentle Julia! Did this make my spine straighten? I could not find words in quantity or size that could express my thoughts.

"Getting in touch with my house man, he told me that automobiles were packed in the street, about blocking trolley car service, with an estimated six hundred people lined up in front of my theatre, anxious to spend their half dollar. Some of them came a distance of forty miles!

"These people had to be told there would be no 'Covered Wagon' that evening.

"I did not hear a wheel squeak on the whole darned caravan until Tuesday. Noon, the following day—the telephone jingled and to my surprise it was the Man With The Show!. I can't repeat here my conversation—it would never pass the Censors!!! IT SEEMS THIS MAN WAS ATTENDING A VERY LARGE PARTY AND OF COURSE COULD NOT ATTEND TO BOTH THINGS AT ONCE—and as my show was 'of minor importance' it got jilted.

"This happened in my largest town, which I had banked on for my draw, and so was cut short one day with no less than seven hundred admissions gone over to the loss column—The price of a Party, eh?

(Continued on following page)

Prints in All Exchanges — Now Booking

PRODUCERS DISTRIBUTING CORPORATION
CHARLES R. ROGERS presents
The LEGEND of HOLLYWOOD
with PERCY MARMONT and ZASU PITTS
A RENAUD HOFFMAN PICTURIZATION
Directed by Renaud Hoffman

Season 1924-1925 — Thirty First-Run Pictures

(Continued from preceding page)

"However, it BROKE ALL RECORDS FOR ATTENDANCE AND RECEIPTS for one week over any other production, drawing people a distance of sixty miles.

"My advertising sang a tune of $75.00, which many would hesitate to spend on a small, one-horse circuit, but it brought home the bacon in generous quantities.

"FROM MY EXPERIENCE, I DO NOT BELIEVE THERE IS ANY TOWN TOO SMALL FOR SUCH PRODUCTIONS AS THIS IF YOU GO AFTER IT HARD.

"But—don't stint your advertising!

"The public will never know if you don't tell them!

"By all means—for your sake and the sake of your patrons—

"Play 'The Covered Wagon'."—Sincerely, E. N. Prescott, Prescott Circuit, Union, Maine.

eaten up but for the most part people here say "no" to the so-called Paris underworld drama. Average house, moral tone could be better if the heroine had not been in love with a thief and leaves the house of her husband to meet him. Some towns won't mind this. Henry W. Nauman, Moose Theatre, (700 seats), Elizabethtown, Pennsylvania.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. Fair entertainment at a fair price. Tone, okay. Sunday, yes. Audience appeal, seventy-five per cent. Small town class town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (259 seats), Mapleton, Iowa.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. This is slow. The value of this picture would be increased fifty per cent. in my estimation by cutting out about two thousand feet. Also the ending isn't, according to what most of my audience want. After seeing this picture I don't need to ask why Paramount and Hart didn't get along. Paramount has too many brains higher up to release another like this. Sunday, yes. Audience appeal, star's following. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Piere, South Dakota.

SINNERS IN HEAVEN. (7 reels). Star, Richard Dix. Very interesting; extremely so to male patrons, in that part where Bebe goes bathing on the desert Island presumably with no one near her swimming pool. The picture as a whole, is well produced acted and with a decided twist to the ordinary plot of today. Should please at any theatre. I would not advise any exhibitor to invite the ladies and society, or the ministers to attend, but a whisper to the male patrons should have them all trying to get in. It will be long remembered here by those in attendance as being the nearest thing to "The Garden of Eden" yet produced. (They sinned, and imagined they were in Heaven). Sunday, no. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. One of Pola's best. In fact, much better than some of her newer ones. Step on it, boys. It will stand up under any boosting you can give it. Tone, okay. Sunday, yes. Large audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. This picture did not draw much business for us and would be much better if it was not so long. This is a well produced and interesting picture for a high class audience but will not please the average audience. Farmers and miners town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

STEPHEN STEPS OUT. (5,152 feet). Douglas Fairbanks, Jr. Fair little program. Different. Tone, fine. Sunday, yes. Audience appeal, sixty-five per cent. Small town class town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

STRANGER. (6,660 feet). Star, Betty Compson. Good enough with a thrill here and there, but too much film to tell the story. People don't want to sit three hours to see a show and they don't want to see a feature without the "trimmins." Tone, good. Poor attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

STRANGER. 6,660 feet). Star, Richard Dix. A good picture and one that kept the audience guessing all the time. Tone, good. Sunday, yes. Good audience appeal. All classes. Admission 10-13. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. Just what the title would indicate. It's a fair picture, any my patrons seemed to like it, but it did not draw. Tone, good. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. Good feature. Worth seeing. Not as good a drawing card as other DeMille features. Tone, good. Sunday, yes. Good audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B Travelle, Elite Theatre, Placerville, California.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. Good program picture. Pleased very much. Should suit anywhere. It will stand boosting. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. The scenery is beautiful, the coloring wonderful and the story extra good. The title, star, author, and advertising accessories are all business getters. It pleased everyone. It appears to be slightly out of focus, but strangely enough this seems to help rather than hurt the looks of this picture. Tone, okay. Good audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. This one went over very good for us but for a western picture it has more than the usual amount of "sob stuff," but it should please where they like western stories. Tone, fair. Sunday, yes. Good audience appeal. Farmers and miners town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ZAZA. (7,076 feet). Star, Gloria Swanson. A good picture from most any angle, fine acting. Great photography. Work of star credit to the role of cast. Should go in most any town especially where they do not care for the heavy type. Tone, good. Good attendance. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Well boys, this one holds our house record for number of admissions. Lloyd is an excellent drawing card here. We had trouble getting our print in. We were to play it on a Friday and Saturday, but the print did not get here in time for Friday showing. Due to a mistake on the part of the shipper in the exchange in directing our print for shipment it did not arrive until Saturday. We turned hundreds away on Friday night and you can imagine how we felt. I can't understand why the exchanges don't pay more attention to shipping directions given them by exhibitors. We held it over until Monday and drew good houses on Monday. I must say though that we received a good print on this Lloyd for a change. Practically all the other big Lloyd's we played we received poor prints. Tone, okay. Family picture. Audience appeal, ninety-nine per cent. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A very fine western that will draw a good crowd in any community if correctly advertised. It is a horse picture with a good story. The scenery is fine and the human interest which the horse creates makes it a picture that you can depend on to do good business the second day. I ran it but one day and regret it. I should have had it on a two day showing. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. This is some thriller. Tried to keep the audience quiet, but they just wouldn't when Harold pulled one of his thousand dare-devil stunts. I advise any exhibitor to play this one. Tone, okay. Agricultural class town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

Preferred

DISCONTENTED HUSBANDS. Star cast. Very good and interesting picture. Good en-

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tertainment and a good lesson for those that need it. Tone, good. Sunday, yes. Good audience appeal. Small town and farming class town of 600. Admission 10-20, 10-30. H. W. Batchelor, Galt Theatre (175 seats), Galt, California.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Here is one that will bring them in and please ninety per cent. Nothing but good comments from patrons. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. This is a great picture. Patrons said it was just as good, if not better than "Birth of a Nation." Got wonderful mouth to mouth advertising. James Macris, Happy Hour Theatre, Springville, New York.

FREE AIR. Star cast. Just a fair picture. Some action and pretty scenery. It gets by and that is about all. Tone, good. Sunday, yes. Fair audience appeal. Small town and farming class town of 600. Admission 10-20-10-30. H. W. Batcheler, Galt Theatre (175 seats), Galt, California.

JUST LIKE A WOMAN. Star cast. Very pleasing picture, of the comedy-drama type. Pleased eighty per cent. I ran it as a substitute. Sent me this one in place of the one I bought. J. G. Flanders, Majestic Theatre, Kerens, Texas.

TIGER THOMSON. (5,700 feet). Star cast. Good. Box office value C. S. Pryor, Grand Central Theatre, Austin, Texas.

WISE VIRGIN. Star, Patsy R. Miller. A corking good story. High class. Our only objection being we have had too many pictures with Patsy Ruth Miller starred. Customers remark about it. A keen picture, however. Tone, very good. Sunday, yes. Audience appeal, excellent. City of 250,000. Admission 25-40, children ten cents. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

Selznick

DAUGHTERS OF TODAY. (7 reels). Star cast. A jazz picture which pleased. Drew ordinary. Tone, fair. Sunday, questionable. Good audience appeal. High and middle class city of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

WHITE SHADOWS. Star, Betty Compson. I substituted this for "Daughters of Today." Poor show. Slow and very bad direction. Action jumpy. Only good part is the scenic shots. Tone, doubtful. Sunday, no. No audience appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

United Artists

HILL BILLY. (5,734 feet). Star, Jack Pickford. I don't see how exhibitors can "pan" this picture. May not appeal to "society" audience but pleased rugged type ninety per cent. Tone, fine. Sunday, yes. Audience appeal, ninety per cent. Farmers, fishermen town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

Friend Robinson "Drops In" At Last

"Dear Van: Never dropped in with a personal letter to you before, but I must, to tell you how much I enjoy 'Tips' Department, and give you many thanks for the help they have given me.

"I help all I can, although I am a small exhibitor in a small town, but I give them a good show, THANKS TO TIPS!

"See in a letter from Brother Prescott, he is playing the 'Covered Wagon.' He says if he comes out alive he will Tell the World what he can do in a one horse town.

"I know how well he will do. He will do the best business in his history. I did!" (And Prescott's letter this week proves Robinson a good prophet—Van.)

"I played it two nights to 450 paid admissions and it has played all the larger towns all around me. I figured I had a radius of six miles to draw from, but I won't complain—oh, no!

"Am waiting to hear how Prescott comes out.

"You've surely got a great, dependable department, Van. More power to you and all your supporters."—Clarence E. Robinson, Town Hall, Carmel, Maine.

Universal

HUNCKBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. We consider this the greatest box office attraction available. This is return engagement and both engagements have broken box office records in dollars. Tone, excellent. Sunday, yes. Great audience appeal. City of 250,000. Admission 25-40, children ten cents. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Repeat engagement to very good business. Fine audience appeal. All classes city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (668 seats), Easton, Pennsylvania.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. A remarkable picture from the standpoint of production and where you have a high class patronage it should go over one hundred per cent. Go after this as you would once in a year and it will back you up with twelve reels of the greatest entertainment ever put on the screen. It will stand fifty cents in any town. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

K, THE UNKNOWN. (8,146 feet). Star, Virginia Valli. Took hold fine. Big opening and held up all week. Virginia Valli and Percy Marmont made fine team in this Mary Roberts Rinehart story. Tone, okay. Sunday, Family audience appeal. Family class city of 100,000. Admission 25-35-50. Jack Roth, Liberty Theatre, Kansas City, Missouri.

RED WARNING. (4,750 feet). Star, Jack Hoxie. A good western picture that will please all okay. Tone, fair. Sunday, no. Good audience appeal. Country and town class town of 500. Admission 10-20. W. F. Denney, Electric Theatre (300 seats), Lowry City, Missouri.

RIDERS UP. (4,904 feet). Star cast. A dandy comedy race picture that will please. I call it a good picture. Tone, fair. Sunday, yes. Audience appeal, good. Country and town class town of 500. Admission 10-20. W. F. Denney, Electric Theatre (300 seats), Lowry City, Missouri.

RIDGEWAY OF MONTANA. (4,942 feet). Star, Jack Hoxie. About on a par with his others. If your audience likes westerns give them these Hoxies, as they are as good as the average line of such stories. Tone, okay. Sunday, pretty rough. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SAWDUST TRAIL. (5,000 feet). Star, Hoot Gibson. All of Gibson's fans should enjoy this picture. Although not straight western, it possesses a lot of kick. Tone, good. Questionable for Sunday. Good audience appeal. High and middle class of 12,000. Admission 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. A very good entertainment. Plenty of fast action and suitable for audiences that like melodramas. Tone, okay. Sunday, yes. Good audience appeal. All classes town of 2,000. Admission seventeen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. Pretty good melodrama. Nothing new to story but well handled. Great railroad scenes in a picturesque country. Two fine wrecks. Tone, fair. Sunday probably. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Vitagraph

LOVE BANDIT. (6 reels). Star cast. I guess it's all right. Nothing to rave over but will do for a Saturday night in a small town. Not suitable for Sunday. Audience appeal, twenty-five per cent. Country class town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (253 seats), Callaway, Nebraska.

MIDNIGHT ALARM. (6,000 feet). Star, Alice Calhoun. This is another good audience picture. People enjoyed it very much. Tone, good. Sunday, yes. Strong audience appeal. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

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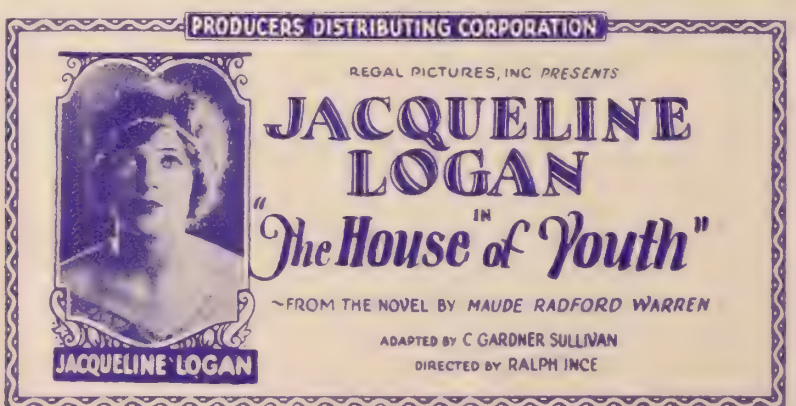

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ONE LAW FOR THE WOMEN. (6,000 feet). Star cast. A western drama of the better sort which makes an excellent program offering. Tone, fair. Sunday, weak. Audience appeal, seventy per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PIONEER TRAILS. (6,920 feet). Star cast. This is a very good picture. But oh boy! what a price I was fool enough to pay. Broke even. If you can buy this as a feature and at right price it is a good bet. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

VIRTUOUS LIARS. (5,650 feet). Star cast. A fair love story with not much action but lots of mush. Tone, good. Sunday, yes. Fair audience appeals. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Warner Bros.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Not much of a picture. Very little appeal, only to children. Did not draw well. Tone, good. Sunday, yes. Fair audience appeal. Town and country class town of 1,290. Admission 10-15, 10-20, 10-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. This is a very good picture, but we had to pay so much for it that we didn't make much. Wonder if everyone pays so much for Film Classics. Tone, good. Sunday, no. Audience appeal, pretty good. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. A wonderful story of the Canadian northwest which pleased my audience as much as any picture which I have shown in a long while. Heard many good comments on it. Tone, okay. Sunday, yes. Large audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Comedies

BACK STAGE. (Pathe). "Our Gang." Not so good as some of the previous numbers, but still above average comedy. "Our Gang's" are all good. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

BALLOONATIC (First National). Star, Buster Keaton. An old one but a riot for fun. In fact, we played it with "Cornered" and people commented more on "The Balloonatic" than "Cornered." Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

BIG SHOW. (Pathe). Stars, "Our Gang." Not as good as some of their others; but at that better than a lot of so called comedies. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BRIGHT LIGHTS. (Educational). Star, Bobby Vernon. This comedy has an interesting theme or plot and pleases patrons exceptionally well. Find Educational comedies exceedingly high class and delighted. Tone, fair. Sunday, questionable. Splendid audience appeal. College class town of 4,000. Admission 10-25, 10-30. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

H. H. Speaks Up

"Best regards, Van—and Gang! "Am sure 'The Gang' is with us when we say that we certainly do appreciate your 'drive' for better prints, although we have no complaint against the New Orleans exchanges; they are doing their best and are sending out good prints." —H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BUSTER. (Educational). Star, Lee Moran Absolutely in a class all to itself. One of the best comedies ever played in this house. You should have heard the laughter. Boys, you owe it to the made patronage of your house to play this one. The ladies enjoyed it, too, and the kids went wild. Everybody was talking baseball at time we played this one as world's series had just closed. Now they want to know when we will show another with Lee Moran. Tone, good. Sunday, yes. Audience appeal, one hundred percent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DAY OF REST. (Universal). A very amusing comedy that kept the people chuckling and laughing from beginning to end. Men, ladies and children liked it. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (425 seats), Graham, Texas.

EDUCATIONAL SINGLE REEL COMEDIES. All very good but the prints are somewhat poor. Neighborhood class city of 15,000. Admission 10-15. V. A. Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

ETIQUETTE. (Fox-Sunshine). This was a fine take off on a book agent. Brought lots of laughs. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

FLICKERING YOUTH. (Pathe). Star, Harry Langdon. Good comedy and that's all you want. Print good. Sunday, yes. All classes in big city Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOING EAST. (Educational). Star, Lloyd Hamilton. This Hamilton pleased exceptionally well here. Much better than majority of its predecessors. That is it has action and is rather funny. Tone, fair. Sunday, yes. Audience appeal, good. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

HIGH POWER. (Educational). Star, Lige Conley. A sure enough high powered comedy as it had them laughing from start to finish. The glue episode came mighty near making them raise the roof off the old shack. Comedies like this and "The Busher" make 'em talk for days afterward. Add this one to your Saturday night program, boys and send 'em out with "busted" sides. Tone, slapstick. Sunday, don't know. Audience appeal, one hundred percent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOT SPARKS. (Educational). Star, Cliff Bowes. This was a dandy one reeler. The only thing the matter with it for us was that it was badly cut up and was very short. We want better prints. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

IT'S A BEAR. (Pathe). "Our Gang." Can't beat it. It's one hundred per cent. comedy. Old and young went wild. An extra good one. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

LET'S BUILD. (Pathe). Spat Family. This comedy seemed to please. Pathe have some good comedies and I think as a rule are above average. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats) Montpelier, Idaho.

LOOK OUT BELOW. (Educational). Another extra good two-reel comedy with lots

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

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"The WISE VIRGIN"

An ELMER HARRIS SPECIAL PRODUCTION

Directed by LLOYD INGRAHAM

starring PATSY RUTH MILLER and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

FOX NEWS

The Best on Earth ~Covers the World

of action. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LOVEY DOVEY. (Pathe). These Dippy Do Dads are sure fine. Everyone enjoys the comedy. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

PATHE SINGLE REEL COMEDIES. (Pathe). Everyone of them very good. Better than most of the single reels on the market. The Dippy Do Dads, though, are rotten for me. Good only for kids. Neighborhood class city of 15,000. Admission 10-15. V. A. Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

SOUTH OF THE NORTH POLE. (Pathe). Spat Family. These are all good and this one ran true to form. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

STEEPLECHASER. (Educational). Great. Has lots of action and everything. Kept the audience in good spirits. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TAKE YOUR CHOICE. (Educational), Star, Bobby Vernon. Not as good as most of Bobby's comedies. Can only be classed as fair. Tone, good. Sunday, yes. Weak audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHERE AM I? (Pathe). Star, Snub Pollard. Just fair. Pollard comedies don't seem to have the pep they should have. Sunday, yes. Fair audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Serials

FAST EXPRESS. (Universal). Star, William Duncan. It seems to be holding up. Personally I do not care for serials, but this one seems to please majority. I don't call it a knockout. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

LEATHERSTOCKING. (Pathe). Star, Edna Murphy. On the third episode and to date it classifies as an average serial. Charles Le Hyde, Grand Theatre, Pierre, South Dakota.

LEATHERSTOCKING. (Pathe). Sure did pull them in for us. Wish it could have been fifteen episodes instead of ten. Agricultural class town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

Short Subjects

AESOP'S FABLES. (Pathe). Better than the average comedy. Terry is certainly clever. Neighborhood class city of 15,000.

Out For a While

"Van, here's my final report blank, as I have sold out and am looking for another show. Will resume when successful."—M. F. Meade, formerly of Olive Theatre, St. Joseph, Missouri.

Come in when you can. We'll all miss your helpful tips. Good luck!

Standing at eight pages this week!

Let's get in more tips, fellows—more reports mean better pictures and everybody can help by sending in dependable dope on every picture; features—comedies—news reels—novelties.

SEND TIPS NOW!

Admission 10-15. V. A. Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

FAST STEPPERS. (Universal). Star, Billy Sullivan. This series started off pretty good. I don't think it will be as good as the "Leather Pushers." It's something out of the ordinary, anyway. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PATHE REVIEWS. (Pathe). Very good for a filler. Natural color in these beautiful films should please any type of patronage. Prints always good. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Miscellaneous

KING'S CREEK LAW. (William Steiner). Star, Leo Maloney. A western of a different sort, but hardly up to the standard. Has plenty of comedy and will please. Tone, okay. Sunday, no. Audience appeal, eighty-five per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LEAVE IT TO JERRY. (State Right). Star cast. A dandy little program picture that held interest all the way. Not much of a title, but get them in and it will please. Tone, food. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LUCK AND SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. Both of these Hines features are far above the average. Light in plot but plenty of action and humor. Johnny Hines sure rings the bell. Frank Atkins, Jr., Lyric Theatre, Marysville, California.

PERFECT ALIBI. (Progress). Star, Leo Maloney. A good Independent western picture. Leo is a good western star and we all like him here. The Progress Pictures Co. no doubt uses great care in buying pictures, and are a fine bunch to deal with. Tone, good. Sunday, yes. Fair audience appeal. General class town of 3,600. Admission 10-20. William S. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

PERFECT ALIBI. (State Right). Star, Leo Maloney. An extra good western. The dog Bullet sure knocks them cold. Tone, fine. Sunday, yes. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PIONEERS GOLD. (Sanford). Star, Pete Morrison. Nothing to it, stay away. It seems this star cannot make good. Good rider and makes a good appearance but he will not go over for me. Tone, none. Sunday, no. Poor audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PUTTING IT OVER. (Goldstone). Star, Dick Talmadge. He sure went over all right. In fact all of this star's pictures have made money for me. Should be given a chance in the big pictures, as an example, Doug Fairbanks "His Majesty the American." Sunday, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PUTTING IT OVER. (Truart). Star, Richard Talmadge. Splendid small town picture. Full of stunts. Tone, good. Sunday, yes. Splendid audience appeal. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

RIDERS OF MYSTERY. (Independent). Star, Bill Cody. Star unknown but pleased a Sautrday capacity attendance. Lots of comedy and action. Star is a comer. Print new. Tone, fair. Sunday, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SMILIN' ON. (Sanford). Star, Pete Morrison. A good little western picture that pleased the few who saw it. More like this one and Pete would have a good following, as he does his stuff to perfection. His riding wonderful in this one and the photography was fine. Good Saturday night picture, as there is a good fist fight here. Tone, fair. Sunday, no. Audience appeal, good. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TWO FISTED TENDERFOOT. (Independent). Star, Franklyn Farnum. Just a fair western picture. Star has lost out here. Story's too weak for him. Should please western fans. Print new. Sunday, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

VENUS OF THE SOUTH SEAS. (Bradford). Star, Annette Kellerman. Underwater scenes helped to put this over. Story not much. Will stand one day showing. Print new. Tone, okay. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

VENUS OF THE SOUTH SEAS. (State Right). Star, A. Kellerman. This would be a good picture if there was only a story to back it up. There is no story and naturally no plot to sustain the interest while Miss Kellerman does five reels of diving and swimming. Better book a news reel of the Olympic Games and be able to give your patrons something interesting. Tone, not good. Sunday, yes. Audience appeal, none. Farming and small town types town of 3,500. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

YOU ARE IN DANGER. (Lee-Bradford). Star cast. Very good though not much action until last reel. Tone, good. Sunday, yes. Neighborhood class city of 15,000. Admission 10-15. V. A. Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

A Paramount Release

HOW BALABAN AND KATZ HANDLED A SECOND RUN

This ballyhoo was worked on the popular-priced run of The Covered Wagon at the Roosevelt Theatre, Chicago. A half-breed Indian family was used. Marshal Field's store made a drive on toy covered wagons in the store and newspapers.

Long Distance

One of the best long distance stunts of late was worked by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas.

He addressed 2,000 postcards on the Alaskan, signed by Tom Meighan. These were sent to Capt. A. E. Latham, of the Coliseum Theatre, Anchorage, Alaska, for mailing.

About the time they were due back, Harrison sent out another thousand cards, to different names, through the local post office. Now the women who got cards from Alaska and those who saw the Waco postmark are trying to figure just where Tom Meighan is. They all agree he is presently to be seen at the Hippodorome.

Photo Posters

Here's an intelligent idea.

George J. Schade, of Sandusky, has recently put out a dozen handsome photo frames which are affixed to the walls of shops and other downtown locations. They cost him several hundred dollars. He tried them out on When a Man's a Man and believes from the result that they will soon return their cost.

They are handsome affairs of polished hardwood, with glass doors and are used for the display of stills on coming attractions. They command many times the attention of the most striking posters and carry greater conviction. Of course, Schade does not dispense with posters just on this account. They supplement his colored displays.

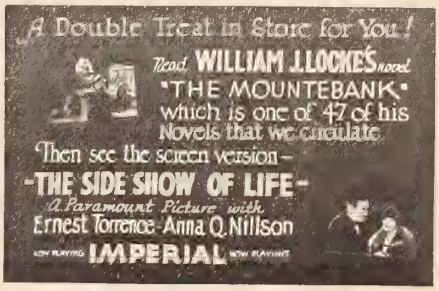
Betty Powdered

One of the best sellers on The Enemy Sex at the Hippodrome Theatre, Waco, Texas, was a mechanical display designed by J. P. Harrison. This showed a mirror on which was pasted a picture of Betty Compson. An arm working on a pivot and holding a real powder puff, charged with powder, touched the Compson nose even more often than the average stenographer takes the shine off her beak. The powder had to be renewed now and then, but it was worth that trouble to hear the exclamations as the powder sprayed.

How One Library Works on Features

Sometimes librarians get the idea that a librarian is a person hired to keep books, but most of them figure that librarians are there to loan books, and the livest librarians believe that it pays to advertise.

There is a live wire in Jacksonville and this card is one of a pair, each about the size of a one-sheet, hung in the lobby of the Public Library.


A Double Treat in Store for You!
Read WILLIAM J. LOCKE'S novel
"THE MOUNTEBANK"
which is one of 47 of his
Novels that we circulate
Then see the screen version—
"THE SIDE SHOW OF LIFE"
A Paramount Picture with
Ernest Torrence-Anna Q. Nilsson
NOW PLAYING IMPERIAL NOW PLAYING

A Paramount Release

THE LIBRARY CARDS

The librarian told Charles Morrison, of the Imperial, that the showing of a filmed novel not only increases the demand for that particular book, but for all the works of that author, which explains why Locke's large output is advertised. He beats the Famous Forty by seven numbers.

Morrison went to some pains to explain that this was not a circus story, though he used a clown ballyhoo. The clown was something of an acrobat and Morrison had the back and front signs lettered two ways so you could read them whether the bally was on his hands or his feet.

He got the best opening day he ever had, and the picture held up well, going better than average business.

Changed a Letter

When H. C. Farley, of the Empire Theatre, Montgomery, Ala., copied the police tag idea he changed one letter and made it read: "Polite notice." The rest of it told that Jackie Coogan would be at the Empire on a certain date.

It was a good idea, but we think that few automobilists are particularly interested in Robinson Crusoe, Jr. It should have been held for a more adult attraction.

READING THE SELLING THE PICTURE TO THE PUBLIC DOWN IN GUATEMALA

J. C. Searcy is assisted by William Carter Searcy and Betty Searcy in selecting stunts from this department to use in putting over the Capitol Theatre, Guatemala City. The front is not as elaborate as some of the Capitol Theatres here in the States, but it seats 1,700 in the orchestra and the "galeria" takes care of 600, using First National, United Artists, Metro and Pathe releases, supplied through Robert Wilcox & Co.

Jazzed Navigator in Nashville Run

Naturally the Navy Recruiters were the logical hook-up to The Navigator, and a pass to see the Keaton comedy was promised all who enlisted during the run at Loew's Vendome Theatre. In return the recruiters permitted one sheets of Buster in sailor uniform to be posted on all their A boards, overpasted with the offer. They also covered a special recruiting booth.

More than that, when the Marines played a local football eleven, heralds for The Navigator were inserted in all the programs, and fifteen cutouts of the one sheet were carried by the players in the parade which preceded the game, a band of one hundred pieces getting attention for the turnout.

A Keaton hat was offered with each purchase of three cakes of Life Buoy soap, and all grocery and drug stores displayed the hats. Hats were also given the patrons of two clothing stores and samples of Life Saver mints were passed out by a girl in a sailor suit.

It helped to put over about the funniest picture Keaton has ever made.

Told Her Secrets

The entire population was let in on Norma Talmadge's secrets when her Secrets came to the Palace Theatre, San Antonio, Texas. The house made a huge diary of sheets of bristol board, on each of which an entry had been made with a crayon marking pencil to get large letters. Mounted on rings, similar to a loose leaf, the pages could be turned until the book was read through or curiosity satisfied. It was one instance where it was not considered impolite to read over another's shoulder. It had to be done.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

TWO hours and thirteen minutes was the length of time required for the show which had "Feet of Clay" as the photoplay attraction. The picture itself ran one hour and thirty-eight minutes, and the Mark Strand Topical Review took up the usual eight minutes, thus leaving twenty-seven minutes for the four musical presentations.

Chief of the stage incidents was One Arabian Night, a colorful thing in pantomime, song and dance, which while harmonizing perfectly with the type of film story was neverthless of enough contrast to make it a distinct and separate presentation. This number required ten minutes and was balanced into three parts, opening with "Ah Moon of My Delight" sung by the tenor; then a dance and pantomime to Oriental Ballet Music, and then closing to the Kashmiri Song by tenor and male quartette. The set had a transparent back drop showing minarets, mosques, etc., and this was masked in by an Oriental arch standing five feet in front of the drop. Thus all the lighting was from behind the arch excepting for the dances done on the full stage in front of the set. A platform was between the arch and the drop and from this six steps led to the stage. Props on the platform were Oriental couch, throne chair, pillows, drapes and carpets. At opening a Sultan-type tenor was seated in the big chair, with male quartette in period costumes grouped at back. Girl in harem dress seated on floor at sultan's feet. After the first song by the tenor came the dance by eight Oriental maidens, and then a solo dance by premiere danseuse, who supplants the other girl in the sultan's favor. "Pale Hands I Love" finished the number. Baby spots of magenta, blue and pink, concealed behind the mask, lighted the platform and back drop. For the dances straw and amber floods from the booth and dome were used. Orchestra covered by pale white dimmed down.

The overture was "Sixth Hungarian Rhapsody," for which the silver draw curtains were closed over the small production stage and lighted by the following: two arch spots of light blue and two of amber on the pleats. Dome floods on orchestra, one amber and the other lemon. Blue borders on large stage; entrance spots of color blend on ceiling drapes and sides. Seven minutes for this Lisza overture.

The Ritz Male Quartette, in "soup and fish," came out on the apron of the large stage, in front of the orchestra, and sang "Follow the Swallow," then "Do You, Don't You." There was an amber flood on the singers from the booth. The silver draw curtains remained on the small stage as in the overture. The floods from the dome were dark violet on the orchestra. Five minutes.

Water Lilies was a novelty effect number with members of the ballet. There was a water sheet stretching along the front of the production stage upon which a special surf film was projected, in which were water lilies. Back of this was a ground row across the stage upon which was painted water lilies, greens, etc. A large white moon was in the sky, throwing a reflection across the water by means of a machine at the side. The girls were between the top of the water sheet and the ground row, showing only from head down to their waist. Music used included a tenor solo, "Now Sleeps the Crimson Petal." Five minutes for this.

Adaptable

Howard Price Kingsmore started something when he used the color-this-picture stunt for Wanderer of the Wasteland at the Howard Theatre, Atlanta.

It has done splendid service on this title, but Gavin Hawn, a Paramounteer, did not see why The Wanderer should have the monopoly of the good idea. He tied it to The Covered Wagon at Loew's Valentine Theatre, Toledo, and it worked just as strong for that title.

The offer of three covered wagons, of dwindling sizes, for prizes landed it into the columns of the News Bee with no space bill attached.

A Universal Release

THREE ITEMS FROM A NON-ALCOHOLIC CAMPAIGN ON WINE FROM MILWAUKEE

A. J. Meninger distributed free "wine" in the lobby of Ascher's Merrill Theatre, using specially printed paper cups, but admitting that the picture possessed more kick than the wine. He also used a fountain of wine-colored water under a bower of grapes. You can use your own judgment about the lobby banner, but remember the camera distorts the drawing.

Hooked His Hour to Riding School

Getting away from the usual line of hook-up work, Loew's Palace Theatre, Washington, D. C., sold a riding academy on the idea of a parade for His Hour, and provided one of the girl riders with a military costume to give color to the parade.

A dozen riders took part in the turnout and they attracted no little attention on the streets.

Most riding academies cater to the well-to-do, and getting the youngsters to ride in a street parade seems to be some stunt, though Metro offers no suggestion as to how this was done. It would be interesting to know just what arguments were employed.

In any event, an unusually good business was achieved, to which result this stunt contributed not a little.

A Metro-Goldwyn Release

SOMETHING DIFFERENT IN THE LINE OF A HOOK-UP

Loew's Palace Theatre, Washington, D. C., tied the pupils of a local riding academy to the idea of ballyhooing His Hour, and one of the girls was provided with a military costume in keeping with the atmosphere of the story.

Curbed the Cub

When A. B. McCoy booked The Female into the Majestic Theatre, Louisville, Ky., he arranged a display of guns in the window of a sporting goods store with a card saying that the weapons were similar to those carried by the hunting party in the picture.

It looked all right, but to get it jazzed a bit, a bear cub was borrowed from a local zoo. He went into the window on Friday morning, and Saturday night it took two hours to rope him and take him out.

The exit was due to the interference of the local S. P. C. A., which thought the bear's morals were being hurt by his—or her—ballyhoo career, or perhaps it was regarded as a cruelty to let so many people stare at him—or her.

Anyhow, the bear went out of the window, but the work had been done and the interference only served to take the story into the newspapers.

Got the Books

Her Love Story, Gloria Swanson's latest, is taken from a short story, Her Majesty, and not from a novel-length, which hurts the book tie-ups unless you copy Russell B. Moon's stunt, which is putting the picture over in Chicago.

He has nearly a thousand booksellers advertising that Her Love Story is taken from Her Majesty, which appears in Temperamental People, a collection of short stories by Mary Roberts Rinehart.

Moon's cards are printed, and carry stills from the play, but a hand-lettered card will work just as well in a small town. Dealers like the idea since the book is still in the two-dollar class.

Tasteful Lobby Was a Beaucaire Appeal

Trying for a lobby that would suggest the character of his feature, Ralph Noble, of the Palace Theatre, McAlester, Okla., closed in his lobby with compo board and painted it to match the general style of the house decoration. A light stencil design, the lettering and eight stills were the only ornamentation.

The one sheets which are shown in the photograph obstructing the entrance were moved away during showing times.

Mr. Noble had a circus and a County Fair to fight and still got the business. He did not attempt to horn in on the circus parade. Beaucaire was not the type of play to lend itself to that style of stunting, but he did put out a pair of boys with sandwich boards to announce the return of Valentino to the screen, and held them to where the crowds were thickest.

With the name to draw the fans and the sightly front to impress those to whom Valentino is merely a name vaguely known, he drew from all classes.

A Paramount Release

A GRACEFUL FALSE FRONT TO MATCH BEAUCAIRE

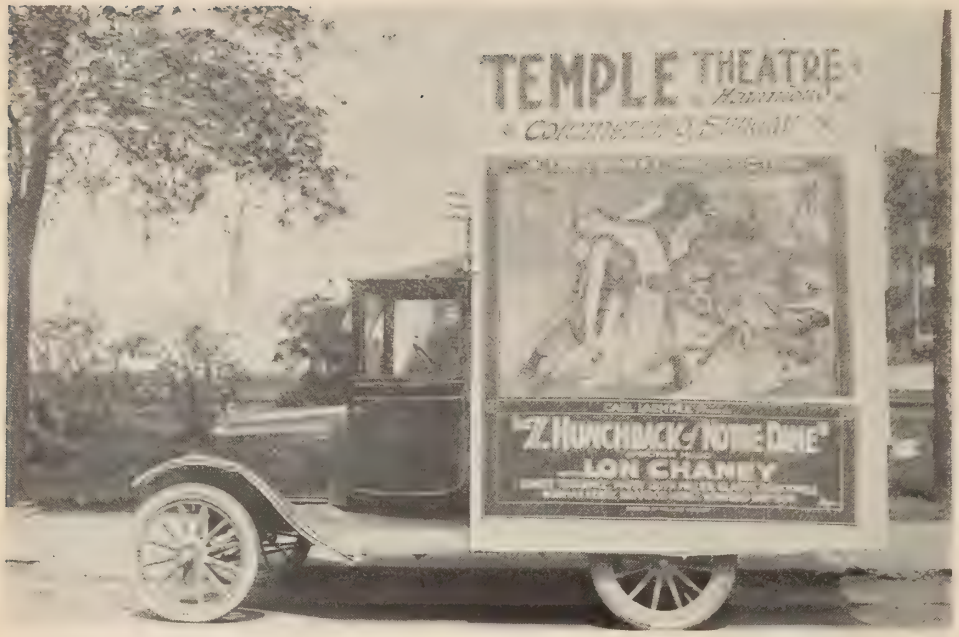
A simple stencil design and a few stills gave the Palace Theatre, McAlester, Okla., a display that harmonized with the style of the Valentino offering. The structure was designed by Ralph Noble. The one sheets do not belong where they show.

An F. F. V.

Richmond, Va., beat New York to Feet of Clay, and Harry Bernstein, of the Colonial Theatre, made the most of his first World's Premiere. He was helped by the fact that Vera Reynolds comes from Richmond, and he got flaming headlines to tell of the "Triumph of Another Southern Beauty." While he was about it, Bud Gray, Paramounteer, got him to elaborate on Miss Reynolds' connections to help the picture all through the South.

Congratulatory telegrams from Lasky, De Mille and Miss Reynolds played an important part in the campaign. To save trouble the Paramounteer wired them to Los Angeles and had them repeated.

They very nearly broke the house record, but it is still too close to summer.



A Universal Release

YOU CAN'T DISGUISE A FORD WITH A SIX SHEET

But Jack Edwards, Universal exploiteer, turned a Ford into a nifty perambulator for The Hunchback when it played the Temple Theatre, Hammond, Ind. The same structure can be used repeatedly.

Bill Robson Finds Weatherproof Paper

William Robson, who has been Paramounteer in Pittsburgh all these years, has made a discovery.

Now and then Bill gets out a special sheet for some of his customers and now and then a rain storm will come along and leave nothing but four tacks where the paper should be.

That doesn't make a hit with the man who is paying the bill and he is a bit apt to blame it all on William.

In self defense Bill has dug out a paper that will withstand most washdowns and the average small cyclone. Most sign writers stock it and know it as "Fibre banner stock."

Now you know as much as Bill does, in this respect, at least. With a hard winter predicted by goose bones, corn husks and squirrel hoards, it is a good thing to know.

It is a little more expensive than the usual paper stock, but it is much cheaper than getting out two sets of paper and buying another pound of tacks.

Bill tried it for some special paper on The Sideshow of Life and liked it so well that he broadcast the idea.

Tod Browning Has His Own Close-up

Harry (Tod) Browning, of the Olympia Theatre, New Haven, has changed his program-form to carry a larger amount of text, and has called it the Olympia Close-Up, though "Close-Pp" is the title used by all of the Paramount theatres for their house organs, and the Olympia is a First National house.

But the Browning first issue is a pretty thing with a smart sketch on the front page done with just enough red to give contrast to the black. Few managers would use the second color with such restraint, and yet it is this economy of red that makes this Close-Up look like something important.

The first issue is largely given to The Sea Hawk, with line sketches of the characters. Typographically it is as nice a piece of work as the most exacting could demand. It is not one of those issues of which you hopefully write that it will take shape in time. It was born with teeth and whiskers.

To induce reading, ten names are printed each week and on identification the owners of those names will be presented with passes. He is also printing a numbered coupon, five of which, consecutively numbered, are good for an admission. The number is changed weekly, and you must have from one to five or two to six or so on.

Both are good stunts to ensure reading, so Tod should be doubly assured a proper circulation.

There is a hint of something coming off in an advertisement for 500 automobiles for advertising purposes. We presume this will come out later, for he is always on the jump.

Split Contest

Charles Morrison, of the Imperial Theatre, Jacksonville, hooked a newspaper to a dual composition contest on America to launch that production.

One subject was Why I Like America Best, and was open to foreign-born children, while native-born wrote on Why I Am Glad I Am an American. The prizes were $15 for each division. The Mayor and the Superintendent of Public Instruction were two of the judges, the third being the business manager of the co-operating newspaper.

It helped to make an unusual business.

Eight by Eighteen

Among other stunts worked for The Sea Hawk at the Circle Theatre, Indianapolis. was a lobby painting eight by eighteen feet, showing a flock of old-time ships plowing a very dusty ocean. Perhaps it's the smoke of a sea fight, for the photograph is not very clear, but it looks more like dust. Anyhow, it made a fine flash.

Faked an Ad

Playing on the fact that in the new Potash and Perlmutter production, In Hollywood, the famous partners desert the cloak and suit business for picture making, the Marion Theatre, Marion, Ohio, took a new line.

A local store was closing down and taking pages to tell of its bargains. The theatre took a quarter page for a "Good-bye forever sale" at "Savings of one-half, one-fourth and even less." They were ashamed to tell how low the blouses had been cut and declared that their nightgowns never would be worn out. The entire space was in a similar vein, ending with the explanation that they were selling out to get In Hollywood with Vera Gordon and the rest of the cast. It sold the new comedy with the laugh that the play added to.

A Paramount Release

A LOBBY THAT WAS WORTH ONE THOUSAND DOLLARS

At least this was largely responsible for an increase of that sum over the average, for Manager Carroll did very little else to advertise The Alaskan. Some sections did not care much for this Megian picture, but Tampa more than liked it.

House Manager Is Own Sky Exploiter

Jack T. Turner, of the Galax Theatre, Birmingham, Ala., was an airman during the war, and served with credit, so it was comparatively easy for him to borrow a plane and fly it on an exploitation trip over the city in the interest of Sinners in Heaven.

As he was going to drop parachutes with single trip and one season pass he told the newspapers about it, and then had to tell the story to explain why he had to use a plane to harmonize with the story, so he got some fine advance stories.

Being a thoughtful sort of exploiteer, he picked a day and hour when most of the people in the town made famous by Octavus Roy Cohen were out on the street to watch a parade. It gave him a maximum amount of publicity for a minimum of expense.

Lem Stewart suggests to other Southern Enterprises managers that they can push parachutes off the tops of tall buildings if they lack planes, and get some, if not all, of the effect.

Mr. Turner further used his pull to get the loan of parts of a plane recently crashed, which was made the center of a tropical island lobby, the floor being sanded, with plenty of potted palms.

With two roadshow pictures for opposition, Mr. Turner completely obliterated all previous business records with a very small newspaper campaign. It looks as though Sinners would run Feet of Clay to a dead heat in Southern territory. Both are gathering them in.

A Paramount Release

ANOTHER SHOT OF THAT WASHINGTON PERAMBULATOR

We showed this some time ago posted for a First National. Now comes a better one with Beaucaire trimmings. This is the only specially built street car perambulator we know of. It is lighted from above at night. Show it to your street car company.

Had Woman Driver

With an Elks' Carnival for opposition, E. G. Peebles, of the Dauphin (Manitoba), Theatre, crashed the parade with a covered wagon drawn by a yoke of oxen.

Sure, it has been done before. What made this different was that Peebles had a woman in a calico dress to gee-haw the team. That made more money than Peebles had a right to expect with a carnival opposition.

Two Old Timers

Two time-tried stunts made business for The Signal Tower in Toledo, though they involved a generous use of free passes. They were suggested by Andrew Sharick, of the Universal exploitation staff.

One was the free tickets to careful drivers, but in this instance the Blade told of the stunt on the front page, but printed the license numbers of the auto drivers in the classified ads.

The other idea was to give free admission on taxicab receipts, in return for which the cab company took a 150 by two display advertisement for the attraction. That's nearly two elevens.

All you had to do was to drive in a taxicab to the Temple Theatre and hand in your meter receipts at the box office. Toledo receipts give the number of passengers, and this was a check on the demand at the box office.

Paper Hankies to Catch Lloyd Tears

It is pleasant to record the fact that A. A. Fielding is now located at the home office of F. G. Spencer, Ltd., in St. John, N. B. His fine record as house manager has won merited promotion.

In his new position he can effect considerable saving through laying off a stunt to several houses, as is evidenced by one recent idea. He used the old handkerchief stunt to promote Harold Lloyd in "Girl Shy," but instead of using cheap cotton handkerchiefs, he employed paper napkins.

These cost him $1.40 per thousand and the printing for three houses cut the press job to $1.50 per thousand, which made the napkins stand him $2.90 complete.

The squares were printed:

"A handkerchief
"To catch the tears,
"Since you'll laugh
"Until you cry,
"When seeing Lloyd
"In Girl Shy."

This may or may not be poetry, but handed to the patrons the week before the run, it got their curiosity aroused, and most of them took them home. They were handed out neatly folded, with the printing inside.

A large quantity were printed up and the surplus given to restaurants when the run opened. They used these in place of their own, and were glad to get them.

A Paramount Release

HOW THE BEAUCAIRE TWENTY-FOUR WORKS AS A CUTOUT

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., got a fine lobby display and used the lettering for his banner, making a double use of the poster. Spotlights were trained on the cutout in the evening to heighten the effect.

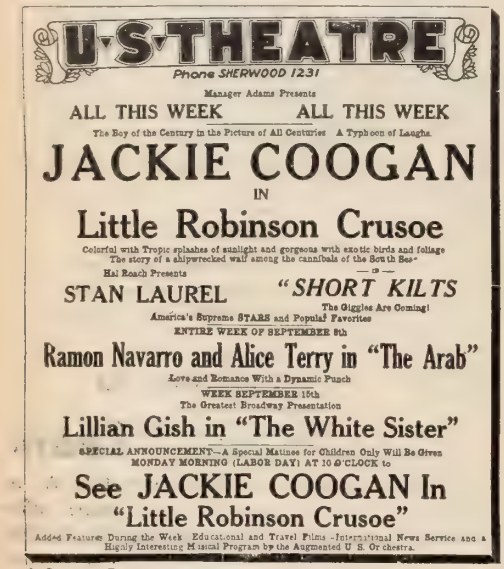
Ten Tonsorialists

It took only part of a day to sell off a page hook-up to the ten barbers and beauty shops of Terre Haute, Ind.

Maurice Fox, of the American, went around with Paramounteer Irvin Waterstreet. They showed the capillary clippers, the pictures of the Swanson Bob and they all signed on the dotted lines. It happened to be Manhandled, but it will work on other Swanson plays.

Sells Metro Trio In One Big Space

The U. S. Theatre, Paterson, N. J., takes a four tens to open the season with the announcement of three big Metro productions. The greater space is given Jackie Coogan in Little Robinson Crusoe because this opens the season, on Labor Day, with a special morning matinee for children only, but The Arab and The White Sister are also included in the announcement as a sample of what is to be expected. These are dismissed with a line apiece where even in an advance


U·S·THEATRE
Phone SHERWOOD 1231
Manager Adams Presents
ALL THIS WEEK
ALL THIS WEEK
The Boy of the Century in the Picture of All Centuries
A Typhoon of Laughs
JACKIE COOGAN
IN
Little Robinson Crusoe
Colorful with Tropic splashes of sunlight and gorgeous with exotic birds and foliage
The story of a shipwrecked waif among the cannibals of the South Seas
Hal Roach Presents
STAN LAUREL
"SHORT KILTS"
The Giggles Are Coming!
America's Supreme STARS and Popular Favorites
ENTIRE WEEK OF SEPTEMBER 8th
Ramon Navarro and Alice Terry in "The Arab"
Love and Romance With a Dynamic Punch
WEEK SEPTEMBER 15th
The Greatest Broadway Presentation
Lillian Gish in "The White Sister"
SPECIAL ANNOUNCEMENT—A Special Matinee for Children Only Will Be Given
MONDAY MORNING (LABOR DAY) AT 10 O'CLOCK to
See JACKIE COOGAN In
"Little Robinson Crusoe"
Added Features During the Week Educational and Travel Films—International News Service and a
Highly Interesting Musical Program by the Augmented U. S. Orchestra.

A Metro-Goldwyn Release

THREE OF A KIND

it would be well worth while to give a better description. "Love and romance with a dynamic punch" is rather weak selling of a colorful play. Comment should have been made on the authentic locale and some mention of Ingram would have helped, for he is one of those directors whose work is followed. Probably this is all looked after in various press stories, but the place to put one's best foot foremost is in the display advertisement. This is the opener for the season and all three should have been played up strongly; particularly since they will make good for the commendation.

Manhandled Sale

Bill Danziger got into Manitowac, Minn., just in time to persuade a local store to change its copy and advertise a Manhandled instead of a bargain sale. Manhandled was coming to the Mikadow Theatre.

Then Bill got the junk dealers to organize a parade of cars "Manhandled, but still good," and each car was bannered for Kadow's Theatre.

And he very generously loaned the local barber a stock cut of Gloria that he might advertise the Swanson bob, and the Mikadow.

Makes White Space A Chief Attractor

The best thing about this three eights from the Rialto Theatre, Macon, Ga., is the space where there is no printing. This is not a slam at the copy. It's good copy, but the best possible copy would be useless without display, and the white ensures the reading of the comparatively small amount of copy. We think that the use of small types should have been given a larger letter, and has been carried a little too far. The stars have gone in a larger letter, preferably boldface. There would still be plenty of white to catch the eye, for the upper part of the space could not be greatly improved, and the contrast between the straight roman of the premise and the bold-

HIS SONG OF LOVE---
He sang before the wedding bells chimed—his melody immortal he found after a year of married life—he heard it through the portals of a grilled door in a handsome furnished apartment—and he left home.
The trouble with marriage is the eight hour shift when love demands a 24-hour day.
WHY MEN LEAVE HOME
Lewis Stone—Helene Chadwick
As the principals of a large and excellent cast
Thursday Friday Saturday
Wednesday "Daughters of Today"
RIALTO
Comedy "Hot Air" News Reel

A First National Release

GETTING IT READ

face lines of the conclusion is decidedly good. If you read it all through from the start, the boldface gives a punch. If you read the boldface first—as many will—then the interest aroused will cause the opening paragraph to be read. No cut, no matter how good, would give a better result than this strong play-up for an attention-getting title, but this title reverse would be valueless without the surrounding white space. Set into a display with a lot of bit black type and it would lose about eighty per cent of its value.

Triple Play

J. A. Callahan, New England Paramounteer, has been appealing to the lunch wagons to print a stock cut of The Covered Wagon on their paper napkins on the general appeal that covered wagons should help each other.

In Norwich, Conn., Callahan worked it a little differently. There was a fair in progress and the napkins were distributed to visitors as they left the fairground. They were printed with the advice to eat at the Hayes Lunch Wagons and then see the Covered Wagon at the Strand.

The lunchman paid for the printing but Callahan passed them out. The Strand paid for the napkins, which made it a triple play—Strand to Hayes to Callahan.

Line and Screen in Capital Combination

This halftone of Tom Meighan set upon a line cut backing is one that will stand up in most newspapers because the halftone screen is coarse enough to come through with all but the cheapest ink and paper. There is a comparative absence of shadows on the face that helps the effect. It was used by the

PRINCESS
PARAMOUNT THEATRE
WEEK STARTING
TODAY
A Paramount Picture
ADOLPH ZUKOR and JESSE L. LASKY present
THOMAS MEIGHAN in
by JAMES OLIVER CURWOOD
"THE ALASKAN"
A HERBERT BRENON PRODUCTION
Here is a real "he-man" story of the Far North—an epic of Alaska.
Tom Meighan as the son of a gold rush pioneer in the title role of James Oliver Curwood's story which thrilled the million or more readers of the Cosmopolitan magazine in which it appeared.
Here is a picture you'll be talking about for the rest of the season.
Estelle Taylor is the girl, and there's a great supporting cast.
A MERMAID COMEDY
"MIDNIGHT BLUES"
WITH LIGE CONLEY
PRICES
Matinee — 25c
Eve. and Sun. — 40c

A Paramount Release

A CLEVER COMBINATION

Princess Theatre, Toledo, on The Alaskan. We think the Princess got a little too enthusiastic in its copy. The Alaskan is scarcely "the picture you will be talking about the rest of the season," and to sell upon such strong recommendation will hurt sales for stronger pictures. With that line out, the copy would be good, for it simply tells what the play is about and adds an appreciation of the unusually good cast. The cut stands out the best point in the advertisement.

His Fourth

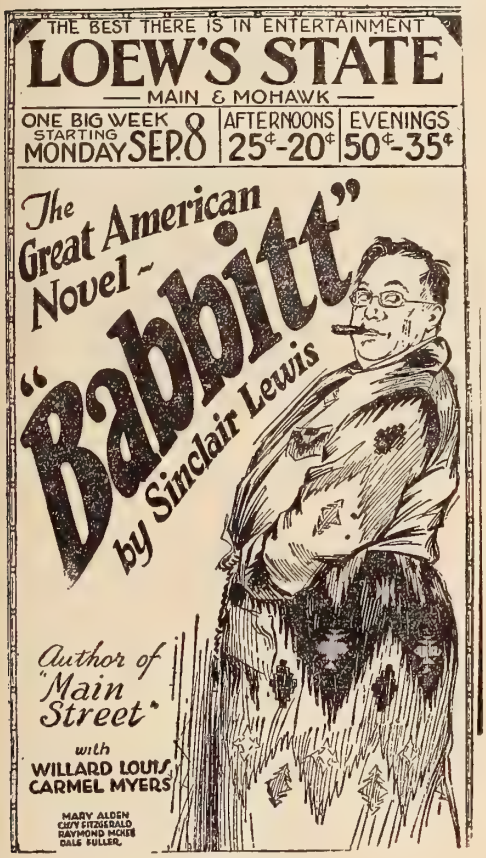
A. E. Jarboe, of the Royal Theatre, Cameron, Mo., reports the successful conclusion of his fourth annual style show. He gives only one a year, but that is put on in big town style, the local store supplying everything but the films and including twelve models. With a change of the feature Mr. Jarboe can pack them solid for two nights. Now the Style Store, the cooperating firm, is working with an extra force of salespeople on a two weeks' rush.

If you overlook the style show as a regular feature you are not only keeping money out of your pocket, but you are cheating the local merchants.

Cut and Title Are Big Selling Points

Loew's State Theatre, Buffalo, sells Babbit mostly on the supplied cut. No effort is made to supplement the lettering, it being considered that the title, the author and the cut of Willard Louis would be about all that was needed. We think it was. Babbit was made known to readers through the book

or the newspaper comments. The man who has not heard of the story could not be sold in any reasonable space, and those who have will buy on the appeal made here, so the State merely supplied the signature, the date and the prices and wisely let well enough



A Warner Bros. Release

LABOR SAVING

alone. There seems to be a growing tendency to run on the cut alone where the cut is planned to meet the situation. It could not have been done a few years ago, but agents are more painstaking now. They make more of an effort to deliver the goods.

Makes Own Layout from a Plan Book

Nat Royster used to be one of the inhabitants of Broadway, N. Y., when his road shows did not take him away from the

A Vitagraph Release

THE COMPOSITE AD.

bright lights, but Nat has been getting rested up with the Temple Theatre, Birmingham, Ala. He is far from being asleep, but one house doesn't take all his time and he can go to bed at midnght and not feel that he is turning in right after supper. Anyhow Nat is doing good work for the Temple, and his advertising is right up to the mark. Note this four tens on Behold the Woman. It is individual work at a minimum cost, since the drawing is all clipped from the press sheet and merely combined by his house artist, who utilized bits from three of the press book ads to get this effect. In this vicinity you will find the three column advertisement from the press book from which the central figure was taken, the tail of the A and the white lettering being worked in locally. Pasted onto this press book clipping are the two bits which are laid on either side, below the curve. These were not chopped from the mats but were taken direct from the press book and pasted onto a new card on which the rest of the hand lettering was done, making a cut about 7½ by 7 inches, the lower portion of the space being set in type. We do not care particularly for the hand lettering, especially since it would have been so easy to notch the cut, but so little is used that it comes through better than a heavier mass. The ad comes through with

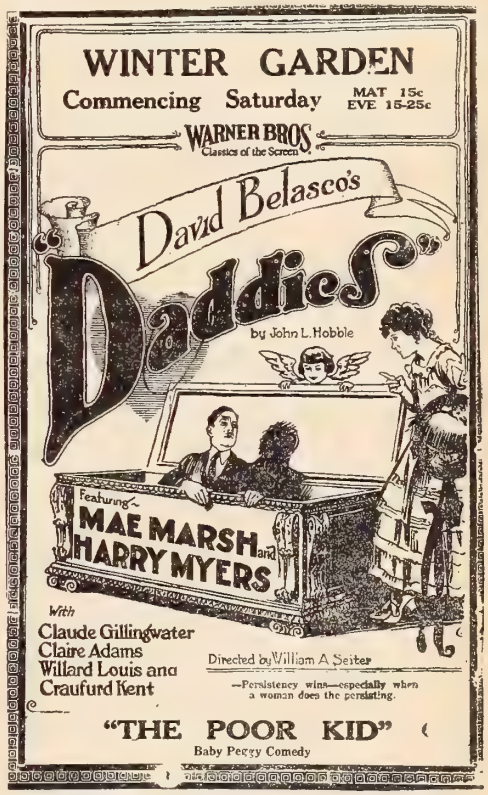
A Vitagraph Release

THE ORIGINAL SOURCES

the half tone very nicely. This is about a 60 screen in the original. With a reduction of about one third the screen goes up to about an 80 or 90, yet it comes through in good shape, chiefly because the press work is good. It might be well to note that the halftone is reproduced in line and not in halftone. This is where some fail to get results with pasted halftones. Because it is in halftone they think they must reproduce in halftone. As a matter of fact a line reproduction of a halftone is still a halftone, since the screen work has been done. Some of the cuts used in this department are reduced down to a 400 screen, yet they come through very decently in most instances. Nat followed this with Capt. Blood and made much capital of the fact that the Temple was showing it at the same time the New Yorkers were being soaked up to $1.65 for the same play. He ran a variety of small advances, including a telegram from the manager of the New York house telling that he was packing them in at the higher prices. He had a "Public Notice" and a reproduction of Dr. Crane's comment on the play. He also used a follow the day after the opening with "Did you wait in line?" and a reminder that they had been urged to come early and avoid delay. Both campaigns were unusually good.

Builds Nice Space Around Stock Cut

The Winter Garden, Jamestown, N. Y., adds little to a cut supplied by Warner Brothers on Daddies and gets a nice effect in a three column advertisement about ten and one-half inches deep. There has been added the sig-



A Warner Brothers Release

BUILT FROM A CUT

nature, the date and the comedy, and the space has been left clear to put the message over. Perhaps it would have been well to have added the other small features, such as the news reel, but a trifle too little is better than a few lines too many, and enough is told to suggest a good program. There is nothing novel in this display, but it is soundly done and points the argument that the clean advertisement is always better than one overdressed.

Splinters

There was a charity fair at Chetek, Minn. Jim West, Paramounteer, was in town. He persuaded the local manager to take a booth at the fair from which to sell splinters from "the original covered wagon used in the Paramount production."

There were some who doubted, but the money went to charity, and a neat sum was turned in. Meanwhile everyone knew that the Wagon was coming.

Producers' Schedule Has Three November Features

DURING November Producers Distributing Corporation will release film adaptations of two Broadway stage successes, "Reckless Romance," the Al Christie feature adapted from "What's Your Wife Doing," and "The Chorus Lady," the James Forbes play, in addition to the Elmer Harris production, "The Girl on the Stairs."

The first release of the month will be "Reckless Romance," a six-reel Al Christie feature with T. Roy Barnes, Harry Myers, Sylvia Breamer, Wanda Hawley, Tully Marshall, Mitchell Lewis, Lincoln Plumer, Jack Duffy and Morgan Wallace. This was produced under the direction of Scott Sidney and Al Christie's personal supervision.

The Elmer Harris production starring Patsy Ruth Miller will be released on November 16. This is an adaptation of Winston Bouve's Ainslee Magazine story, produced under the direction of William Worthington and the personal supervision of Elmer Harris. It is a mystery drama in which Miss Miller is supported by Niles Welch, Arline Pretty, Shannon Day, Frances Raymond, Freeman Wood, Bertram Brasby and Michael Dark.

"The Chorus Lady" is a pictorial elaboration of the play by James Forbes produced by Regal Pictures, Inc., at the Thos. H. Ince Studio under the direction of Ralph Ince, with Margaret Livingston starring in the role made famous on the speaking stage by Rose Stahl. This will be released on November 23.

Chicago Stages a Spurt in Eschmann Month Race

THE fifth week of the Eschmann Month sales contest has come and gone with the entire field force still working at top speed and keeping up the stiff pace which was set during the first week of the drive. The most notable single thing about the fifth week was the remarkable spurt made by the Chicago branch. In the one week it jumped from twenty-eighth place to tenth place.

The Portland branch is still in the lead, quite a bit in the lead, but another spurt such as Chicago made on the part of one of several of the other leading branches may at any moment threaten Portland's hopes of capturing first prize money. On the other hand, since Portland took the lead at once and has consistently maintained it, Portland itself may take such a spurt on its own account and put itself beyond danger of being overtaken.

Cleveland has passed Charlotte and is now in second place, with Charlotte third. So far the race is to the trans-Rocky Mountain states, the western district still leading all of the districts and Portland all of the branches.

C. C. J. Culmer, in charge of First National's accessories department, reports that during the first four weeks of Eschmann Month the accessory sales exceeded the four previous highest individual weeks by 12.21 per cent. At no time in the first four weeks of the contest did the accessory sales drop to the previous high record. This is additional proof of the spirit of teamwork and enthusiasm that has permeated the entire field force during this drive and their desire to make it a tribute in no uncertain terms to the achievements of the head of the Distribution Department during the past year.

EDMUND LOWE
New Fox star in "The Brass Bowl"

Woods Starts Picture

With the signing of Wanda Hawley for the leading role opposite Pat O'Malley in "On the Shelf," production work on this Producers Distributing Corporation release was started at the Peninsula Studios in San Mateo this week under the supervision of Frank Woods. Director Paul Powell has also engaged Wallace Beery, Ethel Wales and Betty Jane Snowden for important parts. Frank J. Geraghty is acting as first assistant director and Joseph A. Walker is in charge of the camera work.

New Valli Vehicle

Edward Sloman has started production at Universal City on "Up the Ladder," Virginia Valli's new starring vehicle. It is a spectacular story hinging on the efforts of a young inventor to perfect a telephone that will transmit photographs and images. Forrest Stanley will play the role of the inventor. Others in the cast are George Fawcett, Holmes Herbert and Arthur Livingston.

"Hot Stuff" a Pathe "Spat" Family two-reel comedy

Canadian Handles Premier

Premier Productions are now being distributed in Canada through the six offices of Canadian Educational Films, Ltd., Toronto, by an arrangement which has just been made between Harry Kaufman of Toronto, who holds the Canadian franchise for the Premier releases, and O. S. Hanson, Canadian general manager for Educational. Kaufman is a veteran of the film exchange field in Canada.

The pictures included in the distributing agreement are: "The World's a Stage," "Temporary Marriage," "The Fire Patrol," "Passionate Friends," "I Am the Man," "Marriage Morals," "East Side, West Side," "The Spider and the Rose," "Bright Lights of Broadway," "The Greatest Menace," "Don't Marry for Money" and others.

Eight Short Subjects

Fox Flm Corporation announces eight short subjects for release during November. "Paul Jones, Jr.," the fourth of the Van Bibber series, will be released November 9. Two Sunshine comedies are included on the schedule, "The Nickel Plated West," published November 2, and "Up on the Farm," to be released November 16. The Imperial comedies will be "Nip O'Scotch," November 9, and "Roaring Lions at Home," November 23.

"Stolen Sweeties," a Monkey comedy, was released November 2. The two Fox Educational entertainments for the month will be "The Finger Lakes," released November 9, and "Salt of the Earth," released November 23.

New Soft Focus Pictures

Rudolph Valentino's first independent production will be photographed with a new camera device designed to obtain unique artistic effects. The device has just been patented by Harry Fishbeck, who will photograph Valentino for Ritz-Carlton Pictures. Mr. Fishbeck is now at the United Studios, Hollywood, where he perfected his invention.

The object of the new camera attachment is to get a soft effect in the picture without having it out of focus. This is accomplished by the use of a rotating screen in front of the lens. It may also be used on still camera and projection machines.

Scene from "Sahara Blues," a Century comedy.

Spanish Bull Fighting

Fox Educational Picture Shows Thrilling Scenes in Arena

Exclusive and thrilling scenes of the Spanish national sport are shown in the Fox Educational Entertainment, "The Bull Fight," which was released October 26 by Fox Film Corporation. This unusual reel was made in Spain, chiefly at the Plaza in Madrid, where the most famous combats have been held.

Russell Muth, who filmed the eruption of Vesuvius for Fox News and now is chief of the Fox cameramen in Europe, was sent to Spain to make this picture. The reel includes shots of the foremost Spanish matadors in action in the arenas in Madrid, Barcelona, Seville and Bilbao, cities famous for their bull-fighting. The last scene in this reel shows an enraged bull dashing full speed at a matador and leaping over a seven-foot wall.

These Educational Entertainments are receiving the same attention from the production department as the longer Fox features. The sub-titles were specially painted by Luis Usabal, a noted Spanish painter, who studied in Madrid, Valencia, Paris, Rome and Berlin. This artist won two first class gold medals, one at Madrid in 1910 and the second at Valencia in 1911.

Peters Plays "Raffles"

Famous Underworld Story Put in Production by Universal

House Peters, who recently completed work in the big Universal Jewel, "The Tornado," is starting work at Universal City in the title role of the H. W. Hornung story, "Raffles." King Baggot is the director.

In all the realm of detective and romantic drama there is no more famous or well known name than "Raffles." Kyrle Bellew played it for a year on the stage. This famous role will be revived by Universal.

"Raffles" was developed into a play from the "Amateur Cracksman" stories by E. W. Hornung with the assistance of Eugene Presbrey, and immediately attained great vogue with the popular Kyrle Bellew as "Raffles." The cast also included E. M. Holland, Capt. Bedford, Stanton Elliot as Bunny and Clara Blandick as Gwendolyn. It played for the entire season of 1903-1904.

"This Woman" Opens Warners' Arrangement with Piccadilly

WITH lines waiting for admission almost continuously during the regular matinee and evening hours on both Saturday and Sunday, October 18 and 19, the Piccadilly, newest of the big Broadway picture palaces, got away to a splendid start with the recently announced arrangement whereby the house has been made the New York home of Warner Brothers' Classics of the Screen. The attraction—the first Warner Brothers picture to play the house—was "This Woman," from the popular novel by Howard Rockey, featuring Irene Rich, Louise Fazenda, Marc McDermott, Ricardo Cortez and Clara Bow, under the direction of Phil Rosen. Indications at the middle of the week were that the Piccadilly would do quite its full share of the business being done along Broadway during the engagement definitely scheduled to end with the performances on Friday, October 24.

Almost without exception the New York press took kindly to the attraction, most of the papers commenting upon the soundness of the Piccadilly management's judgment in arranging to show the Warner Brothers product. The New York American said in this connection: "In choosing an alliance with Warner Brothers, Lee Ochs is a good enough showman to take into consideration that most of the productions produced by this firm are based on well-known books. Therefore, whenever a Warner picture is presented at the Piccadilly it arrives with an advance welcome ready. Of "This Woman" as an individual photoplay the American said: "As a book it met with a unanimous response from all lovers of popular fiction. As a picture it is true enough to the written word to receive the same flattering welcome."

Universal Now Releasing Second Hoxie Production

UNIVERSAL announces the release this week of a strong western feature starring Jack Hoxie, hero of a long series of western successes. The new Hoxie picture is "Daring Chances," a five-reeler directed by Clifford Smith, noted as a director of fast-moving action drama.

The story of "Daring Chances" was written especially for Jack Hoxie by Isadore Bernstein, expert on western pictures at Universal City. Charles A. Logue, newspaper man and scenario writer, wrote the scenario.

As leading woman Hoxie has Alta Allen. Others in the cast are Claude Payton, Doreen Turner, Jack Pratt, Genevieve Danninger, William McCall and Catherine Wallace.

The story is a western adventure romance having to do with a western rancher's attempt to make a home for his little niece and his activities as a rodeo champion. The picture abounds in daring stunts in horsemanship and race-riding. Hoxie uses his famous horse, "Scout," now a familiar figure to screen lovers.

"Daring Chances" is the second Hoxie feature released by Universal during the current season. The first, "Fighting Fury," is proving to be a big money-getter in houses where western pictures form the main article of screen diet and also cleaning up in first run theatres that have added good western pictures to their menus.

One other Hoxie picture, "The Western Wallop," is scheduled for release during the first half of the 1924-1925 season. It will reach the screen early in December. Universal is making several Hoxie features of a new and distinct type for 1925.

This is the joint -- so tough a place
That even the canaries sang in bass,
Where they never saw a decent face,
Oh MERCY!
THE BATTLING ORIOLES
A HAL ROACH NOVELTY FEATURE COMEDY
Pathepicture

AGNES AYRES
Star in Paramount pictures.

Breaking Records

Elinor Glyn's "His Hour" a Success Throughout Country

Elinor Glyn's "His Hour," the Metro-Goldwyn-Mayer picture produced by King Vidor under the personal supervision of the author, having scored at the Capitol Theatre, New York, is repeating this success throughout the country. Record breaking business has been reported by the Rialto Theatre, Los Angeles; the State Theatre, St. Louis; Loew's Palace, Washington, D. C.; the Capitol Theatre, Detroit; and the Stanley Theatre, Philadelphia.

Mrs. Glyn is backing her picture with personal appearances wherever possible, and with speeches over the radio.

Complete "Wife of Centaur"

King Vidor has completed "The Wife of the Centaur," the Metro-Goldwyn-Mayer production adapted by Douglas Z. Doty from the novel by Cyril Hume, and will spend the next fortnight cutting and titling the film. John Gilbert, Eleanor Boardman and Aileen Pringle have the principal roles in this production. William Haines, Kate Price, Kate Lester, William Orlamond, Carrie Clark Ward, Aileen Manning, Frank Norcross, Caroline Erwin, James McElbern and Betty Francisco are in the cast.

Could You Use $100?

That's Vitagraph's Offer for Its Best Answer Contest

"What is 'Greater Than Marriage?" Vitigraph wants to know and is offering $100 for the best answer. Every exhibitor or any member of a picture theatre staff in the United States and Canada is eligible to compete.

The project is unique exploitation. It is intended to boost Victor Hugo's Halperin's production, "Greater Than Marriage," which is to be an early Vitagraph release. The picture is an adaptation of Louis Joseph Vance's best-seller, "Joan Thursday."

The first suggestion of this teaser campaign was carried on a single page of each of the leading trade papers, and was confined to "What Is Greater Than Marriage?" There weren't even single quotes about the last three words to give an inkling of what was coming.

Now the plan is being explained, not only through the trade publications but in individual announcements sent to all exhibitors in the United States and Canada. Each exhibitor is invited to write his answer in ten words and mail it to Vitagraph, Brooklyn, N. Y. In case of a tie, each of the tying contestants will receive the full amount of the reward.

Vitagraph has let it be known that the prize-winning answer probably will be used as the picture-selling slogan for the production. The contest opened October 15 and will close November 15. The judges are Victor Hugo Halperin, the producer and director; Graham Baker, editor, and W. Wallace Ham, publicity and advertising director of Vitagraph.

Ronald Colman Borrowed

Ronald Colman, who has become a screen sensation during the last year through his work in Marion Crawford's "The White Sister," Gilbert Emery's "Tarnish" and George Eliot's "Romola,' has been signed by Metro-Goldwyn to play opposite Blanche Sweet in "The Sporting Venus," the Marshall Neilan production of the romance by Gerald Beaumont.

Colman has been under contract to Samuel Goldwyn and has been borrowed for this part in exchange for Colman's services, George Fitzmaurice, who is preparing to film "A Thief in Paradise," has secured Aileen Pringle from Metro-Goldwyn-Mayer.

Scene from "The Chorus Lady," released by Producers Distributing Corporation.

On Market This Week

"The Price of a Party" Is Released by Associated Exhibitors

The Associated Exhibitors announce this week the release of the first Howard Estabrook production on their program entitled "The Price of a Party."

The production is based on the Cosmopolitan Magazine story by William McHarg and adapted for the screen by Charles Forrest Roebuck. Charles Giblyn directed the production.

Hope Hampton as the star heads a list of prominent players including Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky. Members of the supporting cast consist of Fred Hadley, Florence Richardson, Edna Richmond, Donald Lashey, Daniel Pennell, Moy Bennett, Edward Lawrence, Claire Luce, Ward Fox and Esther Muir.

"Midnight Express" Arrives

C. B. C. announce that "The Midnight Express," the third of the series of eight Columbia Pictures which features Elaine Hammerstein, supported by William Haines, has been received in New York and will go into the cutting and editing routine in time for early release.

Punches in "One Night in Rome," which features Laurette Taylor in a Metro-Goldwyn- Mayer release.

Scene from Warner Brothers' production, "The Narrow Street," with Dorothy Devore.

Signed by St. Regis

Madge Kennedy to Co-Star in Firm's First Production, "The Ultimate Good"

Madge Kennedy, vivacious star of the stage and screen, who has just completed one of the most successful engagements of Broadway record in "Poppy," has been signed by St. Regis Pictures Corporation, as co-star in its initial production "The Ultimate Good," from J. C. Brownell's Everybody's Magazine story, which is to be released and distributed by Associated Exhibitors.

Conway Tearle, as was previously announced by St. Regis will have the starring male role.

In the support the following well-known feature players have been engaged, Lucille Lee Stewart, who has been a star in her own right, and Charles Mack, who has distinguished himself in many important films.

Speed Up Production

Activity Booms at the Century Comedy Studios

With the arrival on the west coast of Julius Stern, president of Century Film Corporation, production activities at the Hollywood studios of that company have been speeded up and there are now four units at work.

Jess Robbins has started production on the first of the new Wanda Wiley series of two-reel comedies, with Ben White, brother of Jack White, assisting. This series, which is being made from stories by Georges Fouret, well known French humorist, will be given a series title this week. The first has been temporarily titled "Up in the Air."

Edward I. Luddy has started work on "Broadway Beauties," a two-reeler featuring the famous Century Follies Girls and Hilliard Karr. Also in the cast are Joe Moore, Edna Hannam and Cameo, the famous dog star.

Charles Lamont, recently returned to the Century lot after a short absence, is making a picture, as yet untitled, in which Buddy Messinger is starred. Harry McCoy will be featured.

The fourth unit which has just started work, Mr. Stern announces as a surprise and will not be ready to divulge the nature of it until some time next week.

Bookings on "Captain Blood" Near Record, Says Vitagraph

THE rush of bookings of Rafael Sabatini's "Captain Blood," Vitagraph's recently released super-special, comes near setting a record, according to information given out this week at the Vitagraph offices in Brooklyn. An official statement contains the information that within three weeks of the distribution of prints to the company's exchanges, virtually every first run theatre in the United States and Canada has contracted for the attraction.

The list of cities and towns which arranged early bookings covers far more than the recognized key centers, and the contracts call for bookings not only at the best known independent houses but throughout practically every circuit of important theatres. It is a noticeable fact also that a large number booked "Captain Blood" for longer runs than are customary in their respective houses, and while figures are not made public in the current statement, it is hinted that the ruling prices are eminently satisfactory to Vitagraph.

All Broadway has placed its mark of approval on the Sabatini picture, and all Broadway is seeking to participate in the profits. It is only a few weeks since the close of the world premier run at the Astor Theatre, New York, a run originally scheduled for two weeks but extended to four, and then terminated because the house was not available. Meanwhile, other enterprising exhibitors in the metropolis clamored for the attraction, with the result that, starting last Sunday, "Captain Blood" will show at the Rivoli, the Rialto and the Brooklyn Mark Strand in order, for three consecutive weeks, with bookings also for the entire Loew circuits in Greater New York.

"Captain Blood" showed to packed houses at Jones, Linick & Schaefer's Orpheum, Chicago, for four weeks, then was contracted for the Lubliner & Trinz, Ascher Bros., and Schoenstadt circuits. The Randolph Theatre also, in addition to the Orpheum, obtained the attraction for a run in the Loop district, and Balaban & Katz procured it for their Mid-West Theatre circuit.

In Boston, "Captain Blood" was booked early for Gordon's Olympic and Scollay Square. It was contracted for the Stanley-Mastbaum circuit in Philadelphia. In St. Louis, Skouras Bros. bagged it for their houses. The Rowland & Clark circuit signed it for Pittsburgh; Jensen & Von Herberg for their theatres in Seattle and Portland; the Imperial for a San Francisco first run; Loew's Palace for Washington, and the Metropolitan, for Baltimore.

Start Four New Ones

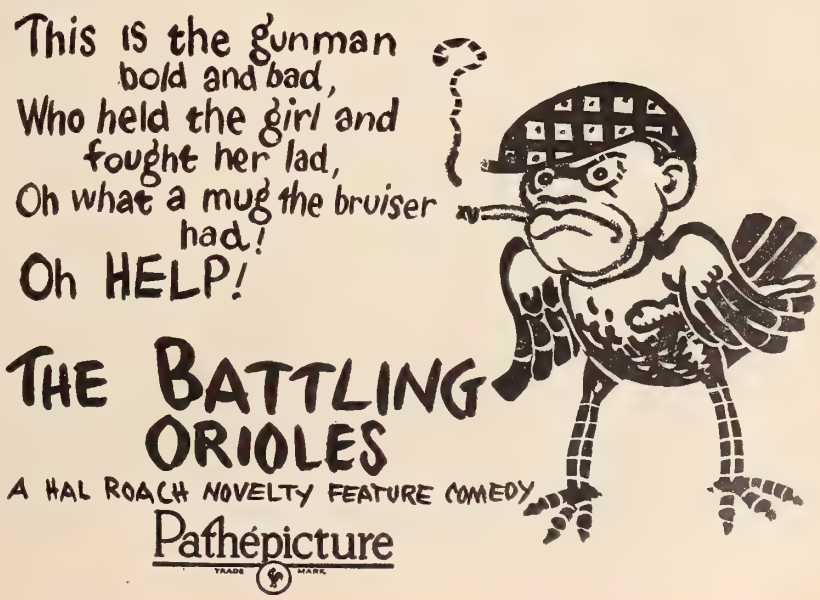
Warner Brothers Making Shots in New York of The Tombs

Four new Warner Bros. productions of the 1924-25 product have been started in the company's studios on the West Coast. They are "The Bridge of Sighs," by Charles K. Harris; "The Man Without a Conscience," from a celebrated Hungarian novel; "How Baxter Butted In," by Owen Davis and "The Broadway Butterfly," by Pearl Keating.

Some of the scenes for "The Bridge of Sighs" are being photographed in New York City in order that the exact locations, famous in real life as well as in Mr. Harris' quick story as told in popular song form, may be presented to photoplay audiences. "The Bridge of Sighs" of the title is the celebrated bridge which connects the Tombs prison with the Criminal Courts building in New York City. Shots of the Tombs, the Bridge of Sighs and other locations are being made under the direction of S. L. Warner, of the Warner Bros. home office division, with a camera crew sent on from the Pacific Coast.

Arrow's New Comedies

Arrow's Broadway-Billy West Comedies, starring that poular comedian supported by Ethlyn Gibson, and Mirthquake Comedies, featuring Bobby Ray and Glen Cavender, are entering their third successful season with flying colors. Jess Robbins is directing these comedies.


This is the gunman bold and bad,
Who held the girl and fought her lad,
Oh what a mug the bruiser had!
Oh HELP!
THE BATTLING ORIOLES
A HAL ROACH NOVELTY FEATURE COMEDY
Pathépicture

"Sundown" Given High Praise by Reviewers in Washington

FIRST NATIONAL'S big Special for the current season, "Sundown," an epic of the retreat of the cattle barons of the Southwest, had its first big showing last week at Crandall's Metropolitan Theatre, Washington, D. C. The reviews were most laudatory and indicate that in "Sundown" First National has a Special worthy to rank alongside "The Sea Hawk," "Secrets" and "Abraham Lincoln."

Excerpts from reviews follow:

Washington Post: "Earl Hudson's epic of the trials of American cattle raisers surpasses anything in the line of Western pictures that has been shown here for some time. The opening yesterday was to full capacity houses in the afternoon and evening. The picture is one of the best put together in years"

Washington Times: "'Sundown' is worth going to see. 'Sundown' is good. It is well acted by Hobart Bosworth, Roy Stewart and Bessie Love, with two admirable character parts done by Arthur Hoyt and our old friend of the Keystone days, Charlie Murray."

Evening Star: "A tremendous stampede of what must have been thousands of cattle, which actually wreck an entire house; a sensational prairie fire; long, long trails of cattle, winding off into the distance, so far as the eye can reach; the story of a great love developed in the face of dire hardships—these elements all fuse into a whole which breathes of the grandeur of heroics. The love element is clean and strong."

F. P. L. Signs Hatton

Raymond Hatton has been placed under long term contract to appear exclusively in Paramount Pictures, according to an announcement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation in charge of production. Hatton's first appearance under the new contract will be in "Contraband." Hatton is not a stranger at the Lasky studio. He was one of the first players to appear in pictures made at the studio when it was first launched by Jesse L. Lasky and Cecil B. DeMille.

Henry B. Walthall Signed

Renaud Hoffman, who will make a series of four productions for release by Producers Distributing Corporation during the coming season has announced the signing of Henry B. Walthall for the first picture work on which will be started within the next ten days.

Hoffman will present Walthall in "On the Threshold," a Saturday Evening Post story by Wilbur Hall that embraces all the fine and sensitively human elements that Hoffman delights in visualizing.

New Buffalo Film

With Lester F. Scott and William T. Lackey handling the production end and Richard Thorpe as the director, the fifth of the thrilling Buffalo Bill, Jr., series of eight pictures is now under way. Work is expected to be fully completed in ten days, with the Weiss Brothers' Artclass Pictures Corporation having the territorial distribution of the series.

Inquiries for the series have been received by Weiss Brothers from all parts of the world, with the United Kingdom rights disposed of recently to the British Export and Import Corp., Ltd.

Scene from "So Big," a First National release.

BETTY BRONSON
As Peter Pan in the Paramount version of J. M. Barrie's fantasy.

"Speed" Purchased

Banner Productions Secures Story for Eearly Production

In line with the reported plans of George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., to produce for the State Right field, a series of elaborate attractions, comes the announcement this week by Mr. Davis of the purchase of "Speed," a rural melodrama of the most modern type, by Grace Sartwell Mason, which begins publication in the current (Oct. 18) issue of the Saturday Evening Post.

According to Mr. Davis' announcement, "Speed" will at once be put into continuity form for production and will then be put into work on the Coast under the supervision of Ben Verschleiser, following the completion of "The Three Keys," which that producer is now making from the novel of Frederic Ormond for Banner.

Edward Le Saint, now directing "The Three Keys," may be put under contract to produce Miss Mason's story for the screen, though this is not yet determined. In any event it is certain that this feature will be made on a scale of costs and elaborate technical detail, hitherto not approached by any attraction distributed under the Banner brand.

Edmund Lowe at Work

Edmund Lowe has started work at the William Fox West Coast Studios on his third starring picture, titled "Ports of Call." Denison Clift is directing this production from the story by Garrett B. Ford and the scenario by Edfrid Bingham. Hazel Keener plays the feminine lead opposite Lowe. The other principals include William Davidson, William Conklin, Bobby Mack, Lilyan Tashman, Alice Ward and Mary Frances McLean.

Signed for New Picture

Pat O'Malley has been engaged by the Peninsula Studios at San Mateo, Calif., to play the principal male role in "On the Shelf" the Frank Woods Production that will be the first 1925 release by Producers Distributing Corporation.

Thos. H. Ince's "Dynamite Smith," bringing Charles Ray back into his successful type of roles. Pathe releases the new series.

Century Schedule

Announces Four for November Release

Century Comedies announce four two-reelers for release through Universal exchanges for November. There will be one Wanda Wiley, one Buddy Messinger, one Century Follies Girls and one Century Kids. Al Alt will also be featured with the Century Follies Girls.

The Wanda Wiley release is "Sweet Dreams," scheduled for the fifth. Edward I. Luddy directed.

"Don't Fall" is the Buddy Messinger comedy scheduled for release on the nineteenth. In it Buddy is supported by "Bubbles," the five-year-old colored comedian, and "Spec" O'Donnell. Arvid Gilstrom directed. The release for the twelfth is "Speed Boys," featuring the famous Century Kids, under the direction of Al Herman, veteran comedy director and responsible for many Century successes.

The twenty-sixth will see the release of another of those popular Century comedies featuring Al Alt and the well known Century Follies Girls. It is called "Dancing Daisies," and in addition to being extremely funny, boasts a bevy of beauties unequaled in any two-reel production.

Cutting "The Lost Chord"

W. E. Shallenberger and Whitman Bennett are devoting much time to the careful cutting of the new Arrow sentiment drama, "The Lost Chord," just completed at the Bennett Studios. This production was adapted from Sir Arthur Sullivan's famous song by Wilfred Noy, who directed the picture. The cast includes Alice Lake, David Powell, Dagmar Godowsky, Henry Sedley and Faire Binney. Dr. Shallenberger is making a special point of a musical setting for this release, which will be in harmony with its beauty and sentiment.

New Radio Tie-Up

As an additional circulation-getting media for the production of "Stella Dallas," from the novel by Olive Higgins Prouty, which has been published as a serial in the American Magazine, circulated as a best seller novel and syndicated in over seventy newspapers throughout the land, Samuel Goldwyn will complete nation-wide arrangements with the strongest broadcasting stations from coast to coast to have the novel broadcasted in weekly instalment form by special readers supplied by Houghton Mifflin, the publisher. Negotiations have already been completed with a station in New York; others will be arranged en route in Chicago and completed in Los Angeles and San Francisco. These readings will take place two months prior to the release of the film.

"Silent Watcher" Is Another Bulls-Eye, Reviewers Declare

"THE SILENT WATCHER," from Mary Roberts Rinehart's story, "The Altar on the Hill," Frank Lloyd's first production since the sensationally successful "Sea Hawk" had its first New York showing at the Strand Theatre this week. Again has Lloyd hit the bullseye of success and produced a screen masterpiece. The reviewers on the New York newspapers gave the production as fine a set of notices as they did to "The Sea Hawk," acknowledging that the new picture is, in its totally different way, just as notable an achievement as was its predecessor from the Lloyd studios.

Mordaunt Hall wrote of it in the New York Times: "Is told with simplicity and restraint, dramatic emphasis and suspense having been handled most adroitly. A singularly natural story."

Harriette Underhill in the New York Herald Tribune: "'The Silent Watcher' is a fine picture and Glenn Hunter is superb in it."

Dorothy Herzog in the New York Mirror: "In its simplicity, its realism, and its excellence of acting and directing, 'The Silent Watcher' ranks with the most interesting productions of the season. . . . Glenn Hunter gives a superb performance. . . . Don't miss seeing 'The Silent Watcher.'"

The New York Morning Telegraph said: "Mr. Lloyd has hit another bullseye. 'The Silent Watcher' is a silent drama at its high peak."

Quinn Martin in the New York World: "Is acted with great precision."

George Gerhard in the New York Evening World: "A splendid picture. Frank Lloyd has turned out a product which will not in the least impair the laurels he won with 'The Sea Hawk.'"

New Canutt Release

"Yak" Canutt, that bunch of American bone, sinew and brains that won the world's cowboy championship, has finished "Romance and Rustlers," the Arrow-Great Western in which he shows the screen public some of the ability and nerve that gave him the sobriquet of "King of the Cowboys." He is acquiring a way with the ladies and soon he will be a regular heart-mixer.

Take Great Westerns

Freedom Film Corporation, Rochester, N. Y., of which L. D. Wolfe is president and Homer Howard sales manager, has secured the 26 Arrow-Great Westerns starring Ben Wilson, Marjory Daw, Mildred Harris, Violet La Plante, Dick Hatton, Yakima Canutt, world's champion cowboy, Ruth Stonehouse, Marilyn Mills and her equine wonders, "Star" and "Beverly."

This is the picture you'll ne'er forget,
You'll laugh until your eyes are wet,
If you don't show it you'll sure regret,
Oh BIG BUSINESS!
THE BATTLING ORIOLES
A HAL ROACH NOVELTY FEATURE COMEDY
Pathépicture
TRADE MARK

Scene from "A Cafe in Cairo," Hunt Stromberg production featuring Priscilla Dean. Producers Distributing Corporation release.

Vitagraph Officials Say That "Beloved Brute" Is Big Feature

GRATIFICATION and the confident prediction that they have another big success were expressed by Vitagraph executives when they viewed the first prints on "The Beloved Brute" to be received from Hollywood. The picture was shown at the company's Brooklyn studios and aroused great enthusiasm.

"The Beloved Brute" is an adaptation of Kenneth Perkins' widely-read novel of the same name, issued by Macaulay, 1923, with Marguerite de la Motte and Victor McLaglen in the leading roles. Others in the cast are William Russell, Mary Alden, Stuart Holmes, Frank Brownlee, Wilfrid North, Ernie Adams, D. D. McLean, William Moran, George Ingleton and Jess Herring. J. Stuart Blackton directed the production.

"The Beloved Brute" is described as a stirring picture, set in a western locale—Arizona—but covering too broad a field of human appeal to limit it to classification under a single category. Threading its way through the story is an alluring romance, but thrills, suspense and comedy play their full part in making it a moving spectacle.

The high-lights are two blood-curdling combats in which Victor McLaglen demonstrates his prowess as a virile actor. In one of these he gives a startlingly effective exhibition in "cleaning out" a frontier cafe in order to save a girl. In the other he and William Russell stage what is declared to be the most realistic fight ever seen on the screen.

McLaglen and Russell play the roles of brothers, though they have been separated for many years and the fact of their relationship is not established to each other until much of the plot has been unrolled. Love for the same girl and the claim of each to supremacy as a wrestler form the basis for a bitter rivalry.

Vitagraph is now distributing a special advance sheet in colors, and liberally illustrated, calling attention to the outstanding features of "The Beloved Brute."

New First National Stunt

A record of the suggested eliminations and changes in its pictures made by various censorship bodies throughout the country is being assembled by First National Pictures and the resulting information sent to its studio executives, its directors, and to the Will Hays organization. This step is one that First National believes will be of great help to its directors in making new productions, giving them an idea of what features have been found objectionable in various states and cities.

The individual director is free to act upon this information, or to reject it, but there is little doubt but that the line on the attitude of censors which is collated in the reports will be carefully studied by the directors and that scenes or episodes that they know in advance would be censored will be avoided. This will tend to cut down the expense of making pictures, as it is cheaper not to make a scene that will have to be cut from the film than it is to make it and then cut and patch the film, as this process sometimes necessitates the retaking of a part of a picture.

Credit for the idea of gathering together complete reports on individual productions, from every censorship body that has passed on the picture, is due to Gerald W. Unger, assistant to Harry C. Schwalbe, Secretary-Treasurer of First National.

Writing for Valentino

Joseph Jackson, former president of the Western Motion Picture Advertisers (The Wampas) has been engaged as personal publicity representative for Rudolph Valentino, according to announcement by C. L. Yearsley of Ritz-Carlton Pictures. Jackson will remain in New York until Valentino arrives from Europe and will then accompany the star to Hollywood where the first Ritz-Valentino.

A Political Travesty

Sam Van Ronkel, producer of "The Gumps," the two-reel comedies adapted by Earle C. Kenton from Sidney Smith's cartoons, and released by Universal, announces a special comedy for release Election Week.

It is "Andy's Stump Speech" and is said to be particularly suitable for showing during the week of November 2. The role of Andy Gump in "The Gumps" is taken by Joe Murphy, long a noted vaudeville player. He is such an exact likeness of the Smith cartoon character, that various newspapers running the cartoons have used Murphy's photograph with news stories concerning the cartoons.

Buys "National Anthem"

E. M. Asher, vice-president of Corinne Griffith Productions, Inc., who is in New York looking for stories for Miss Corinne Griffith, announced that he has purchased "The National Anthem," by J. Hartley Manners. Ever since its production as a play in 1922 this story has been in great demand, but Mr. Manners has refused many offers for the picture rights, his intention having been to produce it as a picture with Laurette Taylor, who starred in the play. This picture will be produced in New York and distributed by First National Pictures, Inc.

"Lord Chumley" Completed

"Lord Chumley" was completed today. This is the Paramount version of the famous play by Henry C. DeMille and David Belasco which Paul Iribe and Frank Urson have produced for Paramount.

Viola Dana, Raymond Griffith, Theodore Roberts, Cyril Chadwick and Anna May Wong are featured in the cast.

The adaptation is by Betram Milhouser.

"Hot Water" Breaks Strand Record

According to a statement issued this week by Joseph Plunkett, managing director of the Strand Theatre, Harold Lloyd's latest picture, "Hot Water," broke all existing records of this house for the opening date of a production.

As early as twelve noon on Sunday, October 26, the line started to form, and from then on it was a constant stream of people demanding admittance. "From the start," states Mr. Plunkett, "it looked like we were going to do a record business, but I had no idea that the stream of patronage would be unending. Crowds stormed the theatre as late as ten o'clock."

In addition to breaking all records for an opening day at this theatre the new Lloyd picture broke the record of "Girl Shy" by several hundred dollars.

Alice Joyce and Kenneth Harlan in "White Man," a Preferred Picture.

Plays to Capacity Business

"The Breath of Scandal" Has Successful Premiere in San Francisco

The Preferred Picture, "The Breath of Scandal," was accorded gratifying praise at its western premiere in San Francisco last week. This B. P. Schulberg production which Gasnier directed drew capacity crowds throughout its entire engagement at the California Theatre, according to word just received from the house management.

Local critics heartily endorsed the entertainment value of Edwin Balmer's novel that features Betty Blythe, Lou Tellegen, Patsy Ruth Miller and an all-star supporting cast.

Buford Gordon Bennett of the San Francisco Examiner said: "An emotional and dramatic picture, highly entertaining. 'The Breath of Scandal' has been well done, with the alluring features of Miss Miller's splendid acting and a charming romance threaded with thrills and adventure."

The reviewer for the San Francisco Call-Post wrote: "'The Breath of Scandal' deals boldly with well known moral problems. The picture has many dramatic moments, well executed by a competent cast."

The critic on the San Francisco Chronicle commented: "The picture si well made and in its all-star cast Patsy Ruth Miller shines for a very good performance of the girl."

Working on Schulberg Special

"Capital Punishment," the special production which B. P. Schulberg has added to his program for the current year, is ready to be started immediately. The script was completed a few days ago by John Goodrich. Mr. Schulberg announced this week that the picture will be made on the F. B. O. lot where he has recently completed two Preferred Pictures, "The Breath of Scandal" and "White Man."

Several elaborate interiors necessary for the filming of "Capital Punishment" are now being built.

Strong List of Comedy Films on Pathe Schedule for Nov. 9

PATHE'S program for the week of November 9 shows a strong array of comedy offerings. Leading the list is the latest Harry Langdon-Mack Sennett comedy entitled "All Night Long." This comedian is fast forging ahead in the comedy field. The locale of the story is a French village in the battle area, and most of the situations are derived from military angles. The production was made by Harry Edwards under the personal supervision of F. Richard Jones. The cast carries a list of unusually well known names in the comedy field consisting of Harry Langdon, Natalie Kingston, Fannie Kelly and Vernon Dent.

Another important release on the Pathe program for the week is the second of the "True Detective Stories," entitled "The Girl and The Gangster." The "True Detective Stories" were produced by the Sholes Hazard Corporation and directed by William Preston Burt from a series of narratives written by Major Ross D. Whytock, the well-known journalist and war correspondent. The stories were prepared for the screen by George Arthur Gray. Prominent in the cast are—Nellie Burt, Ed Roseman, and Leslie Austin. The series consists of four two-reelers and are released every second week.

Hal Roach has two comedies on the releasing schedule for the week. The first is a two reeler, A Hal Roach Star Comedy featuring James Finlayson entitled "Hot Heels." The direction was handled by George Jaske and carries a cast consisting of George Rowe, Dick Gilbert, Leo Willis and Ena Gregory.

The second Hal Roach comedy is a one reeler, featuring Charley Chase in "Accidental Accidents," Leo McCarey directed this picture which carries such well known screen names in its cast as Ena Gregory, Martin Wolfkeil, Earl Mohan, Billy Engle and Joe Forte.

Chapter five of the Patheserial "Ten Scars Make A Man" is also released on this program under the title of "Through the Hills".

In addition to the regular releases for the week Pathe also announces the release of the five-reel feature version of the Richard E. Enright story "Into the Net," produced by Malcolm Strauss and featuring Edna Murphy and Jack Mulhall.

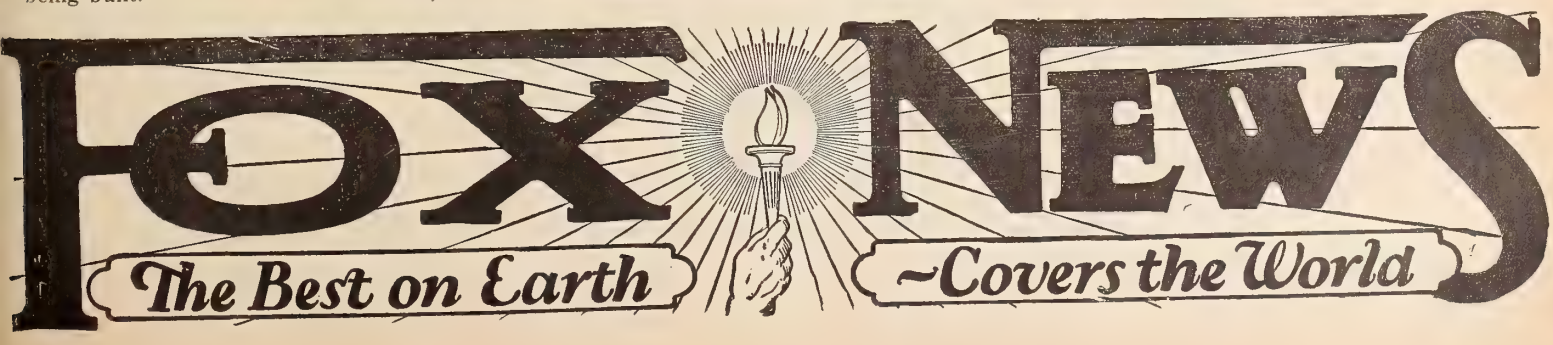
Based on Widely Read Story

The wide circulation which George Agnew Chamberlain's novel, "White Man," reached will be of direct benefit to exhibitors booking the Preferred Picture which B. P. Schulberg has just made.

For the greater part of a year "White Man" was published serially in the Woman's Home Companion, which reaches a reading public exceeding four million persons. As a book marketed under the Bobbs-Merrill trademark it led the best sellers for many successive months. At the time of publication both the magazine story and the book received unusually wide advertising.

Hankin Signs for "Flying Fists"

S. J. Hankin, St. Louis, will distribute Benny Leonard's series of two reel features, "Flying Fists," in Missouri and eastern Illinois, according to an announcement from Henry Ginsberg.



Charles Hutchison in "After Dark," a Wm. Steiner Production.

Critics Praise "Hot Water"

Detroit Newspapermen Commend Highly Harold Lloyd's Latest Production

Detroit newspaper critics as a whole have united in their praise of Harold Lloyd's latest Pathe comedy, "Hot Water," which opened last week at the Adams Theatre to one of the largest grosses that house has ever experienced.

Harold Heffernan on the News said: "Harold Lloyd as a terror-stricken young husband who fears he has killed his mother-in-law and is pursued about by his wholly unsuspecting relatives, policemen and ghosts offers a ridiculously amusing figure that should drive the Adams Theatre audience into near hysteria this week. It is undoubtedly one of the most cleverly conceived bits of humor ever plotted by the Lloyd forces. 'Hot Water' holds well up to the standard of other Lloyd pictures."

The Detroit Free Press had this to say: "Harold Lloyd has seized upon the well known mother-in-law joke as the theme of his latest comedy, 'Hot Water,' which kept large crowds fairly rolling in laughter at the Adams Theatre all day Sunday. Any time this week you are blue, take a tip from the screen editor, and go to the Adams."

Novello Productions Arriving

Cranfield & Clarke announce that they have just received from their home office a print of "A Man Without Desire," starring Ivor Novello. In addition, they announce having received six single reels of Cannibals in New Guinea. There are six episodes of 750 feet each.

Plays to Capacity Business

Aided by Big Exploitation, "Speed Spook" Brings Record Patronage

During the past two weeks New York City was given something to talk about when "The Speed Spook" exploitation campaign was launched for Johnny Hines' latest feature, "The Speed Spook," which played to capacity at Moss' Cameo Theatre at 42nd street and Broadway.

The first shot in the campaign was fired when a "driverless" automobile appeared in the Times Square and Fifth Avenue sections two weeks before the showing. This car, constructed in such a manner as to make it appear as if there were nobody at the wheel, attracted the attention of thousands of pedestrians who could not fathom how this weird automobile worked its way through the maze of the heaviest Broadway traffic. This was made possible by reconstructing an automobile so that the entire mechanism was lowered almost to the base of the chassis. When the hood was brought over a small aperture was left so that the driver, entirely concealed, could nevertheless see everything ahead of him.

A week before the Cameo showing the billing of the picture was painted all over the "speed spook," with the result that from the first day's showing of "The Speed Spook" at the Cameo to the very end of the engagement business held up remarkably. Three times each day the "speed spook" car pulled up in front of the theatre and in each instance attracted hundreds of bystanders who had curiosity enough to pay their way into the theatre to find out what is was all about.

Leonard Series Done

Sam Hellman Now Titling Them—Distribution Soon

The final touches to the series of six two-reel features starring Benny Leonard under the title "Flying Fists" were completed this week at the Tec-Art studio under the direction of Lawrence Windom. Henry Ginsberg and Jacob Wilk, the producers, have turned over the prints to Sam Hellman, the popular Saturday Evening Post author, for titling and they will be ready for distribution in a short time.

The cast for the three final bouts includes, in addition to the lightweight champion, Alyce Mills, Jean Diamond, Harry Lee, Dick Lee, Marty Faust, Dora Mills Adams, Tammany Young, Phil Bloom and Jack Perry. Phil Bloom is the well-known lightweight who fought several stirring bouts with Leonard several years ago. Jack Perry is a Pittsburgh welterweight who gave an excellent exhibition during the filming of the picture.

Novelty Comedies

Believing that novelty is by far the most important element in comedies as an attraction to the general public, Universal is preparing to produce a series devoted to a subject never before touched upon in the fun-film field. A phase of life in New York which is pictured in cartoons by the dozens and in literary fields is the basis of the stories.

The idea originated with Mrs. M. F. Todd of the production department at Universal City, mother of Lola Todd, the actress. Scott Darling, scenarist of "The Leather Pushers" and the Jack Dempsey "Fight and Win" series, and Zion Myers, supervisor of comedy production, are writing the stories.

The Extent of Vitagraph's Feat

WITH the publishing of income tax payments, statistics seem to be all the rage nowadays. Which is a prelude to the announcement that Vitagraph comes forth with comparative figures conveying a clear impression of how many people are reading Rafael Sabatini's "Captain Blood" thanks to the free service extended by Vitagraph to 497 newspapers. These comparisons are interesting.

The number of readers is put at 20,000,000. This number would form a community equal in population to the combined population of the twenty-two largest cities in the United States. If you don't believe it, get out your atlas and the adding machine.

If all the newspaper columns devoted to the serialization were connected, end to end, and made to stand upright, there would be a tower 103 times as high as the Great Pyramid of Egypt, 97 times as high as the Cologne Cathedral, 71 times as high as the Metropolitan Tower, 63 times as high as the Woolworth Building, 49 times as high as the Eiffel Tower and 2 1/2 times as high as Mount McKinley, the loftiest peak in this country.

So it's easy to understand that Vitagraph has put over a real, worth while publicity stunt to aid its feature, "Captain Blood."

Novel Features in First St. Regis

The first St. Regis Production, for release by Associated Exhibitors, being made under the working title, "The Ultimate Good," and starring Conway Tearle and Madge Kennedy, with Lucille Lee Stewart, Charles Mack and Bigelow Cooper in the supporting cast, has many novel features which are going to make it one of the greatest exploitation pictures of the year.

In one entire episode of the picture, which is being made under the direction of E. H. Griffith, the entire chorus of the Greenwich Village Follies appears in the type of action which they have been nationally identified with.

Rayart Official Sees Big Future for Independents

LAST week completed the first three months in business for the newly organized Rayart Pictures Corporation, and when a representative of the Moving Picture World called on W. Ray Johnston, the president, he found him buried in a mass of correspondence and in the midst of a half dozen advertising campaigns in various stages of completion.

"Looks like a big time organization here," he ventured to suggest. "Yes, Rayart in my opinion is traveling very fast," said Mr. Johnston.

When asked for some enlightenment as to the present activities of the independent market, Mr. Johnston said:

"I have personally been a great believer in the independent market and even as far back as the old Thanhouser Mutual days I was distributing some pictures on the independent market. You may remember 'Beating Back' with Al Jennings, and 'Dope' with Herman Lieb. That was my first entry into the Independent market and I have favored it ever since as the cleanest, sanest and most logical distribution method, and in my opinion, it will not be many years until this market will be preferred by the majority of producers. Usually a definite sales quota is set upon each picture and there is not the usual deduction for prints, replacements, advertising, etc., charged up to the producer that is customary under the national releasing plan. In fact, after the picture has been released for thirty days on the Independent market, the producer starts getting in returns, where under the other national plans it is at least three or four months before the releasing company has been reimbursed out of the producer's share for various outlays for the producers' accounts."

Asked as to prevailing conditions in this field at the present time, Mr. Johnston stated:

"If the sales of Rayart product can be taken as a criterion, the market is in about the finest shape it has ever been. We have been in business only ninety days and only actively selling product for the past thirty days and we have reached 33 per cent. of the entire quota set for the coming year, so the market must be in good shape."

When questioned as to an idea of the production activities of Rayart, Mr. Johnston bubbled over with enthusiasm.

"We have five companies 'shooting' Rayart Product on the Coast," he said, and continued, "First there is the Dell Henderson Productions Company working on 'Battling Brewster,' at the Berwilla Studios. This is a fast action speed serial with Franklyn Farnum and Helen Holmes.

"At the Harry J. Brown Studios, two companies are as busy as can be. First, the Reed Howes company under the direction of Albert Rogell and also a unit under the supervision of Mr. Brown is at work on a series of melodramas, the first of which will be 'Easy Money' with Mary Carr, Gladys Walton, Mildred Harris, Cullen Landis, Joseph Swickard and others. They will next start work on Henry Titus' novel, 'The Beloved Pawn.'

"Over at the Bob Horner Studios you will find the George Larkin company at work on the third of a series of Metropolitan Melodramas under the direction of Joseph Franz.

"I almost forgot our comedy company which is hard at work at the Cosmosart Studios on a series of twelve two-reel comedies starring Gloria Joy and the Butterfly Girls. This brand is known as the 'Butterfly Comedies.'

"In addition to our producing units working exclusively for Rayart, we have, of course, secured quite a number of special productions, such as 'For Another Woman,' the Kenneth Harlan special, a Travers Vale Production, 'The Street of Tears' and a 101 Ranch Production on 'Trail Dust.'"

"Inferno" Still Rages

Fox Feature Production Scoring Throughout the Country

The interest created on Broadway by the William Fox screen version of "Dante's Inferno" is being repeated in the leading cities of America. The picture is playing its fifth week at the Central Theatre in New York, with no indication of a let-down in public interest. At the same time, capacity crowds are viewing the production in Washington, Detroit, Pittsburgh, Philadelphia, Minneapolis, St. Paul, Springfield, Mass., and Chicago. In the latter city it opened at the Monroe on October 25.

"Three Faces East" Goes to Producers Distributing

THE first of the big stage plays to be produced for release by Producers Distributing Corporation during the coming season will be Anthony Paul Kelly's "Three Faces East." This is rated as one of the biggest of the Sam H. Harris stage plays produced during the past several years. It enjoyed a long run in the Cohan & Harris theatres in both New York and Chicago and later on tour it was presented in practically every important city in the United States. It was also produced in London where it duplicated its success in America.

Violet Heming and Emmet Corrigan registered decided triumphs in the American presentations of the play and it is the intention to fill these roles on the screen with players of equal dramatic attainments.

The story is an intense picturization of the sinister intrigue carried on during the great World War and Anthony Kelly, the author, will personally adapt it to the screen. Mr. Kelly is a veteran screen writer who had a long list of motion picture successes to his credit before turning his attention to the writing of dramas for the stage.

The picturization will be made by A. H. Sebastian of the Edward Belasco Productions, producers of "Welcome Stranger," who are planning to make the offering an elaborate all-star special feature.

Another big stage play has been secured in the purchase of "The Awful Truth," the Charles Frohman production in which Ina Claire made a hit last season. The film rights for this stage success were purchased by William J. Connery of the Peninsula Studios and it is quite likely that Agnes Ayres will be starred in the role made famous by Miss Claire.

Technical Staff of "Lightning Romance," a Harry J. Brown production released by Rayart Pictures Corporation, starring Reed Howes with Ethel Shannon.

Stromberg Signs Forman

Tom Forman's fine directorial handling of Harry Carey in "Roaring Rails" and "The Flaming Forties," the two recent Hunt Stromberg productions, has resulted in Stromberg signing a long term contract with Forman for the direction of Harry Carey, Priscilla Dean and other Stromberg productions, to be released by Producers Distributing Corporation.

More Theatres Featuring Short Subjects on Bills

THAT the short subject is being recognized as a real business getter in the finest houses throughout the country is impressively evidenced by the increasingly large number of theatres which are giving these short attractions prominent display in both their street lights and newspaper advertising. Many representative first run theatres all through the country have adopted as a definite advertising program the inclusion of the two-reel comedy, with the name of the star, title of the picture and mention of the brand name in their marquee lights, and are devoting a fair part of their newspaper space to mention of the short attractions on their bill.

Many of the stars in two-reel comedies have established themselves as valuable advertising assets. The names of Lloyd Hamilton, Larry Semon, Lige Conley, Walter Hiers and Bobby Vernon, featured in series released by Educational Film Exchanges, Inc., are becoming more common in advertising and theatre exploitation.

Among the latest to adopt this practice is the Fenway Theatre, Boston, which recently gave over the entire front lights of its marquee to two short subjects from the Educational program. "Pigskins," a Mermaid Comedy with Lige Conley, occupied one-half of the front lights, and the other side was given over to an announcement of one of the Lyman H. Howe Hodge-Podge series. Conley has become recognized as a real attraction and stands high in the ranks of screen comedians.

B. F. Keith's Majestic, Louisville, Ky., is also giving adequate display to the two-reel comedies. Last week the Hamilton Comedy, "Lonesome," with Lloyd Hamilton, shared the honors with the feature attraction in the marquee lights and in all of the newspaper advertising on the week's program.

Christie's reputation as a maker of popular comedies was realized on by Loew's Aldine Theatre, Pittsburgh, last week when "Savage Love," a Christie Comedy with Jimmy Adams, shared the lights and newspaper advertising.

Loew's State, Los Angeles, makes a regular practice of exploiting the comedy as one of their added attractions, and dozens of other big theatres throughout the country are weekly including these comedies and novelties in their newspaper advertising.

Fox News Camera "Shoots" British High Seas Fleet

THE strength of the British Navy, despite the "scrapping" authorized under the Washington Conference treaty, is revealed for the first time by Fox News in one of the most remarkable pictures ever filmed. The cameraman "shot" from a swooping hydroplane, which circled and dipped above the Atlantic over a surface covering many square miles.

The result is a brilliant piece of photography showing the massive British fleet of 22 dreadnaughts, 53 light cruisers, 6 aircraft carriers, 211 destroyers and 74 submarines, a total of 366 warships.

The daring flier and cameraman dipped almost into the masts of the battlers and hovered over the odd shaped aircraft carriers, with their cabins and funnels on one side. The picture carries the onlooker over ranks of grim destroyers, high above them at one moment, so low in the next that the members of the crew smile up into the watcher's face.

Another "shot" reveals the long line of dreadnaughts, cutting the water like sharks and all barking in unison with their long nosed guns. Then a great herd of light cruisers, shepherded by the grim super-dogs o' war, flashes into view in splendid clearness.

The spectator is brought to realize why it requires 8,000 trained officers and 92,000 men to operate the British armada. It also becomes apparent that the coffers of John Bull were easily drained of $5,000,000,000 for new construction, maintenance, repairs and armament in ten years, by this vast fleet of fighting vessels.

Rome and Paris Pictures

Jose Returns to See Latest Pearl White Film at Home

Two pictures were completed by Edward Jose during his last stay in Europe and one of them was made in Rome with a complete cast of Italian actors. The American director says that he could write a book on his interesting experiences in Italian studios, surrounded only by Italian camera men, electricians, carpenters, property men and other studio help, while handling a full cast of Italian artists and trying to force them to make pictures in the American manner. "The Life Hereafter," which has not yet reached the United States, was the result of his labors.

In Paris his work was easier but just as interesting, as he had Pearl White for his star and American actors aided by some leading French artists. "Perils of Paris" was her new vehicle and, knowing so well her capabilities along the lines of fast-moving melodrama of that style, he enjoyed several months of intensely interesting work.

Opens Extended Run

"Janice Meredith," Cosmopolitan's spectacular special starring Marion Davies, and distributed by Metro-Goldwyn, opened an extended run at the California Theatre in Los Angeles on October 25.

Marion Davies is one of the most popular favorites of the Coast city, and on the strength of the big opening an engagement of exceptional success is looked for. This is the first big key center showing of "Janice Meredith" outside of New York, where the production is in the midst of a long successful run at the Cosmopolitan Theatre at advanced prices.

"Hot Water" Breaks Record

Harold Lloyd's latest Pathe feature comedy, "Hot Water," has the distinction of being the first picture that has ever played the Metropolitan Theatre in Los Angeles for two weeks with a gross business that eclipses anything in the past at that playhouse.

Scenes from Harold Lloyd's latest production, "Hot Water," released by Pathe

A. Victor Smith Lauds Work of John B. Rock for Vitagraph

THE completion by John B. Rock, a few days ago, of eight months of service as general manager of Vitagraph was made the occasion for a statement by A. Victor Smith, reviewing the notable achievements of the organization during that time. The statement in part:

"In order thoroughly to familiarize himself with actual conditions in every part of the country, Mr. Rock began his work with Vitagraph by paying an official visit to each of the branch offices. This brought him into personal touch, not only with the branch managers, but with the salesmen in every territory, a contact that has proved of mutual advantage.

"Then, with President Albert E. Smith, he brought the entire field organization together in conference at Chicago—a veritable 'experience meeting' with optimism as the keynote. Salesmen were invited to express their ideas freely, with the result that the spirit of cooperation inspired by Mr. Rock on his visits to the branches was strengthened.

"From the beginning, Mr. Rock's entire official course has been in keeping with Vitagraph's long-established policy. It is only true to say that, thanks to Mr. Rock's foresight, enterprise and energy, the last few months have witnessed an arousing of enthusiasm for Vitagraph product on the part of the public, a strengthening of the confidence of exhibitors, and a deepening of the loyalty of all the field workers to the principles of the organization."

"Barbara Frietchie" Wins Southern Writer's Praise

THAT the Thomas H. Ince production, "Barbara Frietchie," is acceptable to the South in its dealing with a phase of the Civil War is indicated by an editorial written by Anna Aiken Patterson in the Weekly Film Review of Atlanta, Ga. This editorial, written by a Southerner in a Southern publication, is a splendid tribute to the delicate and faithful handling of the subject by the Thomas H. Ince studio. Speaking editorially, Mrs. Patterson says in part:

"Before I saw the screen version of 'Barbara Frietchie' I had all the misgivings that usually descend upon a dyed-in-the-wool Southerner about to look upon a picturization of a story that harks back to those dark days of the war between the states. It is not that we retain the ancient bitterness of that period, nor that we would fight the war all over again, but that we insist upon a fair, accurate and sympathetic treatment of the significant events leading up to the war and of the war itself.

"But I might have spared myself the anxiety. 'Barbara Frietchie,' as brought to the screen under the directorial guidance of Lambert Hillyer, with the supervision of Thomas H. Ince, is thoroughly Southern in its sympathies; it recognizes and respects the traditions that Southerners have held dear; it is without bias, without bitterness, without prejudice. It is historically accurate, even to the smallest detail, and the fine discrimination exercised at every turn marks genius of a high order.

"The story itself is a thing of exquisite beauty—the love story that has not a parallel in our literature. It is based directly on the famous play by Clyde Fitch in which Julia Marlowe won fame. The titles are superb—many having been taken verbatim from the Clyde Fitch play. And there is a bit of a prologue that is timely and effective—and a bit of an epilogue, though not so named—that brings a glow of conscious pride in the reunited nation that proved itself in the recent World War."

"Poor Mama" Is Third

The Peninsula Studios, San Mateo, have selected "Poor Mama," a stage farce by Elmer Harris, to serve as the third Elmer Harris Production to be filmed for release through the Producers Distributing Corporation. "Poor Mama" was written by Harris some years ago and proved a most successful starring vehicle for Trixie Friganza.

Selected as Title

J. K. McDonald has selected "Wife No. 2" as the permanent title of his new production for First National release, which has hitherto been referred to by its tentative title, "Frivolous Sal." It is from a story by Mr. McDonald and is being directed by Victor Schertzinger. Photography is nearing completion. The cast includes Mae Busch, Eugene O'Brien, Ben Alexander, Mitchell Lewis, Mildred Harris and Tom Santschi.

"Classmates" in November

Richard Barthelmess' new Inspiration picture for First National, "Classmates," scheduled for release on November 23, has been completed and the film shown to First National officials, who are highly optimistic as to its box office attractiveness. Mr. Barthelmess has a fine supporting cast in Reginald Sheffield, Madge Evans, Beach Cooke, James Bradbury, Jr., Major Henry B. Lewis, Adjutant at West Point, Charlotte Walker, Herbert Corthell, Claude Brooks, Antrim Short and Richard Harlan. Josephine Lovett prepared the scenario from William C. DeMille and Margaret Turnbull's stage success. John S. Robertson directed.

Goldwyn Buys Novel

Before leaving New York for Hollywood, Samuel Goldwyn announced the purchase of the film rights to the novel, "World Without End," written by May Edginton, as the next Goldwyn-Fitzmaurice production for First National release, to follow "A Thief in Paradise." The novel, published by Henry Holt & Company, will not be marketed before March of next year, when First National plans to release the picture as a special simultaneously with the publication of the book.

"Greater Than Marriage," a Victor Hugo Halperin production released through Vitagraph

Consistent 25% Is Better Than Inconsistent 100%—Briskin

By TOM WALLER

THE day of 100 and 150 per cent profit on a production is over. Today a producer making 25 per cent above expenses on a single job should be happy. The film business of today is not for the plunger. It is for the man who comes to stay. There is no room or reason for pessimists or pessimistic viewpoints in the industry of today. Why?

Samuel J. Briskin, treasurer of Banner Productions, Inc., just back from a seven weeks' swing which provided him with a close-up of practically every important exchange sector in the United States, asks the questions and supplies the answers. He bases both upon the perspectives acquired by his recent trip and upon experience resultant in long contact with the inside things of filmdom.

Briskin's opinions and observations are confined to the independent field in which his company occupies a prominent part. He maintains that the independent producer should be more satisfied with a regular 25 per cent net on each production than an occasional 100 or 150 per cent profit. The straight and even percentage on worthy product means more in the long run. But, he declares, it also means considerably more. Nothing could be better indicative that the independent field has struck rock bottom and is functioning in a healthy and normal basis than the consistent 25 per cent revenue.

Also illustrative of his contention that the independents are NOT coming into their own but HAVE come into their own is Briskin's reference to the famous "fly-by-nighters." In his opinion they are fast becoming ancient history for the independents. They are forced to absent themselves because their "gold brick" propositions now have to buck against the wall of an industry passing out of the adolescent period and fast reaching that stage of maturity enjoyed by longer established industries.

The change in the independent field, as observed by Banner's treasurer, has been most apparent, in evolution for the better, during the past two years. In that period and especially during the past year there has been a radical lessening in the number of petitions in bankruptcy filed by independent producers. In fact, Briskin maintains, such resort to the courts is now reaching the grade where failures in the film industry are no greater in number than in any other legitimate business.

As further substantiation of his emphasis of the legitimacy of the independent activities is his reference to genuine confidence and friendliness exhibited by bankers towards the big majority of established independent producers. The days of the huge bonus for borrowed money are also over, in the opinion of Briskin. But money can be secured from banks with greater ease and smaller dividend because with the passing of such large gratuities comes a more normal figure indicating a general trend for normalcy.

Briskin believes that the majority of independent producers, including those with the pessimistic viewpoints, are today making money.

SAMUEL J. BRISKIN

The pessimists are those, he volunteers, who cannot understand the reason for the drop from the inconsistent 100 or 150 per cent to the consistent minimum of 25 per cent profit. Others, to be found in every industry, are those who expect the business to come to them without much personal effort. And among the remainder in this "bad outlook" and "poor prospect" category are those "who go around looking for thorns to sit on" and those whose viewpoint is: "I am not in the business for philanthropy or for my health."

As to the verbiage of the pessimist, Briskin has this to say: "First of all it causes endless trouble. It emanates from an obstructionist who cannot read the signs of the times and thus from whom emanates a lot of factless talk. Independent pessimists may learn so easily the joys of Independent optimists. The sooner they do the better, for both themselves and the entire independent field."

First Episode Done

The first episode of "Battling Brewster," the Rayart serial featuring Franklyn Farnum and Helen Holmes, has been completed at the California studios of Rayart and shipped to New York. It is entitled "Crashing to Eternity," the episode title being taken from the ending of the episode, which is said to be a thriller and which shows the hero and heroine crashing to earth in an aeroplane.

Announcement also is made from the New York offices of Rayart of the complete cast, which, in addition to Mr. Farnum and Miss Holmes, takes in George Wendell, Robert Walker, Roland Rand, Lafe McKey, Leon Holmes, Barbed Wire Ryan and Jerome Lacassee. The production is being produced by Dell Henderson Productions at the Berwilla Studios in Los Angeles, and the story is by Robert Dillon.

Gerson Completes Cast

The cast of the second of the series of Gerson Pictures, starring Richard Holt and made under the direction of Duke Worne, has been completed. The picture will be released under the tile, "Too Much Youth," and in addition to Richard Holt, who has the lead, the supporting players are Sylvia Breamer, who has just recently completed a number of starring vehicles of her own for First National; Charles K. French, Harris Gordon, Walter Perry, Joseph Creighton Belmont and Eric Mayne.

SCENES FROM THREE ARROW-GREAT WESTERN PRODUCTIONS

Left to Right: "Renegade Holmes, M. D." with Ben Wilson; "Ridin' Easy," with Dick Hatton supported by Marilyn Mills and "Romance and Rustlers" with Yakima Canutt.

More Stability Visible in Laboratory Field, Says San

COMMENTING on a review of the motion picture industry recently published by the National Bank of Commerce, the one of the country's great financial institutions, which emphasized the steadily growing stability of the industry particularly from a banking standpoint, Louis James San, president of the Consolidated Film Industries, Inc., of New York and Los Angeles stated that the same progress away from the haphazard methods and organizations of the early days has also taken place in the developing and printing branch of the industry, which today has become a highly specialized business in itself.

"I am a decided optimist about the industry," says San. "The period of mushroom speculative growth has practically passed and standardization along the broad principles that underlie other great American industries like steel, tobacco or automobiles in the tendency of the present.

"The proof of business stability is the attitude of the banker, the most conservative element in business, who began by nibbling gingerly and suspiciously and has ended by placing motion pictures on his daily menu as a part of his steady diet.

"The field of motion picture developing and printing has kept step in the march toward industrial stability. The formation of the Consolidated Film Industries, Inc., in April of this year was a milestone in laboratory progress. The consolidation of these leading laboratories—the Craftsmen Laboratory, the Erbograph Company and the Republican Laboratory in the East, and the Standard Laboratory, the finest on the West Coast—has provided hitherto unequalled facilities for the production of uniformly high quality negatives and prints.

"The exact methods of machine accuracy have been substituted for the hit or miss procedure of the pioneer film developers. Hundreds of thousands of dollars have been spent in research work to perfect methods and create automatic machinery and superlative laboratory conditions that insure a perfection to the output that producers, distributors and exhibitors are universally depending upon.

"Service in the industry is the aim of the Consolidated, which is constantly improving its plants and processes in every department. Technical superiority is not the only advantage resulting from consolidation. Quality and service have been coupled with financial strength. The Consolidated Film Industries, Inc., is eminently organized to meet all legitimate demands for money and credit which the producer is rightly entitled to seek."

Harry Danto Signs

An important territorial deal has been consummated by Weiss Brothers, Artclass Pictures Corporation whereby contracts for "After Six Days" have been signed for New York and Northern New Jersey with Harry Danto of the Theatre Picture Exchange, Inc. of 729 Seventh avenue, New York City.

"Three Women" Tops List of N. Y. Sun's Selections

THE New York Sun's customary review of the month in motion pictures around New York, printed on October 25, had some particularly nice things to say about the Warner Brothers' Ernst Lubitsch production, "Three Women."

"Out of the morass of motion pictures which generally cluttered up the movie bazaars of Manhattan during the past four weeks," a portion of the general review ran, "the writer can name only six that are worth your while. These are hereby listed in their order of merit and should they come to your neighborhood theatre at some time or other you might spend your time profitably in seeing them."

In view of the fact that there are at least six or seven big theatres along Broadway playing pictures constantly—and choosing only the "best"—making a possible twenty-four to twenty-eight pictures a month, the foregoing statement is significant.

And heading the list of six, "in their order of merit," is "Three Women," of which the Sun says:

"This photoplay, you will remember, played for one week at the Strand. It was directed by Ernst Lubitsch—and beautifully directed, too. In the opinion of the writer it is the noted German director's best modern photoplay. The story revolved around the figure of a professional seducteur, who firmly and cruelly wrecked the lives, liberty and pursuit of happiness of three women."

Further along in his general review of the month's pictures in New York the same writer lists the performances of individual players in the various pictures in the order in which they pleased him most, and at the top of this list appears Pauline Frederick in "Three Women," May McAvoy in "Three Women" and Lew Cody in "Three Women."

"The Fast Worker" Released

This week marks the release of "The Fast Worker," Universal's long heralded Jewel production starring Reginald Denny and Laura La Plante. It has been characterized as a hilarious comedy-drama filled with suspense and action. "The Fast Worker" is an adaptation of the celebrated novel, "The Husbands of Edith."

Jans Feature Nearing Completion

The first of the series of six new Jans pictures, "Playthings of Desire," will soon be ready for cutting and editing. Director Burton King has made rapid progress with the production during the past two weeks that he has completed the shooting of a large majority of the scenes and will soon spend his time in the projection room rather than at the studio or on location.

Associated Exhibitors Policy Involves Avoidance of Similarity in Productions

THIRTY-TWO wholly dissimilar pictures, contrasting in theme, unlike in appeal, affording variety in direction, development and casts, diversified in all respects save quality—that's the program announced by Associated Exhibitors for the coming season.

Avoidance of similarity, it is contended, is much more easy for accomplishment for an organization deriving its product from a number of reliable sources than in the case of the large manufacturing establishment which utilizes, over and over again throughout the season, the same staffs of writers, directors and leading players.

By J. S. WOODY

General Sales Manager, Associated Exhibitors

production work which is constantly maintained by the distributor and the rivalry which is engendered by putting a comparatively large group of producers and directors into close competition is depended upon to insure realization of uniformly high standards of value.

Although careful provision is made for diversification to meet the requirements of buyers who desire to purchase a number of productions, the policy will be strictly that of

ARTHUR S. KANE

President of Associated Exhibitors, Inc.

J. S. WOODY

Gen. Sales Manager of Associated Exhibitors

Associated Exhibitors, except in one or two instances, will not have more than two pictures from the same star or producer, and in these cases special precautions have been taken to avoid duplications in theme, direction and casting.

The emphasis which is laid upon quality in contracts with producers, the supervision over individual sales. Each picture will be expected to stand or fall alone and the exhibitor will be free to exercise his judgment regarding the suitability of any production for his theatre. The idea is to sell in the manner in which the customer desires to buy, letting each picture work out its own salvation on a basis of box office value. This, it is contended, is only possible if the distributor is not financially interested in production.

The company's announcement calls attention to its unique position, maintained in the face of a general tendency on the part of distributors to engage in production even more extensively than in the past and to expand their expensive studio, stock company and exchange operations.

The organization will again devote itself exclusively to selling. It will have no studies. It will not maintain or be financially interested in stock companies. It will own no exchanges. It will have no employes except those who are engaged in sales work. And its field men, managers as well as salesmen, will continue on the commission basis which was so successfully put into effect last spring. Thus, according to the announcement, producers will be dependent upon quality for their returns, and salesmen and managers will be dependent upon ability for their income.

More producers will release through Associated Exhibitors this season than ever before in its history. While a market is opened to any reputable individual or organization, properly financed, exactly to the extent to which he is able to turn out first-class pictures, discouragement of large production is consistently practiced. Insistence is placed upon utilizing ample time to obtain the right sort of stories and delaying the starting of production until the right directors and players can be obtained. As this is all preliminary work, it does not increase the cost of production, although usually it discourages the anxious folks who are more interested in getting a picture onto the market than in properly insuring their effort against failure.

Century Comedy Release

Century Film Corporation's current comedy release through Universal exchanges is "Speed Boys," featuring Buddy Messinger and an all star cast including "Bubbles," famous 5-year-old colored comedian, "Spec" O'Donnell and Arthur Trimble. Al Herman directed.

FIVE ASSOCIATED EXHIBITORS STARS

Left to Right: Madge Kennedy, Charles Ray, Conway Tearle, Douglas MacLean and Dorothy Dalton.

Associated's Program to February 22 Promises a Wealth of Great Pictures

THE list of stars and productions scheduled for the coming year by the Associated Exhibitors places this company in the front ranks of the leading independent producers and distributors of the industry.

Thirteen separate and distinct producing units are at work or engaged with preliminaries preparatory to launching Associated product for the coming season. These companies comprise the Douglas MacLean Productions, Howard Estabrook Productions, Arcadia Productions, Arthur Beck Productions, Becton Pictures, Inc., and Lewis Moomaw. This group is classed as the first division and will produce between them ten productions.

Of the ten, Douglas MacLean will make four and Howard Estabrook two. The first Estabrook picture has been released under the title of "The Price of a Party" and features Hope Hampton and Mary Astor, supported by Harrison Ford and Dagmar Godowsky. The second Estabrook production is being "shot" in New York under the direction of Charles Giblyn and features Herbert Rawlinson, Clara Bow and Earle Williams. This picture is to be released under the title of "The Adventurous Sex."

The first of the Douglas MacLean series has been released under the title of "Never Say Die," with the second production, "Sky High," now in course of construction.

The other four productions of the first division are "The Great Air Mail Robbery," an Arcadia production, featuring Captain Charles Nungesser, the World War ace. This picture is being made from an original screen story written by Jack Lait. Arthur F. Beck's special production, "Barriers Burned Away," is the eighth picture of the first division. This is an adaptation from E. P. Roe's famous book of the same title that has been sold to millions of readers throughout the country. This production was directed by W. S. Van Dyke and carries a cast consisting of Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Thomas Santschi, Arline Pretty, Wally Van and Eric Mayne. "The Ultimate Good," (working title) with Conway Tearle and Madge Kennedy, comes next and is a Becton Pictures, Inc., production. The last picture of the first division is "The Greatest Thing," a Lewis Moomaw feature now in production with Owen Moore, Madge Bellamy and Zasu Pitts.

The second division consists of five units, headed by S. E. V. Taylor, Jess Smith Productions and St. Regis Productions. S. E. V. Taylor's first picture, a new unpublished novel by Ernest Pascal, will feature Conway Tearle and a big feminine name. It will be directed by Taylor. The title of the Jess Smith picture will be "Children of the Whirlwind," a novel published by LeRoy Scott. "Hearts and Fists," a published novel by Clarence Budding Kelland and a Weaver Productions picture, will be made around Tacoma, Washington, the original location.

The third division will consist of two units, Charles O. Sessil and Douglas MacLean productions.

The newly revised list of release dates on Associated Exhibitors product has been published this week. It includes two Harold Lloyd pictures and also a Charles Ray production to follow the present Ray release, "Dynamite Smith."

It is planned by the Associated to distribute at least twenty-eight productions over the 1924-25 season. They will be sold individually and independently. They will all be the product of independent producers who have established creditable records for making box-office successes. Only two of the pictures will be star releases; all others, an official announcement explains, will have special casts, chosen with the approval of Associated Exhibitors.

There will be no costume pictures and none involving religious, political or partisan angles. The dramas will be almost exclusively of the romantic type, and in addition there will be comedies, three or four westerns and at least one north wood's story.

Productions already definitely scheduled for release on the Associated Exhibitors' program include many star names in their casts. The Murray Garson picture, "Is Love Everything?" which will be made available November 30, has a cast comprising Alma Rubens, Frank Mayo, Walter McGrail, Lilyan Tashman, H. B. Warner and Marie Schaefer. The director is William Christy Cabanne. "The Price of a Party," Howard Estabrook's first production for Associated for the season, was released October 12 and is playing to representative first-runs throughout the country. It was directed by Charles Giblyn, the principal players being Hope Hampton, Harrison Ford, Mary Astor, Edmund Carewe and Dagmar Godowsky.

The first Charles Ray picture also has been released. This production, "Dynamite Smith," carries one of the best all-star casts of the year, comprising Wallace Beery, Jacqueline Logan and Bessie Love. Another current release is "The Battling Orioles," a Hal Roach production featuring Glenn Tryon and Blanche Mehaffey.

Probably one of the biggest productions scheduled for release is the Arthur Beck production based on the story of the great Chicago fire. This spectacular picture was adapted from "Barriers Burned Away," a novel that had over 3,000,000 circulation.

ASSOCIATED EXHIBITORS PRODUCERS NOW WORKING IN THE EAST
Left to Right: T. Carlyle Atkins, Howard Estabrook, Arthur F. Beck.

A FEW OF THE ASSOCIATED EXHIBITORS FEATURED PLAYERS
Left to Right: Earle Williams, Clara Bow, Hope Hampton, Wanda Hawley and Herbert Rawlinson.

FOUR OUTSTANDING PERSONALITIES IN PARAMOUNT PRODUCTION ACTIVITIES
Left to right: Cecil B. DeMille, director-general; Gloria Swanson, Pola Negri and Thomas Meighan.

(Continued from Page 123)

"The City of Silent Men" resembles that picture so much as the story of "Man and the Law," based on Tristram Tupper's Ladies Home Journal serial, "King-Pin." It is the kind of a story that is crammed full of that particular human quality that people have come to associate with Meighan pictures.

"THE CHARMER"

Pola Negri and Sidney Olcott! These are the two outstanding personalities who will be associated in the elaborate production of "The Charmer," based on Henry Baerlein's absorbing novel, "Mariposa." The screen's foremost emotional actress, directed by one of the greatest producers in the business, in a story that is the literary sensation of England. The versatile Pola has a role radically different from any she has heretofore portrayed.

"I'LL TELL THE WORLD"

Richard Dix, the fast-climbing luminary in the screen world, will have in this story a picture that has all the audience appeal of "Manhandled." Comedy, drama, mystery and punch are the ingredients intermingled in this plot, which is from the play by Frederick Ballard. Paul Sloane will wield the megaphone.

"THE WRATH OF THE GODS"

Irvin Willat has been picked to direct "The Wrath of the Gods," a fast-moving, thrill-crowded super-melodrama. The story, from the Saturday Evening Post serial, "Evered," by Ben Ames Williams, teems with action, hand-to-hand fights, hair-breadth escapes, skilfully balanced with romance. Ernest Torrence will be featured at the head of a strong cast.

"THE NIGHT CLUB"

Frank Urson and Paul Iribe—the winning team that produced "Changing Husbands"—have a story worthy of their expert knowledge in "The Night Club," based on William DeMille's play, "After Five." Laughs, romance, love-theme, luxurious sets and a special DeMille cast including Vera Reynolds, Raymond Griffith and Wallace Beery—that's the Iribe-Urson formula.

"THE CROWDED HOUR"

The story is based on the celebrated stage play by Edgar Selwyn and Channing Pollock. Bebe Daniels will star in the role that Jane Cowl made famous on the stage. Here is a different sort of triangular love-drama, involving a selfish, man-wrecking woman whose character is remoulded in the fires of a great adventure. Frank Tuttle, who made "Dangerous Money," will direct.

"ADAM'S DAUGHTER"

Betty Compson in a mystery story, directed by Raoul Walsh, who produced "The Thief of Bagdad." In "Adam's Daughter," which was adapted from Honore Willsie Morrow's best-seller, "The Devonshers," the author has built up, against a vivid background of the Wyoming Rockies, a baffling mystery whose solving involves a trial unique in its far-reaching causes and effects.

"LIGHT OF WESTERN STARS"

This is a Zane Grey adventure drama with its share of the brand of thrills and exciting action that characterized all of the former Zane Grey pictures. As usual it will be filmed in the actual locations mentioned in the book, thus giving it an atmosphere of realism impossible to obtain in any other way. William K. Howard will direct.

"GROUNDS FOR DIVORCE"

A happy marriage comedy by Ernest Vajda, translated by Guy Bolton, it is now playing to S. R. O. business at the Empire Theatre. Bright, breezy and original, this reigning New York stage success has been adapted to the screen and will be produced by Paul Bern. That charming and versatile actress, Leatrice Joy, is the featured member of the excellent cast which includes Grethe Nissen.

"MARRY ME"

As a rapid-fire comedy-drama, to be produced by James Cruze, "Marry Me" is a worthy successor to the mirth-provoking "Merton." It was adapted from the popular stage play, "The Nest Egg," by Anne Caldwell, author of "Tip Top," "Stepping Stones" and other Broadway hits. It deals with the small-town romance of a pretty country girl, a part to be portrayed by Lois Wilson. It is a happy circumstance that brings together again the heroine and director of "The Covered Wagon."

"THE SPANIARD"

Imagine a composite of "Blood and Sand" and "The Sheik," with the best features of both pictures welded into one ripping romantic Spanish romance. That is "The Spaniard," a Herbert Brenon production with Ricardo Cortez in the name part. The story is an adaptation of "Spanish Love," by Juanita Savage, a popular British novel, soon to be introduced to the American public.

"PATHS TO PARADISE"

The story is an original one from that versatile screen writer, Howard Hawks. The sort of plot that audiences get excited about and laugh and cry over to their hearts' content. Victor Fleming will produce and Pauline Starke and Raymond Griffith will have the featured leads.

"ANY WOMAN"

An original screen story, specially written by Arthur Somers Roche, one of America's most popular writers of fiction. This is the second of the two pictures that feature Alice Terry. The popularity of this favorite is sufficient to insure the success of any production.

"THE GATE OPENS"

Will Irwin, famous author of a score of hits, has provided an ideal starring vehicle for Bebe Daniels in his recent Saturday Evening Post story, "The Gate Opens." Just the proper mixture of jazz, human interest, tears and laughter to get the crowds and the cash. Frank Tuttle will do the directorial honors.

"THE EARLY BIRD"

In this picture Richard Dix has a subject, a supporting cast and a production in accordance with his importance as a star. The same red-blooded romance that made "Manhattan," his initial starring vehicle, such a box-office attraction, is an integral part of "The Early Bird," which is to be directed by Paul Sloane.

"MEN AND WOMEN"

William DeMille's production of "Men and Women" is destined to be something more than a great picture—it will be acclaimed a powerful document of human love, frailty and courage. The story was written by Henry B. DeMille, father of William and Cecil. It was one of David Belasco's great stage successes and its picturization marks the consummation of a life-long ambition on the part of William DeMille. Rod La Rocque and Grethe Nissen will have important parts.

"NEW YORK LIFE"

Another of the super-attractions of the second Famous Forty is Allan Dwan's elaborate production, "New York Life." With a cast of big names to be especially selected by Jesse L. Lasky and a story as big as the title stands for, a realistic and ultra-modern photoplay of dynamic power and audience appeal may be expected.

"DRESSMAKER FROM PARIS"

A comedy romance by Alfred Sevoir, who wrote "Bluebeard's Eighth Wife," "Kiki" and other romantic plays, in which Betty Compson will play the title role and Raoul Walsh will direct. The story deals with a celebrated French-American motion picture star who hits upon an ingenious method for revenging herself upon a Parisian banker who had loved her and then deserted her sixteen years ago when she had been the obscure daughter of a small town tobacconist.

"OLD HOME WEEK"

Thomas Meighan and George Ade—the winning combination that gave us "Back Home and Broke" and "Our Leading Citizen"—are reunited in "Old Home Week," which George Ade wrote especially for the male star and which Eddie Sutherland will produce. Mr. Ade will personally write the titles, thereby preserving the flavor of the original plot.

Begin "Salome of Tenements"

Filming of Anzia Yezierska's colorful novel of the Ghetto, "Salome of The Tenements," which created a stir in literary circles a few months ago, has been started at the Paramount Astoria studio. It will be a Sidney Olcott Production. Miss Jetta Goudal has the title role, Godfrey Tearle, an English actor, makes his American screen debut in this picture.

Stories of the Builders

(Continued from page 117)

In his quiet but usually effective way he started in to find and apply a remedy. At the start he had the support of loyal and earnest friends who thought as he did and who had interests identical with his own. In a few weeks the producer-distributors made an important discovery in Eastern Pennsylvania and Southern New Jersey. They found that someone had organized a new system of booking which acted as a complete check upon the then prevalent overvaluation of pictures and as a protection to the theatre owner, providing the latter with a sufficient supply of pictures at living prices.

At first there was a great outcry, but as the scheme was studied in all its details it was found to be altogether feasible and constructive. Eventually all of the producers and distributors gave it their full support. I know that big exhibitors from other sections of the country came to Philadelphia offering sizable sums for introducing the system in their own localities. All these offers were declined, but the fact that they were made showed the need of such a system. I also know that various people offered high rewards to break the system up, but while there was some striving to earn the reward, no one ever claimed it.

When I recently, after a long absence from this country, called on Mr. Schwalbe and saw the great offices, most elegantly equipped and occupying such a considerable part of the huge building numbered 383 Madison Avenue, I reminded him of 44 North 10th and ventured the remark that the marvelous change typified the progress, both of the man and of the industry.

He declined to enthuse. "The only difference I can see," he finally said with his habitually quiet smile, "is this: In the Electric Theatre Supply Co. I was my own boss. Here I have about two thousand exhibitors bossing me."

Harry Schwalbe is at the zenith of his power. He has realized to no small extent his ideals of exhibitor cooperation. Peaceful and constructive, there never was a more formidable fighter; if the occasion for a battle arose, the coolest general amid the din and smoke of conflict.

Those wonderful offices in 383 Madison Avenue are a visible monument to the leadership and loyal team work. New York is full of monuments to honest, intelligent cooperation like the imposing edifices built by savings banks and insurance companies. The huge hive in the monumental structure in Madison Avenue is the result of exhibitor cooperation wisely directed.

There is nothing dazzling or meteoric about Harry Schwalbe. He is no mere shooting star in the motion picture sky. Rather would I liken him to the "constant northern star"—"of whose true fixed and resting quality there is no fellow in the firmament."

Great Advance Campaign on "Romance of Actress"

A GREAT advance exploitation and publicity campaign is being waged over the whole United States on "The Romance of an Actress," Langdon McCormack's great play, scheduled as one of the pictures in the Chadwick Nine unit for the independent market this season. It is being conducted by the Cloverleaf League, consisting of a group of leading newspapers and magazines, the St. Paul Daily News, the Omaha Daily News, the Cloverleaf Weekly and the Cloverleaf American, as a national contest, the winners of which will receive either contracts to appear in the picture or money awards.

A group of officials of the Cloverleaf organization, headed by L. M. Knopp, have been placed in charge of the contest. They are waging an intensive campaign by means of advertisements in leading newspapers and magazines, special literature which is sent broadcast in millions of copies, radio publicity and various other stunts calculated to bring the contest to the attention of the greatest number of people and to bring about the greatest results. Among some of the newspapers in which advertisements of this contest have appeared are the St. Louis Globe, the St. Paul Daily News, the Omaha Daily News and Capper's Weekly. In the lists of magazines are Motion Picture Play, Argosy All-Story, Woman's Weekly, American Weekly, People's Popular Magazine, Sovereign Visitor, Household Magazine, Blue Book Magazine and Cloverleaf American.

In all of the advertising copy Chadwick Pictures Corporation is prominently mentioned, with the seal of the company, and mention is made of all the pictures produced by the Chadwick organization this season for the independent market.

Winner of the first prize will be given a guaranteed part in "The Romance of an Actress," with all expenses of the trip to the West Coast and return paid for herself and a chaperon. This includes hotel expenses also. The four other winners will be given a free trip to the West Coast and return with chaperon, including all hotel expenses, with a chance for a tryout before the camera, and in case they are screenable, will be given parts in the production. The winners are picked according to the results shown by balloting, based on subscriptions for Cloverleaf League papers. In case of a tie, equal awards will be made those tying. The contest closes December 1.

Word received at the Chadwick offices from Mr. Knopp, in charge of the contest, indicates that approximately 13,000 people from all parts of the country are already actively participating in the contest, with the number increasing daily. Twenty-five thousand participants is the goal set by the Cloverleaf organization, each participant being an active booster of the Chadwick pictures, and in particular "The Romance of an Actress."

1st National Names Films to Be "Shot" in New York

FIRST NATIONAL PICTURES will inaugurate production in the East with two of its important pictures for the first half of 1925, "The Interpreter's House," from Struthers Burt's novel, which is still enjoying a wide sale, and Beale Davis' new novel, "One Way Street," which is another fiction success of the fall.

Earl J. Hudson, who came on from Hollywood to take charge of First National's eastern productions, is working day and night with H. H. Bruenner, his new assistant in production, and other members of the production staff who accompanied him from the West, getting ready to start photography. The directors who will make the first picture in New York, Lambert Hillyer and Francis Dillon, are already on the ground and deep in preliminary preparations with Mr. Hudson. Hillyer will direct "The Interpreter's House" and Dillon "One Way Street."

The leading roles in "The Interpreter's House" will be acted by Milton Sills and Doris Kenyon, who will leave Hollywood for New York within a week or so, as soon as their respective roles in "As Man Desires" and "A Thief in Paradise" are done.

Ben Lyon, now playing the son with Colleen Moore in Edna Ferber's "So Big," and Anna Q. Nilsson, who recently completed the lead in Sam E. Rork's "Inez from Hollywood," will have the leads in "One Way Street." They will arrive in New York with Milton Sills and Miss Kenyon.

Metro Buys "Garcia"

"A Message to Garcia," written by Elbert Hubbard from a true story of unparalleled heroism in the Spanish-American war in Cuba, has been bought by Metro-Goldwyn-Mayer. Production plans have not been announced but it is intended to make the film one of the most spectacular productions the screen has seen.

Completing "The Tom Boy"

Word was received at the offices of the Chadwick Pictures Corporation this week from Leon Rice, president of the Mission Film Corporation in Hollywood, that David Kirkland is rapidly completing "The Tom Boy," scheduled as the fifth picture in the Chadwick Nine unit for the independent market this season. In the cast are Dorothy Devore, Herbert Rawlinson, Helen Lynch, Lee Moran, Harry Gribbon, Lottie Williams and James Barrows.

Universal's White List Has Twenty-one Big Productions

AS the culmination of a striking teaser campaign, Carl Laemmle, president of the Universal Pictures Corporation, has just announced that "The White List," advertised in various trade and other publications during the past month or so, is the name given to Universal's spring product, twenty-one high class pictures to be released during the first half of 1925. The White List consists of a series of special pictures made by Universal's leading stars and directors and adapted from popular and standard stories or plays.

On January 18 Universal will release "Smouldering Fires," a Clarence Brown Production featuring Pauline Frederick and Laura La Plante. This story was written by Sada Cowan and Howard Higgin. The cast includes Tully Marshall, Malcolm MacGregor, Wanda Hawley, Helen Lynch, George Cooper, Billy Gould and Bert Roach.

January 25 is the release date for the first Universal Gibson production of the season, "The Hurricane Kid," starring Hoot Gibson. This is from the western story by Will Lambert and was directed by Edward Sedgwick.

February 1 will see "Oh, Doctor," Harry Leon Wilson's Saturday Evening Post story, in film form with Reginald Denny in the starring role. It is a Harry Pollard production. The cast includes Mary, Astor, who is featured; Otis Harlan, William V. Mong, Tom Ricketts, Lucille Ward, Mike Donlin, Clarence Geldert, Blanche Payson, Martha Mattox, Helen Lynch and George Kuwa.

February 15 will see the release of "Secrets of the Night," the Universal Jewel version of the Broadway stage success, "The Nightcap." This play was written by Max Marcin and Guy Bolton. Herbert Blache is the director. The picture features James Kirkwood and Madge Bellamy and contains ZaSu Pitts, Rosemary Theby, Arthur Stewart Hull, Tom Ricketts, Tom S. Guise, Edward Cecil, Frederick R. Cole and Tom Wilson.

March 1 is the date for "The Mad Whirl," the Universal Jewel adaptation of Richard Washburn Child's story, "Here's How." This was speeded in production so that the star, May McAvoy, could leave for Rome where she is to do "Ben Hur." William Seiter directed. Other players were Jack Mulhall, George Fawcett, Myrtle Stedman, Alec B. Francis, Ward Crane, Marie Astaire and Joe Singleton.

On March 15 comes a new Virginia Valli picture, "The Price of Pleasure." Norman Kerry also is featured. It is adapted from stories by Marion Orth and Elisabeth Saxany Holding. Edward Sloman directed.

On March 22 will come another Universal Gibson production, "The Lone Outlaw," directed by Edward Sedgwick. The cast includes Marian Nixon, G. Raymond Nye, Josie Sedgwick, Charles K. French and Frank Campeau.

March 29 will see the release of House Peters in "Raffles, the Amateur Cracksman." King Baggot is directing. It is taken from E. W. Hornung's story.

April 12 is the date set for "Eyes of Fools," Universal's Jewel production of the Clarence Budington Kelland novel, "Miracle," now running in the Ladies' Home Journal. Edward Laemmle is directing. Percy Marmont and Alma Rubens are taking the leading roles. Others are Jean Hersholt, ZaSu Pitts, Andre de Beranger, Cesare Gravina, Hughie Mack, Rose Rosonova and William H. Turner.

April 26 is the date for "California Straight Ahead," a new Reginald Denny comedy drama. It is another Byron Morgan story and will be a Harry Pollard production.

May 3 will see "Fifth Avenue Models," a Jewel featuring Mary Philbin and Norman Kerry. This feature was adapted from Muriel Hine's best seller, "The Best in Life" and was directed by Svend Gade.

The next May release, May 10, will be "Up the Ladder," a Virginia Valli vehicle, adapted from the stage play of the same name by Owen Davis. Edward Sloman is directing Miss Valli, Forrest Stanley, Margaret Livingston, Holmes Herbert, George Fawcett and Priscilla Moran.

On May 24 Universal will offer another House Peters Jewel, "The Love Cargo," to be adapted from A. M. Sinclair Wilt's novel, "Head Winds."

On May 31 comes another Hoot Gibson picture, "Let 'Er Buck," a romance of the Pendleton Round-up. It was made by Edward Sedgwick at the actual round-up this year. In the cast are Marian Nixon, Josie Sedgwick and G. Raymond Nye.

On June 7 the release will be "Dangerous Innocence," featuring Laura La Plante and Engene O'Brien. William Seiter is the director. It is adapted from "Ann's an Idiot," by Pamela Wynne. This novel already is in its ninth edition.

On June 14 will come "Ridin' Thunder," a Jack Hoxie picture directed by Clifford Smith, with Katherine Grant and Francis Ford playing important roles.

A special film co-starring Herbert Rawlinson and Madge Bellamy is "The Fightin' Cop," directed by Edward Laemmle from the Red Book Magazine story, "The Flower of Napoli," written by Gerald Beaumont. In the cast are Cesare Gravina, Martha Mattox, Dorothy Brock, Jackie Morgan, Harry Mann and Nick de Ruiz. It will be released June 21.

Next comes a William Desmond picture, "The Meddler," directed by Arthur Rosson and released June 28. This western feature presents Dolores Rousay, Jack Daugherty, Claire Anderson, Albert J. Smith and Kate Lester.

Another Hoot Gibson picture, "Taming the West," also directed by Sedgwick, will be released July 5. It is from the story by B. M. Bowers.

Another Jack Hoxie picture will come on July 19. It will be "Don Dare-Devil," a dramatic western directed by Clifford Smith from a story by William Gittens. Cathleen Calhoun, William Steele, Cesare Gravina and Duke Lec are in the cast.

The final picture on The White List will be "Red Clay," a William Desmond picture directed by Ernst Laemmle. In the cast will be Marcelaine Day, Billy Sullivan, Lola Todd and Albert J. Smith. The release date will be July 26.

Universal production forces also are in the midst of the filming of "The Phantom of the Opera," starring Lon Chaney. Mary Philbin and Norman Kerry also are leads. It is adapted from Gaston Leroux's novel.

Al. St. John in a scene from "Stupid but Brave," an Educational-Tuxedo Comedy

Script Being Prepared

Garrett Elsden Fort, prominent author and scenario writer and sponsor of many successful photoplays, is in New York at work on the script of "The Street Singer," the sixth picture in the Chadwick Nine unit for independents this season, shortly to go into production in the East here. A cast of prominent players is being gathered by I. E. Chadwick, president.

Back From Tour

Saunders and Burger Optimistic Over Conditions in West

Edward M. Saunders, western general sales manager of Metro-Goldwyn, and Paul Burger, division manager, have returned to New York after a sales trip of five weeks through the West and Canada. Mr. Saunders returned by way of Toronto, Mr. Burger via Winnipeg and Chicago.

With the termination of Metro-Goldwyn Weeks, celebrated throughout the country, the sales executives state that the observance was the most successful in the history of the organization. While complete reports will not be available from all sections of the country for several weeks, Mr. Saunders stated that throughout the western territory results were unprecedented.

"Metro-Goldwyn sold practically 100 per cent., not only in the key centers, but in almost every situation and town of any consequence, including a great number of the smaller towns, from Denver and Salt Lake to Los Angeles and Vancouver," said Mr. Saunders.

Open the New Stage

Warner Brothers Start James Flood Working On It

Actual camera work on "The Man Without a Conscience," which the Warner Brothers are making from an internationally celebrated Hungarian novel by Max Kretzer, with James Flood directing, has been begun at the company's West Coast studios. It is of interest to note that this picture is the first to be filmed on the recently built stage on the Warner lot, which the Warners hail as the biggest and finest stage yet devised for motion picture work. The electrical equipment particularly is the last word.

Willard Louis has the stellar and title role in the picture. Other players are Irene Rich, June Marlowe, William Orlemond, Helen Dunbar, Robert Agnew and John Patrick.

Buster Brown Comedies

Julius Stern, president of Century Comedies, sends word from Hollywood, where he is supervising production activities, that his comedy organization is about to produce a series of comedies based on the famous comic strip by R. F. Outcault, Buster Brown. Arthur Trimble, who has played in many Century comedies, will most likely be given the title role in this series.

Wins Popularity Contest

In a contest to determine the most popular screen star in South America, held recently by Imparcial, a fan magazine published in Buenos Aires, Argentina, Tom Mix, the William Fox star, won first place by a wide margin. Mix polled 2,024 votes and Buck Jones, the other Fox cowboy star, was second with 790 admirers. William S. Hart, their nearest competitor, got 462 votes.

Bradley Barker in Jans Picture

Bradley Barker has been added to the cast of "Playthings of Desire," which Burton King is directing for H. F. Jans. Director King has been shooting his interiors at the Whitman Bennett Studio at Yonkers and last week had as his guests Mrs. Jans, Miss Jans and a party of friends who were introduced to the mysteries of movie making.

Wright Film Popularity Is Proved by Test Runs

FIRST runs now taking place throughout the country on Harold Bell Wright's "The Mine With the Iron Door" prove the popularity of this Principal Pictures Master Attraction, according to Irving M. Lesser, vice-president of Principal.

In practically every run the receipts for "When a Man's a Man," the first Wright picture to be produced by Principal, have been exceeded. The showing at the T. & D. Theatre, Oakland, Cal., proved a great success. Crowds filled the Warfield Theatre at San Francisco, and the business at the Capital, Des Moines, proved the biggest the house has done, according to Harry Weinberg, general manager for A. H. Blank. Records were established at the Garden, Davenport, Iowa.

Tucson, Ariz., the home town of Mr. Wright, saw all records smashed.

Sol Lesser and his brother, Irving, are highly pleased over the results of these test runs. Sol Lesser said they bore out his predictions that "The Mine With the Iron Door" is one of the great pictures of the season. During the last few days Lon Marcus of the Victory, Salt Lake City, saw "The Mine With the Iron Door" at a private screening and went to Irving Lesser's office and booked it for the Victory. Hank Hearn, assistant general manager of Southern States Film Company, visited New York, saw the picture and arranged with Famous Players to show it at their big house, the Howard, Atlanta. Hearn said it was one of the most powerful productions of the year.

William Shapiro and Irving Wallenstein of Franklin Films, Boston, after seeing "The Mine With the Iron Door" came to New York and arranged with Mr. Lesser for additional prints. They have it booked day and date for the Modern and Beacon, Boston.

Varied Fox Releases For the Week of November 9

TWO Special Productions, the latest Van Bibber comedy, an Imperial Comedy, a William Farnum reissue and a Fox Educational Entertainment are scheduled for release by Fox Film Corporation the week of November 9.

"Thorns of Passion," adapted from Robert W. Service's novel, "The Roughneck," and "Daughters of the Night," a melodramatic story of a telephone girl's life, are the two latest special productions to go to exhibitors. Publishers' reports show that "The Roughneck" was among the ten best sellers of last month.

George O'Brien plays the lead in the first of these new specials. Billie Dove has the feminine lead. John Conway directed. The screen adaptation is the work of Charles Kenyon. The other principals include Harry T. Morey, Cleo Madison, Charles A. Sellon, Ann Cornwall, Harvey Clark, Maryon Aye, Edna Eichnor and Buddy Smith.

"Daughters of the Night" is a real life melodrama dealing with the happenings in the life of a telephone girl. Elmer Clifton directed. Orville Caldwell and Alyce Mills have the leading roles and the other principals include Phelps Decker, Alice Chapin, Warner Richmond, Bobbie Perkins, Clarice Vance, Claude Cooper, Charles Slattery, Willard Robertson and Henry Sands. The story and scenario both were written by Willard Robertson.

"Paul Jones, Jr., the fourth of the Van Bibber series adapted from the famous Van Bibber short stories by Richard Harding Davis, will be released November 9. George Marshall is directing the entire series and the scenario is the work of R. P. Kerr. Earle Foxe plays the title role and Florence Gilbert is cast in the feminine lead. Frank Beal and Edward Hearn are the other principals credited in this production.

"Nip O'Scotch," an Imperial Comedy; "The Scuttlers," a William Farnum reissue, and "The Finger Lakes," a Fox Educational Entertainment, are also released November 9.

"The Navigator" Breaks Records Wherever Shown

"The Navigator," Buster Keaton's newest comedy, is breaking records throughout the country since its release by Metro-Goldwyn two weeks ago. At the Capitol Theatre, New York, "The Navigator" was held over a second week.

In Washington the production packed in large audiences throughout the week at Loew's Palace.

At Loew's State in Los Angeles "The Navigator" likewise surpassed in receipts every other motion picture in the coast city, and in San Francisco at Loew's Warfield, Keaton's comedy did a turnaway business.

An English Contract

So successful has Harry Rowson, managing director of Ideal Films, Ltd., London, been with the first two independent Douglas MacLean productions, "Going Up" and "The Yankee Consul," that an important contract has been closed with him for the two remaining pictures of the first series, calling for a special bonus. "Never Say Die" and the fourth picture, being made under the working title of "Sky High," have been obtained by Ideal Films for United Kingdom, and in consummating this transaction $50,000 was paid to the MacLean Productions.

Crowned Heads There

Audience of 6,000 Sees "The Sea Hawk" Open in London

"The Sea Hawk" continues its triumphal progress around the world. It has just opened in London and in Portland, Ore., with great success in both cities. Royalty attended the premiere in London. Frank Lloyd, producer and director of "The Sea Hawk" for the First National, has received the following cablegram from Ralph Pugh, manager of the London office of First National Pictures, Ltd.:

"Presentation 'Sea Hawk' at Royal Albert Hall unprecedented triumph. Society and exhibitor audience of 6,000 from all parts of United Kingdom, including Princess Beatrice and Crown Prince and Princess of Sweden. Magnificent picture and wonderful presentation, the talk of London. The press says the picture received a Galli-Curci reception. Sabatini says 'Words cannot express my delight. Hearty congratulations.'"

"The Sea Hawk" opened at the Strand Theatre, Portland, in a rain that lasted all day and all night. But in spite of the rain there was always a line waiting to get in the box office to buy tickets. J. J. Von Herberg, one of the Jensen & Von Herberg circuit, was in the First National home office last week and he predicted that "The Sea Hawk" would have a minimum run of three weeks in Portland, and probably exceed that number.

"The Sea Hawk" broke all records in Lexington, Ky.

In Production

Rowland Lee Directing "In Love With Love" for Fox

Three new players this week were added to the cast of the William Fox screen version of "In Love With Love," which Rowland V. Lee is directing at the William Fox West Coast studios. William Walling, Allan Sears and Mabel Forrest are the latest additions to this cast.

This story is an adaptation from Vincent Lawrence's stage success of the same name, made by Robert W. Lee, a brother of the director. Marguerite de la Motte has the leading feminine role. Allan Forrest plays the male lead and Harold Goodwin is the juvenile. William Austin and Mary Warren are two other players previously cast for character parts.

Universal Buys "Plastic Age"

Believing that the problem of youth, the youth of America in colleges and schools, are more interesting than any other problems of life, Carl Laemmle, president of the Universal Pictures Corporation, has just signed a contract in New York which gives Universal the rights to "The Plastic Age," one of the most widely discussed psychological novels of today.

Finished by Warners

The Warner Brothers production of Owen Davis' widely known melodramatic success, "The Lighthouse by the Sea," has been completed at the West Coast studios of the company in Hollywood and shown for preview in Los Angeles. It is another Classic of the Screen which will introduce Rin-Tin-Tin, the wonder dog, as its star. William (Buster) Collier, Jr., and Louise Fazenda are the featured "humans."

"Chu-Chin-Chow" a Metro Release

"Chu-Chin-Chow," hailed as one of the most gorgeous spectacles yet seen in pictures, will be released in the United States by Metro-Goldwyn Distributing Corporation, it was announced this week by Nicholas M. Schenck, a vice-president of the company. The production, a screen version of the Oscar Asche and Frederic Norton stage success that ran five years in London and three years in New York, was produced and directed by Herbert Wilcox. Betty Blythe is a featured player in the role of Zahrat, the desert dancer.

"Chu-Chin-Chow" was entirely filmed abroad, and to carry out the Oriental atmosphere of the story, a shipload of dromedaries was imported from Persia, with Arabian horses, elephants, lions, yaks, and water buffaloes brought from other parts of the world. Ten thousand people are in the cast, which has Herbert Langley appearing opposite Betty Blythe in the role of Abou Hassan. Eva Moore, Randle Ayrton, Jameson Thomas, Judd Green, Jeff Barlow, Olaf Hytten, Dora Levis and the dancer Dacia are others who appear in prominent roles.

Mix in "Teeth"

Called a Dog Story, Love Story and Western Story

In "Teeth," a William Fox special production released November 2, Tom Mix shares starring honors with Tony, his horse, and Duke, his dog. This is a new type of action story for Mix and the outdoor scenes in which Tony and Duke appear will delight all lovers of animals.

This photoplay is an adaptation of the novel, "Sonny," by Clinton H. Stagg and Virginia Hudson Brightman, which had a wide sale and was described by the publishers as a dog story, a love story and a western story. J. G. Blystone directed and Donald Lee wrote the scenario. Lucy Fox has the feminine lead opposite Mix, and the other principals are George Bancroft, Lucien Littlefield and Edward Piel.

Begins on "East of Suez"

"East of Suez," Pola Negri's current starring picture went into production today with one of the strongest casts yet assembled for a Paramount Picture.

Edmund Lowe, Rockcliffe Fellows, Noah Beery and Sojin head the cast of supporting players. Raoul Walsh, who directed Douglas Fairbanks in "The Thief of Bagdad" is directing "East of Suez."

Completing "North of 36"

Paramount's "North of 36" is on the last lap toward completion. Irvin Willat and the unit have returned to the Paramount studio from Miller Brothers' 101 ranch in Oklahoma to make the final interior shots. Featured in the cast of "North of 36" are Jack Holt, Ernest Torrence, Lois Wilson, "The Covered Wagon Girl" and Noah Beery.

Mix Plays Turpin

Fox Star Cast as Famous English Highwayman

Tom Mix is cast in the role of the most famous English highwayman in history in his latest picture, "Dick Turpin," which is now in production at the William Fox West Coast Studios. J. G. Blystone is directing this picture, which will be one of the biggest special productions in which Mix will be featured this season.

Charles Darnton and Don Lee have woven an interesting story about this romantic character and his famous horse "Black Bess." Tony has an important part in the picture as the bandit's horse. Charles Kenyon prepared the scenario.

Kathleen Myers is given her first important screen role in this picture, in which she plays the feminine lead. The other principals are Philo McCullough, James Marcus, Lucille Hutton, Alan Hale and Bull Montana. This is one of the best supporting casts that ever worked with the western star.

Completed on Coast

"Troubles of a Bride" Is New Fox Comedy-Drama

"Troubles of a Bride," one of the William Fox special productions for this season, has been finished at the Fox West Coast Studios. This comedy-drama was filmed from the original story and scenario by Thomas Buckingham, who also made "The Cyclone Rider" this year.

Robert Agnew, who has the lead in "Gold Heels," plays the lead in "Troubles of a Bride." Mildred June is cast in the leading feminine part. The other principals are Alan Hale, Bruce Covington, Dolores Rousse, Charles Conklin, Lou Harvey and Bud Jamieson.

Colleen Moore in "Sally"

First National Pictures has selected Colleen Moore to act the role of Sally in the Ziegfeld musical comedy hit, "Sally," which served Marilyn Miller as a vehicle for several seasons. "Sally" was one of the most successful musical comedies of the decade. Leon Errol, who appeared with Miss Miller in "Sally" and later was starred in it, has been engaged by First National to act in the film version the same role that he played on the stage.

"Miss Bluebeard" Begun

Production of "Miss Bluebeard," an adaptation of Avery Hopwood's brisk farce, got under way at the Long Island Studio of Famous Players-Lasky this week with Bebe Daniels in the title role and Frank Tuttle directing. In the supporting cast are Robert Frazer, Raymond Griffith, Florence Billings, Martha Madison, Ivan Simpson, Diana Kane and Lawrence D'Orsay.

Exploiting in New York

Jack R. Keegan, until recently handling the Warner product exploitation through New England, is now in New York where he will take charge of publicity and exploitation for Warner pictures playing the Piccadilly Theatre.

In addition to handling this theatre Keegan will work on all exploitation on the Warner pictures for the Apollo Exchange.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Manhattan"

Dix as Star and Burnside as Director Make Debut in Amusing and Entertaining Paramount Film

Reviewed by C. S. Sewell

Pictures offering combinations of new stars and directors seem to be the vogue with Paramount. First there was Bebe Daniels in "Dangerous Money," directed by Frank Tuttle, and now comes Richard Dix in "Manhattan," directed by R. H. Burnside.

Because of the impression he has made in a number of featured roles, stardom was the logical development for Dix. He lives up to expectations, takes his new honor gracefully and if he continues to be supplied with material and direction as good as in this one, there is no reason why he should not become a favorite, for he possesses personality, a fine physique for hero roles and ability.

More than ordinary interest attaches to the work of Mr. Burnside for he comes to the screen with a long and enviable record as a stage director which includes the production of the gorgeous spectacles which were a feature of the New York Hippodrome. In his new field he lives up to the expectations of his most enthusiastic boosters, and it is new in more senses than one, for "Manhattan" offers none of the chances for dazzling spectacular stuff, but is a story of the contrasts of New York life.

The plot runs more to romance than to reality, with a wealthy chap in search of adventure who is mistaken for a burglar, chums with a crook, falls in love with his sister and makes her his wife after thrashing the gang leader. Even if things don't often happen this way, such themes properly handled make pleasant entertainment, and Mr. Burnside has directed this story like a screen veteran. He has kept in mind the light and breezy angle and shown a fine sense of humor. Effective comedy crops out all through the picture, even in the earlier scenes between the hero and "heavy" the hero has his fun at the villain's expense, and the scenes where the hero, thinking he scents adventure, finds the masked bandits are masqueraders and the gang fight is a struggle to buy silk sox, is crackerjack comedy.

But this is not the entire appeal of the picture, there is the pleasing rich man and poor girl romance, with its share of pathos because of the girl's weak-willed brother and her fear of the villain, plenty of snap and action, a corking ring fight between Dix and a "Gunboat" Smith with plenty of knockdowns and even here there is excellent comedy in the expression of the trainer as he sees his man alternately win and lose.

There is a fight at the climax that runs true to melodramatic form, even including the fall of the pair when the balcony railing breaks, but it is just about as exciting and realistic a struggle all through as the screen has seen. No brutality, but just a good he-man fight between George Seigman and Richard Dix. The way they throw each other about, should have landed both in a doctor's hands.

Jacqueline Logan is attractive and appealing as the heroine and Gregory Kelly, another who makes his screen debut after a successful stage career, is excellent as the weak-willed and helpless tool of the gang leader.

Improbable, but entertaining and amusing, we believe will be the general verdict on "Manhattan."

Cast

Peter Minuit ..... **Richard Dix**
Mary ..... **Jacqueline Logan**
Spike ..... **Gregory Kelly**
McGinnis ..... **George Seigmann**
Joe Madden ..... **Gunboat Smith**
Brimberton ..... **Oscar Figman**
Mrs. Trapes ..... **Edna Mae Oliver**
Housekeeper ..... **Alice Chapin**

Adapted from "The Definite Object," by Jeffery Farnol.
Scenario by Paul Sloane and Frank W. Tuttle.
Directed by R. H. Burnside.
Length, 6,415 feet.

Story

Peter Minuit, wealthy and bored with life, is visited by a burglar who believes him one of his own kind. Peter, posing as Gentleman George, makes a deal with the chap, Spike, who hides him in his home where Peter meets and falls in love with his sister Mary. McGinnis, the head of the gang, wants to marry Mary and she agrees to save her brother and Peter. Peter takes her to his home and reveals his identity. McGinnis threatens to "get" him. Mary goes back to McGinnis. Peter follows and there is a fierce fight. McGinnis is shot by one of his henchmen who has a grudge. The gang is arrested and Peter takes his future wife back home.

FEATURES REVIEWED IN THIS ISSUE

Black Lightning (Lumas)
Border Justice (Independent)
Darwin Was Right (Fox)
Flattery (Chadwick)
Husbands and Lovers (First National)
Manhattan (Paramount)
Only Woman, The (First National)
Snob, The (Metro-Goldwyn)

"Husbands and Lovers"

Cold Husband, Affectionate Wife, Convincing Flatterer Provide Human Interest Theme for First National

Reviewed by Tom Waller

A matter-of-fact husband and a pretty wife sincere, craving affection and wholly domesticated, and the suave friend of the husband whose chief knowledge is of women's weaknesses, occupy the center of the stage of First National's "Husbands and Lovers."

Lewis S. Stone, Florence Vidor and Lew Cody, respectively, play those parts. Their acting is excellent, as is the directing of John M. Stahl. These two phases deserve the greatest credit for making "Husbands and Lovers" good entertainment, especially for high class audiences.

It takes the picture a long time to get underway. Director Stahl, who has deftly handled a subject which could be exceedingly boresome with so many details of ordinary home life, for the most part, takes pains to stress upon his audiences the type of story. In this he succeeds and although interesting it seems that the slow action could have been a little less obvious had the lead not dwelt to such an extent upon the appeal of the alarm clock, the awakening, bathing and dressing of the married couple. In fact the bedroom scene and the parlor in their home occupy the greater part of the footage. Some of the dressing activities and the care with which the wife "lays out" her husband's clothes, and how later, when she follows her husband's advice and "dolls up" herself, provide some good mirth and situations which will especially appeal to married couples.

The plot begins to crystallize towards the middle of the footage, when the husband's debonaire friend and the wife become interested in one another. Then is appreciated Stahl's reason for dwelling in such detail upon the opening footage, showing the opposite traits of the husband and his friend and the wife's weakness for flattery.

Quite a unique and suspenseful moment is introduced by the husband learning abruptly of the secret friendship when he unknowingly substitutes for his friend in a tryst with his own wife.

Things move along quite rapidly after that,

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the husband making it possible for his wife to secure a divorce. The climax, and real keynote of suspense terminates the picture in a satisfactory, thrilling and appealing manner. It comes just when the divorcee is about to marry the friend and when the husband suddenly appreciates his former wife's yearning for verbal flattery. Like a regular caveman he carries her, in her bridal array, to his car and thence to the minister's to be wedded a second time.

Cast

James Livingstone.....Lewis S. Stone
Grace Livingstone.....Florence Vidor
Ray Phillips.....Lew Cody
Marie.....Dale Fuller

Adapted by A. P. Younger from an original story by John M. Stahl.
Directed by John M. Stahl.
Length, 7,882 feet.

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Story

James Livingstone, reaching the stage where he regards his wife as a valet, is rudely awakened when she takes his advice and "dolls up." Ray Phillips, friend of Livingstone, also takes notice of the change. As the result the two become infatuated. Livingstone learns of conditions when his circumstances cause him to substitute for Phillips in a tryst with Mrs. Livingstone. He consents to her obtaining a divorce. She is about to marry Ray when Livingstone, realizing he is still in love and that he has to be emphatic in its expression, turns "caveman" and elopes with his former wife.

"The Snob"

Metro-Goldwyn Production Directed by Monta Bell Should Highly Please All Types of Patrons

Reviewed by C. S. Sewell

When Monta Bell came before the public eye as having made "Broadway After Dark," he was revealed as a director of unusual ability and promise. This reviewer did not see his second picture "How to Educate a Wife," but with his third one, "The Snob" for Metro-Goldwyn, his work is fully up to expectations.

Although fortunate in having a story with an unhackneyed theme and a decidedly out-of-the ordinary central character, a man you learn to despise as the worst type of a snob, it is Mr. Bell's direction that is the shining light of this picture. In less capable hands there would still be sufficient plot interest to hold the attention, but under his guidance it is delightful entertainment.

Not so subtle as some of the scenes in his first picture, it is just as cleverly handled and with as much originality. Here is direction that will delight the highest class patron, for the staging of his scenes is not obvious and it is a pleasure to watch his construction. At the same time, never is his work in this picture over anybody's head, everyone can appreciate and enjoy it. And he has the happy faculty of a fine sense of humor that bubbles out with telling effect at unexpected times. Added to this, there is revealed the ability for excellent characterization. He uses no long drawn-out situations to paint his characters, but with a few deft touches he gives you a complete delineation of each person.

Mr. Bell also dares and achieves the difficult task of practically stopping his story to inject characterization and comedy for a considerable period without diminishing the interest, in fact he increases it. His comedy is real, never forced, and is sure-fire. An example of this faculty is the scene where the several members of the snob's family are introduced, the quaint little mother and big brother, of the Mennonite sect, the fat brother, his frigid wife and above all his little niece, who at the most inopportune moment is always ready to recite for visitors. This little girl is a wonder, not the precocious or beautiful type of screen child, just a plain and very real little girl.

We could continue much longer about Mr. Bell's direction, pointing out his excellent handling of scene after scene, but the cast is also deserving of praise. John Gilbert gives a thoroughly convincing portrait in the title role revealing another angle of his ability. Norma Shearer, as the girl of wealth who, following her father's disgrace, disappears, poses as a nobody and becomes the wife of the snob who considers her far beneath him, is ideal. She acts with great sincerity and charm and develops unusual sympathy. Conrad Nagel is excellent as the man who has always loved her and has to keep silent. Phyllis Haver never did better than as the breezy, superficial, showy girl whose money attracts the snob. Margaret Seddon is fine as the mother, in fact the entire cast is excellent.

There is a novel ending, and aside from the stretching of coincidence in one particular, the entire story is not only plausible but true to life, and the pathos, comedy and human interest are finely intermingled.

"The Snob" is a picture that should immensely please all classes of patrons and prove a winner for you.

Cast

Eugene Curry.....John Gilbert
Nancy Claxton.....Norma Shearer
Herrick Appleton.....Conrad Nagel
Dorothy Rensheimer.....Phyllis Haver
Mrs. Leiter.....Hedda Hopper
Mrs. Curry.....Margaret Seddon
Lottie.....Aileen Manning
Florence.....Hazel Kennedy
Sherwood Claxton.....Gordon Sackville
Doctor.....Roy Laidlaw
Maid.....Nellie Bly Baker

Adapted from Helen R. Martin's novel.
Scenario and direction by Monta Bell.
Photographed by Andre Barlatier.
Length, 6,315 feet.

Story

Just as Nancy Claxton finished at a convent school, her wealthy father is killed in a roadhouse brawl. Stung by the disgrace, she disappears and her sweetheart, Herrick, is unable to find her. Three years pass. Nancy, teaching school in the quaint Mennonite colony in Pennsylvania, falls in love with an ambitious teacher, Eugene. They become engaged; Eugene gets a job as professor at an academy in a nearby town, becomes popular and conceited, succeeds in winning favor of Dorothy, whose father owns the school, and is made head-master. Nancy becomes ill and sends for Eugene. He marries her, believing she will die, but she gets well. He writes Dorothy a letter belittling Nancy. Herrick, who is teaching in the same school, visits Eugene and is amazed to find Nancy. Eugene continues to look down on Nancy and play up to Dorothy, and just before Nancy is to have a baby he writes a loving letter to Dorothy. Nancy gets hold of this. Her baby dies. She then sees Eugene in his true light, shows him the newspaper story that she is heir to millions. He begs forgiveness but she taunts him as being a snob, saying she will divorce him and marry Herrick.

"Darwin Was Right"

Fox Offers Unique and Amusing Comedy with His Three Remarkable Chimpanzees in Leading Roles

Reviewed by C. S. Sewell

William Fox is offering a production that is certainly unique and unlike anything that has previously reached the screen in "Darwin Was Right." It is a picture that strikes out along new lines. Many theatre patrons during the past year have been highly amused at the cleverness of the three chimpanzees, Max, Moritz and Pep, that have appeared in Fox two-reelers. Now we have these same wonderful animals occupying the centre of the screen in a feature.

The production is a hilarious comedy built around the endeavor of a scientist to find an elixir of youth. Just as he succeeds, he and his two companions are kidnapped and three babies are dragged into the laboratory by a dog chasing a cat. The scientist's family is amazed. Then the place of the babies is taken by the three chimpanzees. Naturally the family is horrified. The scientist's party escapes from the asylum and is chased by the guards; then occurs a succession of mix-ups in which the asylum guards, the chim-

panzees, a villain, the hero, a negro cook and the scientist and his companions figure.

It will be seen that this plot introduces typical farce comedy situations which have been further enlivened by a fight in which the villain and hero figure and the monkeys do their share. In fact, the monkeys certainly do their share all through the picture, and they are not only amusing but wonderfully clever. The manner in which they imitate and even to a certain extent resemble the human beings is really remarkable. Their portrayal of their "roles" is excellent, and in fact overshadows the work of the cast, although everyone measures up to requirements.

Due possibly to the limitations of the situations in which even the most wonderful chimpanzees can be used, the story seems rather slight for five reels and some of the situations are prolonged until they lose some of their snappiness. So different is this picture from the average run that it is hard to gauge its audience reaction. Certainly, however, the subject is amusing, there are a number of good laughs, the work of the animals is remarkably clever and there is the additional angle of decided novelty to appeal to audiences.

Cast

Alice ..... Nell Brantley
Robert Lee ..... George O'Hara
Courtney Lawson ..... Stanley Blystone
Henry Baldwin ..... Dan Mason
Egbert Swift ..... Lon Poff
Alexander ..... Bud Jamison
Liza ..... Myrtle Sterling
Aunt Priscilla ..... Nora Cecil
Crook ..... David Kirby

Story and scenario by Edward Moran.
Directed by Lewis Seller.
Photographed by Jay Turner.
Length, 4,902 feet.

Story

Professor Henry Baldwin, experimenting to obtain an elixir of youth, is just about to sample it with his secretary, Egbert, and his negro butler, Alexander, when they are spirited away and put in an insane asylum by Lawson, who seeks to control the professor's estate. A dog chasing a cat rushes in through the open window and overturns his little wagon, spilling three babies on the floor. Baldwin's daughter Alice and sister Priscilla see them and believe the professor has taken an overdose. Alice phones to her sweetheart Robert, who rushes over. By this time the children in charge of the babies have recovered them, but three chimpanzees escaping from a circus have taken their places. Believing an overdose has changed the professor and his companions back to monkeys, they are installed in the family. The trio escape from the asylum and return home; three keepers come after them. Then follows a series of comedy mixups between the men, monkeys and guards, ending in everything being finally straightened out.

"The Only Woman"

Norma Talmadge's Newest for First National, Directed by Olcott, Should Please the Majority

Reviewed by C. S. Sewell

That conventional material in expert hands can be made into a thoroughly enjoyable production is shown in "The Only Woman," Norma Talmadge's newest picture for First National. The interest does not lie in any novelty so far as the theme is concerned, for there is nothing new in either of the main angles, the sacrifice of a daughter on the marriage market to save her father from prison or the fact that the man's father desires this marriage as he believes it is the only way to reform his son, or that love eventually comes to this couple as the result of a situation in which the man shows his real mettle.

With C. Gardner Sullivan to build the story, Sidney Olcott to direct it and Norma Talmadge to interpret the role of the heroine, you can pretty safely bank on a picture that will be good audience material. That is just the case with this production. Familiar situations are so capably developed and handled that they hold the interest throughout and provide good entertainment.

In the latter part the action gets quite melodramatic, with a storm at sea, a collision between two ships, with the loss of all but hero, heroine and villain, and a fight when the villain seeks to get the upper hand. This fight is not unduly stressed and short work is made of the villain as he tumbles into the sea.

The storm at sea is one of the finest and most convincing we have ever witnessed. The effect of the ship tossing in an angry sea, the water rushing over the decks and the collision are handled with unusual force and realism and provide a fitting climax. Another piece of clever handling is the ending, where with a minimum of footage and a brief subtitle the heroine explains she does not want a divorce—no high-sounding phases, just natural stuff.

Norma, talented artist that she is, even in the melodramatic situations which seem strange for her, gives a fine performance, aiding greatly in holding and putting over scenes which would otherwise be obvious and commonplace and eliminating the necessity for subtitles many times where her acting tells the story. Eugene O'Brien in the opposite role gives a good performance, though not so convincing as Miss Talmadge. He is under the handicap of having to appear intoxicated much of the time, and we have seen better portrayals of this type. The others in the cast give good accounts of themselves.

Sidney Olcott has capably directed this picture and gotten the most out of the material at his command and handled the storm scene remarkably well. There is no attempt at the lavish or spectacular, though there is a variety in the scenes showing the different places, London, France, Tripoli, where the boat stops, and these are atmospherically good.

While "The Only Woman" will not add to the reputation of either Miss Talmadge or Mr. Olcott, and seems somewhat below the high standard we have learned to expect from them and in this respect will disappoint some of their followers, nevertheless it is a picture that should afford pleasing and satisfactory entertainment and probably register with a greater majority of theatregoers than some of the star's bigger productions.

Cast

Helen Brinsley ..... Norma Talmadge
Rex Herrington ..... Eugene O'Brien
Fighting Jerry ..... Edward Davis
William Brinsley ..... Winter Hall
Ole Hanson ..... Matthew Betz
Rodney Blake ..... E. H. Calvert
Bingo ..... Stella di Lanti
Yacht Captain ..... Murdock McQuarrie
Minister ..... Rev. Neal Dodd
First Officer ..... Brooks Benedict
Steward ..... Charles O'Malley

Story by C. Gardner Sullivan.
Photographed by G. Gaudio.
Directed by Sidney Olcott.
Length, 6,770 feet.

Story

Herrington, a financial power, gets proof that Brinsley has speculated with trust funds and threatens to put him in jail unless Brinsley agrees to the marriage of his daughter Helen to Herrington's son Rex, a drunkard. Herrington believes Helen is the only woman who can reform his son. Helen finally agrees and fulfills her contract to the letter. Herrington finally tells her when Rex returns to him sober and with a purpose he will arrange a divorce. Helen starts to try and make a man of him. She takes him on a cruise and keeps liquor away from him. A storm comes up, there is a collision, all are lost but Helen, Rex and Hanson, a sailor who becomes officious and falls overboard in a fight with Rex. Finally they are rescued and return home. Rex offers to give Helen a divorce, but she tells him that she does not want one.

"Flattery"

Excellent Acting and Smashing Climax Feature Chadwick Production

Reviewed by Sumner Smith

"Flattery" boasts an excellent cast and a fairly interesting story that reaches a smashing climax. As directed by Tom Forman and distributed by Chadwick Film Corporation, it is six reels of well constructed entertainment and probably will please many patrons, though H. H. Van Loan's plot lacks forcefulness. That climax, however, unquestionably will send people away in a state of thrills.

The story has to do with the effects of rotten politics upon a city and principally upon a young couple in love with each other. The city hall has been so cheaply constructed that a dynamite blast causes it to fall into ruins. That is the big thrill in the picture, and a real thrill it is. These scenes have been well directed, showing various parts of the edifice toppling into dust while the hero, heroine and villain, within the building, seek to escape.

John Bowers gives a good impersonation of the young architect who succumbs to flattery and is, therefore, easily led by others. Marguerite de la Motte is charming and convincing as the girl who shows him the error of his ways, and Alan Hale is wholly satisfactory as one of the politicians. Lewis Morrison does particularly well as the mayor.

There is a wealth of detail in the first two reels and so the picture does not get off to a fast start. But there is a crescendo action throughout, building up to the thrilling climax, and when that comes any audience will get a decided kick out of it. This feature ought to satisfy the average audience

Cast

Reginald Mallory ..... John Bowers
Betty Biddle ..... Marguerite da la Motte
Arthur Barrington ..... Alan Hale
Allene King ..... Grace Darmond
John Biddle ..... Edwards Davis
Mayor ..... Lewis Morrison
District Attorney ..... Larry Steers

Produced by Mission Film Corporation from a story by H. H. Van Loan.
Directed by Tom Forman.
Photography not credited.
Length, 6,000 feet.

Story

Reginald Mallory has been susceptible to flattery since youth. Politicians make him city engineer so that they may have a "goat," and he is wheedled into signing a contract without reading it. All lose faith in Mallory except Betty Biddle, his sweetheart, daughter of the president of a construction company. Mallory apparently plays the game and turns crooked, but in the end it is discovered that he has been obtaining evidence against the crooks.

"Border Justice"

Independent Pictures Corporation Offers Story of Border Rangers Starring Bill Cody

Reviewed by C. S. Sewell

In "Border Justice," the third of a series starring Bill Cody, Independent Pictures Corporation is offering a picture which, while

(Continued on page 175)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Gump Comedies

Universal Series Is Clever and Welcome Addition to Screen

Reviewed by Sumner Smith

If the whole series of Universal's new Gump comedies may be judged by the three two-reel subjects shown reviewers this week, then exhibitors may depend upon it that here is a welcome addition to their programs. Cleverly directed and acted, with ludicrous situations and snappy gags, these short subjects evoke an almost continuous roar of laughter. Joe Murphy is ideal as the famous Andy Gump, bearing a truly remarkable resemblance to the cartoon character and entering perfectly into the spirit of the fun. Fay Tincher also is great as Min, Andy's intensely practical and limber-tongued better half.

Two of the subjects are particularly interesting because of their timeliness. These are "Andy's Hat's in the Ring" and "Andy's Stump Speech." In the former Andy is notified of his nomination for president of the Association of Ford Owners Who Have Not Yet Paid For Their Cars. Thrill stuff is introduced near the end of this, with the players clambering about the cornices of skyscrapers. The latter has a corking scene where hornets get inside Andy's trousers and he wins an eccentric dance contest. There is great home-town stuff from where a goat eats Andy's clothes while he is in swimming to the time when the stump upon which he is making his speech is blown skywards.

The third subject shown reviewers is "What's the Use?" This deals with vacation troubles, including a sad encounter with a skunk.

"Hot Heels"

(Pathe—Comedy—Two Reels)

This Hal Roach Star Comedy was directed by George Jeske and features James Finlayson. Also in the cast are George Rowe, Dick Gilbert, Leo Willis and Ena Gregory. It deals largely with the pursuit of Finlayson and Rowe by two policemen. They dash in and out of the various rooms of an office building, the hunted ones disguising themselves as dentists and other professional men by the simple method of adopting beards. Some of this verges on the spectacular where Finlayson and Rowe run along scaffolding to the imminent peril of their necks. While there is nothing particularly new or novel about this short subject, it has been well directed and acted and possesses average entertainment value.—S. S.

"Monkey Business"

(Pathe—Cartoon—One Reel)

This cartoon of Paul Terry's is one big original laugh. Terry's imagination certainly runs away with his pen to the highest of advantage for this cartoon. In it the mice are acrobats and the elephants, monkeys, cows and others contort themselves so as to make up the equipment for a first-class gymnasium.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

All Night Long (Pathe)
Accidental Accidents (Pathe)
Eve of Revolution, The (Pathe)
Girl and the Gangster, The (Pathe)
Gumps (Universal)
Hot Heels (Pathe)
Monkey Business (Pathe)
Pathe Review No. 45 (Pathe)
Radio Riot (Fox)
What a Night (Educational)
Whirligigs (Educational)

"What a Night"

(Educational—Comedy—Two Reels)

This Mermaid Comedy directed by Norman Taurog under the supervision of Jack White and distributed through Educational has a very slight plot on which is hung a lot of action and gags. Lige Conley appears as a chap who after a rather jubilant night of celebration with anti-Volstead stuff returns home, this occurs about the middle of the first reel and the remainder of the footage is devoted to showing his attempts to get to his home, he is thrown out, kicked out, mistaken for a burglar, etc., and finally gets in when the tarred roof breaks. The gags are good, some are new and all are well handled and they should get a lot of laughs. In the early part there is an amusing sequence where the boys hitch the horse to the cab backwards and then give him a ride in the cab. One of the best scenes is where Lige gets stuck on the tar roof and springs up and down until he breaks it. A traffic cop and the negro butler figure in the fun. While not as ingenious as some of White's productions, the comedy stuff is all sure-fire and should go over well with the majority.—C. S. S.

The House of FEATURETTES

Week of Oct. 27

Rivoli, N. Y., plays **"Peeps in Puzzleland"** (Gem of Screen).

Piccadilly, N. Y., plays **Animated Hair Cartoons,** Subjects O. & P.

Stanley, Philadelphia, plays **Marvels of Motion,** Issue A.

Chicago, Chicago (Balaban & Katz), plays **Marvels of Motion,** Issue A.

Howard, Atlanta, plays **"Thru 3 Reigns"** (Novelty Specialty).

120 First-Run Novelties, 1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"All Night Long"

(Pathe—Comedy—Two Reels)

Give the average comedian a good vehicle and he'll usually turn out a good comedy; give Harry Langdon only the thread of an idea to work on and he makes it into two reels of side-splitting fun. This Mack Sennett comedian certainly is coming along fast. That's more and more apparent with each new product of his, and "All Night Long" is the latest evidence of it. Here is a subject built of conventional comedy stuff but rendered superbly hilarious by Langdon's highly skilled acting. He is as funny as the proverbial crutch—and then some. Most of the action is in the form of flash-backs to war days, starting with Private Harry peeling a mountain of spuds and then showing him vieing with a sergeant for the hand of a mademoiselle. Langdon is about the most awkward soldier who ever saluted a second looie. There is a bit of delicious satire in showing how he rises from an enlisted man to a shavetail. The battle scenes are especially well staged. Book this comedy and hear your audience laugh its head off.—S. S.

'The Eve of the Revolution'

(Pathe—Chronicle—Three Reels)

One of the most interesting and important periods in American history is dealt with in this latest issue of the "Chronicles of America" series, and those patriots who freed this country from the domination of Great Britain are seen planning the various stages of the preliminary campaign for freedom. Among them are John Hancock and Samuel Adams, names familiar to young and old. This subject covers a great deal of ground, dealing briefly with the episodes of the Stamp Act, the Boston Massacre, the Boston Tea Party, the first steps toward the formation of the First Continental Congress and the march of British troops on Concord and Lexington after Paul Revere's famous ride. These latter scenes of fighting between the "Lobster Backs" and Americans are stressed and exceptionally well handled. The acting is exceedingly good and the whole subject treated with fine understanding and restraint, yet with undoubted force.—S. S.

"Whirligigs"

(Educational—Novelty—One Reel)

The slogan of this series of Hodge Podges "Some Sense and Some Nonsense" is well lived up to in this reel. The "sense" part is especially interesting and out of the ordinary The title comes from scenes showing the application of the whirling principle in manufacturing and also in amusement devices and with whirling Chinese mice. Other subjects include lace making in France, diving beneath the ice, a thrill section showing the piloting of a log raft through the rushing waters of an Alpine river, and a decidedly unique sequence showing fishing for a peculiar kind of fly in Mexico, which is scooped up in large lots from the water, the eggs are eaten by the natives and the flies by fish and birds. There is also some amusing cartoon "nonsense."—C. S. S.

"Radio Riot"

(Fox—Comedy—Two Reels)

This Fox Imperial Comedy, as its name implies is built around radio, a sequence has also been introduced showing cannibals who come to a small town and built a fire in a room of the hotel and proceed to prepare to cook the negro porter. The clerk comes to his assistance, but after a lot of rough-and-tumble stuff and slapstick, the porter subdues the savage and appropriates his club and grass costume. All of this commotion is heard over the radio and causes consternation in a family including the sheriff who is listening in. To cap the climax the radio catches on fire and the house burns up. The comedy is of the obvious, familiar type, no originality has been shown in building up the situations and the gags have been used many times before. As a whole, while it will probably afford amusement to dyed-in-the-wool slapstick fans, it is not up to the standard of the series.—C. S. S.

'The Girl and the Gangster'

(Pathe—Drama—Two Reels)

This is the second of the "True Detective Stories" series produced by the Sholes Hazard Corporation for Pathe and directed by William Preston Burt from narratives by Major Ross D. Whytock, war correspondent. It details the frame-up of a policeman by gangsters and how, with the aid of a girl and a dictaphone, the chief crook unwittingly incriminates himself and fellow criminals. Nellie Burt, Ed Roseman and Leslie Austin have the principal parts and present strong characterizations. The subject has human interest and succeeds in developing satisfactory suspense. It should satisfy the average audience.—S. S.

Pathe Review No. 45

(Pathe—Magazine—One Reel)

This magazine reel contains three interesting subjects, excellent contrasting views of ancient and modern fashions, scenes of seal hunters in the Arctic and a picturesque assortment of views of Buffalo. Naturally the delineation of styles will appeal most to women. This is well done, showing how present-day fashions are the outgrowth of "old stuff." On the other hand, men will prefer the hunting of seals, which also is hugely interesting. So it can be seen that the reel offers well balanced entertainment. —S. S.

"Accidental Accidents"

(Pathe—Comedy—One Reel)

In this Hal Roach comedy Charley Chase appears as an umbrella maker sadly in need of work. His attempts to obtain the wherewithal for sustenance, always fraught with disaster, constitute the action. There is a good burlesque of an accident when a girl in an auto runs over Chase. The victim is left underneath a rear wheel of the car to enable a reporter to get photos, and the usual crowd gathers and tries to figure in the picture. Supporting Chase are Ena Gregory, Martin Wolfkeil, Earl Mohan, Billy Engle and Joe Forte.—S. S.

"Border Justice"

(Continued from page 173)

characterized with the vigorous action and melodramatic villainy of the usual Western, belongs in the class of stories in which the plot hinges around the romance of a border ranger, whose rival is engaged in smuggling contraband.

A brother against brother and love versus duty angle has been injected when the ranger is sent out to arrest his blacksheep brother for murder, and the story is further complicated by the fact that the girl's father is under moral obligation to the villain as he has advanced money for her education.

The manner in which this plot is worked out affords opportunities for action of the usual western type, with hard riding and considerable fighting. A somewhat gruesome angle is introduced when the brother accused of murder falls and is not killed but rendered insane with only one idea that of vengeance on the ranger, and is kept in a dark place by the villain. This situation together with the fact that during the fight at the climax there is the ever-present peril of the explosion of a huge charge of dynamite on a cliff above the hut, adds an unusually melodramatic character to the story. Breezy Reeves Eason has satisfactorily directed this picture, playing up the villainy, heroism and melodrama and it should prove of average entertainment value with patrons to whom this type of productions appeal. There are the usual improbabilities but this is offset by the action and punch scenes, the explosion which destroys the cabin providing a good thrill.

Bill Cody satisfactorily handles the role of the hero and the supporting cast which is composed largely of unfamiliar players, is satisfactory.

Cast

Joseph Welland.....Bill Cody
Phillip Gerard.....John Gouch
Robert Maitland.....Bob Homan
Angus Bland.....Mack Wright
Indian Chief.....Tote Ducrow
His Daughter.....Dot Ponedel
Mary Maitland.....Nola Luxford

Story by William Lester.
Photographed by Walter Griffin.
Directed by "Breezy" Reeves Eason.
Length, 5,432 feet.

Story

Phillip Gerard, a regular black sheep, in forcing his attentions on an Indian girl fights her father, who is accidentally killed. Phillip is blamed and in trying to escape is arrested by his brother Joseph, a ranger. In the fight Phillip falls over a cliff and is left for dead. Joseph falls in love with Mary Maitland, daughter of his captain. Bland, the brains of a band of border smugglers, also desires Mary and has a hold on her father as he has advanced money for her education. Joseph gets evidence against Bland, Maitland refuses to arrest him; Joseph gives up his job, goes after Bland, who has taken Mary to his shack and shows her Phillip, a hopeless maniac as the result of his fall. Joseph fights Bland, who sets off a charge of dynamite, blowing the shack to bits. Joseph and Mary are saved, but the others are killed. Joseph gets back his job and wins Mary.

"Black Lightning"

Thunder, Another Remarkable Police Dog, Makes Debut in Feature That Should Please Majority

Reviewed by C. S. Sewell

Strongheart and Rin-Tin-Tin, the wonderful canine stars, have a rival in Thunder, a German police dog decorated for valor at Verdun, which is being starred in "Black Lightning," a Lumas Film Corporation feature distributed in New York, Buffalo and Chicago territories by Renown Pictures, Inc.

Thunder is a fine specimen of a highly intelligent and lovable dog, the kind you would like to own, his work registers well and although he does not have quite the same opportunities as his competitors who have been longer in the game, what he does is excellent, there is decided punch in some of the stunts and he seems to be possessed of possibilities that show the makings of a real rival to the other dog stars. Naturally the story has been built to show this clever animal to advantage and there are real thrills when he leaps at the villain and knocks a pistol out of his hand and where he comes to the rescue of the heroine.

Due to the presence of Thunder, the fine work of Clara Bow and the strong human interest quality in the story, this picture should afford good entertainment for the majority of fans. It is melodramatic in nature and coincidence has been stretched to the breaking point in having the hero by chance gain possession of the very dog who saved his life in France and also in wandering to the house of the sister of his buddy "over there" at the time when she needs protection. This, however, gives opportunities for good dramatic material and pathos that will bring a lump to the throat.

As already stated, Clara Bow does remarkable work and in a serious role that is as different from her flapper types as possible, as a plain little country orphan, she shows unusual versatility and scores heavily. She seems possessed of unusual sincerity and the ability to make you feel that her emotions are very real. Harold Austin, as the hero, does not appear to be quite the type. James Mason makes just about as despicable a villain as can be imagined, and Eddie Phillips gives an uncannily good portrayal of a half-wit. There seems to be a little more brutality in the villainy than is necessary, and the direction is not always smooth or entirely consistent, but there is sufficient good material here to make this an attractive offering for the program houses.

Cast

Martha Larned.....Clara Bow
Roy Chambers.....Harold Austin
Ez Howard.....Eddie Phillips
Jim Howard.....James Mason
Joe Larned.....Joe Butterworth
Doctor.....Mark Fenton
City Doctor.....John Prince
Frank Larned.....J. P. Hogan

Story by Harry Davis.
Scenario by Dorothy Howell.
Directed by James P. Hogan.
Length, 5,500 feet.

Story

With the murder of Frank Larned, his sister Martha and her little brother were left unprotected and the object of unwelcome attentions from Jim Howard and his half-witted brother. Roy Chambers, gassed in France, is ordered by the doctor to go to the mountains. Chance brings him with a police dog he has picked up to the Larned home. He finds that Martha is the sister of his buddy in France, who saved his life, Thunder being the dog that came to his rescue. Learning the situation, he decides to stay awhile. Joe gets hurt and Roy rides for a doctor. Ez, the half-witted chap, shoots him. Martha sends Thunder to find him. Jim comes and tries to get into the Larned home. Ez kills him and then attacks Martha. Thunder comes to her rescue. Martha and Roy then journey to the preacher together.

Now Send Reports of Your Shows to Straight from the Shoulder Department.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Days of '49 (Neva Gerber)	Western serial	Apr. 5..	
Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Justice	Western drama		4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama		
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.		
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

Jumping Jacks	Hodge-Podge	Mar. 1..	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1..	2,000
Cave Inn	Sid Smith	Mar. 1..	1,000
The Ant Lion	"Secrets of Life"	Mar. 8..	1,000
Long Ago	"Sing Them Again"	Mar. 8..	1,000
The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000

FILM BOOKING OFFICES OF AMERICA

Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spec.	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western		
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama		
Go-Getters Series	Thrill comedy	Oct. 18..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,520
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
Husbands and Lovers (all-star)	Dom. drama		
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy		
In Every Woman's Life (all-star)	Drama		6,298
Sandra (LaMarr)	Drama		
Classmates (R. Barthelmess)	Drama		
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,328

(Continued from preceding page)

	Kind of Picture	Review.	Feet
The Net (Castleton)	Drama	Feb. 9..	6,000
Highly Recommended (St. John)	Comedy	Feb. 9..	2,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
School Pals	Imperial comedy	Feb. 16..	2,000
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29..	6,316
Plundered (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	6,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony		
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.		
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Honor Among Men (E. Loew)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama		
He Who Gets Slapped (Chaney)	Drama		
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Men Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765

PARAMOUNT

	Kind of Picture	Review.	Feet
Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Shadows of Paris (Negri)	Romantic dr.	Mar. 1..	6,549
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,064
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Deniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Fast Set (Compson-Menjou)	Domestic dr.	....	6,966
Forbidden Paradise (Negri)	Drama		
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama		
Where Honor Ends (Dix)	Drama		
Sainted Devil (Valentino)	Drama		
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000

PATHE

Love's Detour	Charles Chase	Mar. 8..	2,000
The National Rash	"Sportlight"	Mar. 8..	1,000
The All Star Cast	Terry cartoon	Mar. 8..	1,000
The Buccaneers	"Our Gang"	Mar. 8..	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8..	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15..	1,000
The Mandan's Oath	Frontier series	Mar. 15..	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50..	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
One Good Turn Deserves Another	Terry cartoon	May 31..	1,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		
Wise Virgin (Miller)	Drama		
Siren of Seville (Dean)	Drama		
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,253
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature		
Girl on the Stairs (Moller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Man From Texas (Carey)	Western		
The Mirage (Vidor)	Drama		
On the Shelf (all star)	Drama		
Soft Shoes (Carey)	Western		
Of the Highway (Logan)	Drama		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance		

SELZNICK

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.		5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		
Nell Shipman Series	Little dramas		
Featurettes (Talmadge-Tearle-O'Brien)			

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..	6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..	6,000
Daring Love (Hammerstein)	Drama	July 5..	5,605

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Ginson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Valli)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	...
Trailing Trouble (Morrison)	Western	May 17..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Why Pay Your Rent? (Roach)	Comedy	May 24..	1,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr	Aug. 9..	4,650
Paging Money	Century com	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist	Oct. 4..	1,000
Trouble Fixer	Century com	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000

VITAGRAPH

Love Bandit (Kenyon)	Big Woods drama		6,000
Horseshoes (Semon)	Comedy	Dec. 22..	2,000
Let Not Man Put Asunder (Tellegen)	Divorce drama	Jan. 26..	8,250
My Man (P. R. Miller)	Modern drama		6,800
Trouble Brewing (Semon)	Comedy		2,000
Borrowed Husbands (Florence Vidor)	"Flirt" drama		7,000
Between Friends (A. Nilsson)	Friendship drama	Apr. 26..	6,936
Virtuous Liars (Powell)	Society melodrama	Apr. 19..	5,650
One Law for the Woman (Landis)			6,000
Code of the Wilderness (Bowers)	Modern drama	July 12..	6,480
Behold This Woman (Rich)	Hollywood drama	Aug. 2..	6,425
Captain Blood (Kerrigan)	High Sea drama	Sep. 20..	10,068
Clean Heart (Marmont)	Drama	Sep. 27..	7,950

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	7,500
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama		6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama		7,300
Lover of Camille (all-star)	Romantic drama		7,200
This Woman (Rich)	Society drama	Nov. 1..	7,000

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	Kind of Picture	Review.	Feet
Rough Ridin' (B. Roosevelt)	Thrill dr	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,900
Daughters Who Pay (all-star)	Society drama		5,700
Empty Hearts (all-star)	Society drama		5,800

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr		

RAYART

Midnight Secrets (Larkin)	Drama		
Street of Tears (Santschi)	Drama		
For Another Woman (Harlan)	Drama		
Pell Street Mystery (Larkin)	Drama		
Trail Dust (Dunbar)	Drama		
Thrill Chaser (Howes)	Drama		
Battling Brewster (Farnum)	Drama		

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr		
Lawless Men (N. Hart)	Western dr		
Black Gold (Morrison)	Western dr		
Poison (Hutchison)	Stunt dr	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr	Sep. 27..	4,900
Riding Double (Maloney)	Western dr		
Tucker's Top Hand (N. Hart)	Western dr		
Rainbow Rangers (Morrison)	Western dr		
Perfect Alibi (Maloney)	Western dr		
Left Hand Brand (N. Hart)	Western dr		
Pot Luck Pards (Morrison)	Western dr		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		

"Tainted Money" Soon

C. B. C. announce that their new Perfection Picture featuring Eva Novak and William Fairbanks and supported by Bruce Gordon, Edwards Davis and Carl Stockdale will soon be completed. During the filming Henry MacRae had to accomplish the blowing up of a whole mountain side. It is said in an announcement from Harry Cohn that this picture will be one of the most successful of this thrill action series.

Signs Nazimova

Mme. Alla Nazimova, Russian screen and stage star, has been signed under the banner of Vitagraph, according to an announcement by that company. Her first role will be that of Jean in "The Redeeming Sin."

In New Quarters

Due to increased business and the need for larger floor space the St. Louis branch of Pathe is moving from its present quarters to new offices at 3320 Olive Street.

Added to "Fool and His Money"

A wire from Harry Cohn announces that C. B. C. have added Edwards Davis and Baby Billie Jean Phillis to the cast of "A Fool and His Money," the fourth of the Columbia series. The rest of the cast are William Haines, Madge Bellamy, Stuart Holmes, Alma Bennett, Charles Conklin, Lon Poff, Eugenie Besserer and Carrie Clarke Ward.

This picture will be the film version of George Barr McCutcheon's imaginative romance of the same name.

In Another of America's Foremost Theatres

CHAIR INSTALLED

IN THE

Piccadilly Theatre

NEW YORK CITY

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 East Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

EQUIPMENT - CONSTRUCTION - MAINTENANCE

The Chicken and the Ax

THE Wise Birds tell us that there is more than one way to kill a chicken. But I don't think that even the wisenheimers will question the statement that about the most efficient method of dispensing with a chicken's life is for the bird itself to place its neck on a direct line with a descending ax.

Results are certain, sure, and efficient.

The story can be carried into motion picture exhibition. There are more ways than a dozen to kill a motion picture theatre, more ways than can be counted to make a town ripe for live competition to come along and take all the gravy.

But there is no argument about the fact that a direct and definite means is for the exhibitor himself to allow his house to run down PHYSICALLY to the point where the average patron has to take it for granted that the theatre man is contemplating business suicide.

If a slovenly lobby, worn-out seats, out-of-date methods of providing music, and limping projection give an exhibitor's own opinion of his business future—then he can't blame the patron for accepting the same view.

And if competition enters the town—with everything spick and span, bright and new, Mr. and Mrs. Public are apt to compare houses at face value and decide that Mr. Oldtimer won't mind much if patronage does slip away from him. If the chicken places his neck on the block you are pretty certain to decide that he is contemplating departure from this worm-chasing existence.

The way Jim Jones sees it for the theatre that has to depend on the building and holding of a theatre-going HABIT in a community—this matter of a theatre's PHYSICAL appearance and projection efficiency ranks just as importantly as the matter of the pictures presented. If we had THE attractive theatre of a town, the place to which people LIKED to go, the theatre they left without any bad taste, we'd give a good strong run to any less up-to-date opposition, no matter how much he paid for pictures, and how many times he seemed to have the better attraction.

He would be advertising and exploiting all the time to PULL them in—we would be creating and fostering a HABIT. And when Ma finishes with the supper dishes and decides to go see a picture—the old HABIT is going to make her choice many more times than the individual attraction. Yes, sir!

Who wouldn't prefer to be a live rooster—rather than a dead chicken?

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Most Excellent

John Maurer, Projectionist, Massillon, Ohio, hands us the following most excellent discussion and graph. When I say "most excellent," I do not mean that I endorse everything brother Maurer says as being correct. In fact that remark does not necessarily mean that his conclusions are either right or wrong. It is always possible that a letter in which the conclusions are ALL wrong may be very valuable, in that it sets forth metters in a way well calculated to cause readers to think and to consider and discuss the thing dealt with, either in print or otherwise, and that is the real benefit of all such matters.

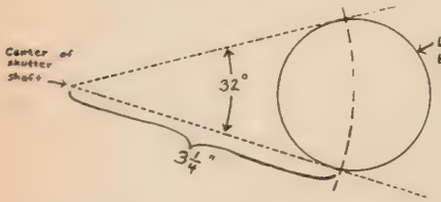
All Letters Valuable

Please do not misunderstand me. I am NOT intimating that Maurer's conclusions are wrong. In fact my impression is, after reading his argument, that he is right, or mighty nearly so. I am only trying to impress upon you the value of anything which produces intelligent discussion. In the profession there are hundreds, of not thousands of men who might help themselves and everyone else vastly did they enter into the discussions carried on in this department, instead of sitting back and failing or refusing to help. The profession owes a debt it can never repay to men like Maurer, and those many others who have, during the past fourteen years, given active aid to this department, and thus to the profession of motion picture projection. Friend Maurer says:

Discussion Invited

In September 20 issue you invite discussion, as to whether or not it is advisable to use a rotating shutter master blade wide enough to completely cover the lens (He says "light beam," which is correct, but I have changed that to "lens" for convenience' sake, assuming the lens to be stopped down—as it should be—to the exact diameter of the light beam. —Ed.) when the intermittent starts to move, and to not uncover it completely until the intermittent has come to rest.

In the course of extended experiments I have been making during the past few months I have tried master blades of almost all widths, without having been able to detect any injury to the projected image when the



master blade has only covered from two-thirds to three-fourths of the lens when the intermittent starts to move, and opens the lens from one-fourth to one-third before it stops. In other words, I have found no evil effect to be discernable to the eye until travel ghost appears.

Let us for a moment consider the condition with the rotating shutter I have myself adopted for permanent use. Since my intermittent requires seventy-two degrees in which to complete its movement, if sufficient were added to the master blade width to cover the lens completely during the entire movement, the blade would have to be 104 degrees wide. Instead of this I use a master blade only 83 degrees wide, having determined by trial that this is the exact width required to prevent visible travel ghost. This gives me a formula for master blade width, as follows:

Number of degrees required for intermittent movement, plus one-third the diameter of the light beam as expressed in degrees. This blade leaves my lens two-thirds covered when the intermittent starts to move and has opened it by the same amount when it comes to rest. If that statement is not clear, I am sure if you will study it a bit you will understand me and be convinced that it is correct.

What This Means

This again means that during 21 degrees of every revolution of the shutter we have on the screen the faint misplaced images, referred to in Griffith's letter. Since the open spaces of this shutter total 147 degrees, simple division shows that this represents one-seventh of the time the light is on the screen. The actual effect is less than this indicates, however, because at starting the widest part of the beam has been cut, while at stopping it remains to be opened, therefore really only a small percentage of the beam gets through while there is intermittent movement. I would myself estimate the misplaced images to represent about one-tenth of the total screen illumination, which might be sufficient to make them visible if the projection were in a totally dark auditorium, but I do not believe it has nearly as injurious an effect as, for instance, has the light striking the screen from the general auditorium illumination in the average theatre.

Disadvantages

Conversely the disadvantages of using a shutter with a 104 degree master blade would be very great indeed. In order to sufficiently reduce flicker tendency the two interrupter blades of a 3-winger would have to be at least eighty degrees wide, which would only provide 96 degrees of open space. If the interrupter blades were made more narrow, then the flicker would be so serious as to be very much worse than the slight fogging of the definition of the picture by the misplaced images.

Bluebook School

Question No. 147—Explain why bottom of picture is wider than top when there is a downward angle to projection.

Question No. 148—Tell us just how you would calculate the exact amount of distortion (keystone effect) any given angle and distance of projection would produce. Assuming a projection distance of 120 feet and a vertical distance of 24 feet between lens and center of screen, just what would the effect be?

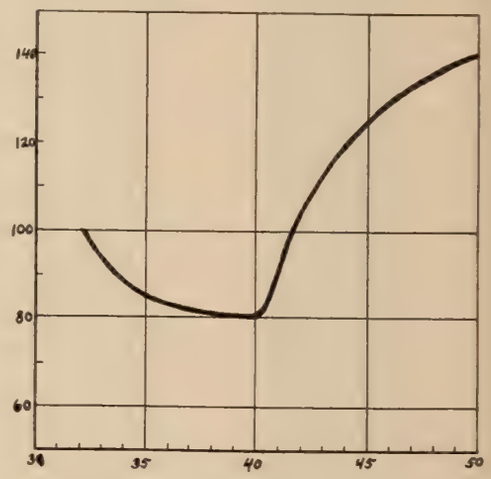
Question No. 149—Why is the projection angle not a safe guide to the amount of distortion produced, and what is the safest guide?

Question No. 150—What effect has added projection distance on distortion, lens height above screen center remaining the same?

Question No. 151—In just what proportion does increase in projection angle increase height of picture, and therefore distortion?

Some while ago I sent you the results of my investigations as to how far apart the interrupter blades of a 3-winger should be placed. Since then I have tried numerous shutters in order to check up on past experiments. The results have only tended to prove that the data I sent was as nearly right as ono can hope to get outside a laboratory.

I attach hereto a graph showing how the flicker tendency of a shutter changes as the space between the interrupter blades is changed. (By "space between the interrupter blades" I take it that brother Maurer means between the interrupter blades and the master blade.—Ed.) The tests were made with a rather bright screen illumination, and the speeds indicated are those at which a very slight trace of travel ghost appears when there is no film in the projector. A study of the graph will show that in some



For a shutter having a master blade of 85 degrees and flicker blades 65 degrees. The figures in the vertical column are turns of the crank shaft per minute; those in the horizontal row are the number of degrees in the opening between the flicker blades. The curve shows the fastest speed at which flicker appears.

cases a slight error may have but little effect, while in other cases it may have a very great effect; also, that if an error is made it is better to have the interrupter blades too close together than too far apart.

I am convinced that this is a subject we cannot afford to ignore. For example: In one of the other local theatres new projectors were installed. The interrupter blades of the stock shutters were eight degrees too far apart and the picture flickered all the time. With no film in the projector it was necessary to run 110 to 120 before it disappeared. I provided a shutter designed as per formula set forth above. It reduced flicker tendency so that under the same conditions a speed of 80 was sufficient to remove the flicker. With the film in it is practically invisible at all times.

Maurer Leaving Projection

This is probably the last you will hear from me for some time, friend Richardson, as I am leaving our fascinating profession to follow the paths of higher learning in the Western Reserve University, at Cleveland, Ohio. I shall continue to read the Projection Department, and will depend upon it to keep me in touch with the developments in the game.

We shall indeed be sorry to lose such a man as Maurer. The profession of motion picture projection needs his sort, and when it gets enough of them it will really become

(Continued on page 184)

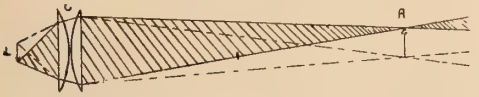
Bluebook School—Answers 118-122

SPECIAL—In the bundle of misplaced answers I have mentioned I found an answer to Question 113, by G. W. Bennewitz, Sioux Falls, So. Dak., which is so excellent that I am publishing it special. Here it is:

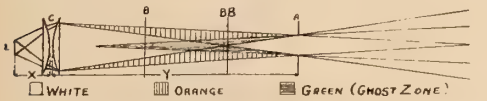
Question No. 113—Is the light source inverted at the spot, and can you tell us, using a drawing if you wish to, on what lens action you base your answer.

Bennewitz's answer:

The light source is inverted at the spot, as shown by drawing, in which L is the light source, C the condenser and A the inverted image of L at the aperture. Diverging rays of light from the point of the arrow-



head at L are picked up by the collector lens, refracted by it into more or less parallel rays, which in turn are picked up by the converging lens and by it are refracted into converging rays, as its name indicates, which same are concentrated into the "spot" at A. A and L are conjugate foci points of condenser C. Under actual working conditions the inverted image of L must not come to a focus at the film plane since if it did the film photograph would be unevenly illuminated, and as the film is at one conjugate foci point



of the projection lens, and the focused screen image is at the other, then the screen image would also be unevenly illuminated.

There, gentlemen, I don't really believe that particular answer could be much improved upon, do you? Also the excellent drawing was made by Bennewitz. On second thought I will also publish Bennewitz's drawing illustrating his answer to questions 114-115. It is "Fig. 2." Fig 1 is the one which goes with the 113 answer.

Question No. 118—Explain why evenness of screen illumination is impossible unless the entire light beam enters the projection lens.

P. E. Thomas, Creston, Iowa; Daniel Constantino, Easton, Pa.; G. W. Bennewitz, Sioux Falls, S. Dak.; C. H. Hanover, Burlington, Iowa; Charles Oldham, Norwich, Conn.; A. L. Fell, Collingswood, New Jersey; Harry Dobson, Toronto, Ontario; Karl H. Sommermeyer, Marietta, Minn., and G. L. Davis, London, England, have sent correct replies. Many other answers have shown a surprising confusion of ideas concerning this point.

It is often very difficult to analyze replies. For instance, one man says: "The reason there will not be evenness of illumination is that the light that goes outside the lens carries part of the picture with it."

Now that is evenly and exactly true, but I cannot call it correct, because I don't know whether or not he has analyzed the action correctly or not. I believe the reply of Brother Fell is best for publication. He says:

Unless the projection lens diameter be large enough to receive all the light from every portion of the aperture area, then there cannot, in the very nature of things, be evenness of illumination at the screen, because every pin point of the film area must be refocused in its appropriate point on the screen, hence it follows that the illumination of every pin point must be received by the projection lens in its entirely and as a separate unit, and by the projection lens be sent forward to its appropriate point on the screen.

It can easily be shown (Bluebook Figure No. 47) that the light from every pin point of the film goes forward to the projection lens as a diverging cone of light, the divergence of the cone being in exact proportion to the condenser free diameter and the distance of the face of the converging lens from the aperture. Under this condition it may readily be seen that the cones from the central portions of the film photograph will enter the lens in their entirety, hence the central portions of the photograph will be sent forward to the screen at their full illumination value.

It will also be readily seen that since the divergence of the light cones from the outer margins of the photograph are the same as that of the cones from the central zones, if the projection lens diameter be too small for the working distance of the lens, then a portion of the base of these cones will or may fall outside the lens, in which case the lens cannot send these points of the film photograph forward at their full illumination value, and there is and must be unevenness of illumination at the screen.

Which is a darned good answer, if you ask me.

Question No. 119—Explain why the light beam diverges between the aperture and lens, when a plano convex, meniscus bi-convex or prismatic condenser is used, and what controls the amount of divergence.

All the above and T. H. Anderson, Vancouver, British Columbia, replied correctly to this one. I have hesitated considerable in selecting the one to publish, but believe Thomas' reply really is in a class unto itself after all. Here it is:

When a source of illumination is greater than a point, it cannot be focused to a point by lens action. It is however, found that the many pin point areas within the light source may be focused to corresponding magnified or diminished pin points, thus forming an image of the whole light source, or of the light source as a whole. The many rays emanating from each point of a light source, carrying an image of that particular point, are received by the condenser, and are by it refracted in such way that, disregarding aberration faults of the condenser, they are converged to a corresponding point at the "spot," the total rays from all points of the source forming an image of the light source.

An analysis of this action will, since we know the image is in reversed position with relation to the original, show that the image must be at the point of least diameter of the condenser beam, and since light rays travel in straight lines when passing through a medium of even density (the air in this case) it follows that they cross at the light source image, and then continue on, which of course means a divergent beam beyond the aperture if the image be at or near the aperture. The amount of divergence is controlled by the effective opening of the converging lens, and the distance from the face of the converging lens to the aperture.

Question No. 120—Explain effect of distance of condenser from aperture, when condensers named in question No. 119 are used, on divergence of beam between aperture and lens.

Constantino, Dobson, Thomas, Bennewitz, Hanover, Sommermeyer, Fell, Davis, Oldham and Anderson all replied correctly. Davis says:

The further away the aperture is from a converging lens of given effective diameter, the less divergence there will be. This may be aptly and effectively illustrated by pinning to the top of a table a sheet of paper —say 28 inches long. Through its center draw a straight line, and on either side, removed from and central line by 2 1/8 in. and parallel thereto, draw another line. Now six inches from the right hand edge of the paper draw two vertical lines, each ending a bit less than ½ in. from the center line. These lines represent the projector mechanism aperture.

Having done all this, which is really a very simple thing, you have but to draw a series of straight lines from the different points in the length of upper outside line, which represents the upper edge of the 4¼ in. free opening converging lens, so that it just touches the end of the LOWER aperture line, to see the exact effect of distance of condenser to aperture upon divergence of the beam beyond the aperture. You may also draw similar lines from the lower line to and past the end of the upper aperture line, thus completing the demonstration. Any projectionist may determine whether or not his lens receives the entire beam by measuring the working distance, the effective aperture of the rear of his projection lens, the effective opening of his converging lens and the distance from its face to the aperture, using these measurements to construct a drawing of his projector optical system, only (warning) use the WIDTH of the aperture opening instead of its height.

And that came from London, England, mind you!

Question No. 121—Give your idea of how heavy the light loss due to divergence of beam between aperture and lens may be, and tell us what other bad effect there may be.

It would consume altogether too much space to give the names of all who expressed their views with regard to this. Bennewitz says:

Under very abnormal conditions the loss due to divergence of light beam may reach as high as 58.6 per cent., as shown on page 188 of the Bluebook. Under ordinary conditions it may amount to as much as 25 per cent. Other evil effects are unevenness of screen illumination, with resultant injury to "depth" in image.

Question No. 122—Can you apply, or have you ever tried to apply the universal method for ascertaining condenser focal length and aperture distance described on pages 194 to 198 of the Bluebook?

Dobson voices the almost universal sentiment as expressed in the comparatively few replies received to this question. He says:

Yes, I can apply both the lens charts or the "Universal Method," which latter I have worked out in my own case. I find, however, that the lens chart is very much superior to the Universal Method, though the latter is very much better than the "hit or miss" method so many use in selecting their condenser lenses and distance Y.

Fog Rectifier

P. E. Thomas, Creston, Iowa, says:

Dear Mr. Richardson: I beg to acknowledge receipt of the Bluebook, which arrived safely. A wonderful fog rectifier, is that book. I can assure you that I am a thoroughly satisfied purchaser. My only regret is that I denied myself the privilege of obtaining it at an earlier date.

The one thing I am most elated over in relation to my books is that though in their four editions they have been on the market for many years and thousands upon thousands of them have been sold, NOT A SINGLE PURCHASER HAS, SO FAR AS I KNOW, EXPRESSED DISSATISFACTION WITH HIS PURCHASE, while thousands of letters have been received setting forth the fact that the purchaser was well satisfied. Some have even been extravagant in their praise, even to the point of placing their valuation of the book at its weight in gold, which I take merely as one way of expressing thorough satisfaction. Well, anyhow, even if I had never done anything else worth while in this vale of sorrer and wickedness, I would feel that the Bluebook offered at least some excuse for my having obliged a perfectly good soul to occupy this old body of mine for a space.

Most Excellent

(Continued from page 182)

a profession, and will be respected accordingly—and will be paid accordingly, too.

This letter is so long that I shall not try to discuss it. Anyhow, I don't want to, because I want YOU to do that. If YOU discuss it it is a cinch that you will study it, and THAT is what will really help. I am not quite certain what Maurer means when he says "between interrupter blades," but think it must be a fixed interrupter blade width, with the blades moved toward each other, thus increasing the distance from them to the master blade, and decreasing the distance between the interrupter blades themselves.

On Second Thought

On second thought perhaps I had better explain the reading of the graph, or chart. You will observe that the master blade is 85 degrees wide, and that each interrupter blade is 65 degrees wide, so the total opening is not altered. The change is merely to alter the distance of the interrupter blades from the master blade, thus altering the relative width of the two openings next the master blade the same, and changing their width in relation to the width of the opening between the interrupter blades.

You will see by the graph that with the central opening 32 degrees wide (you can easily calculate the width of the other openings by adding 85 and 130, subtracting the sum from 360 and dividing the result by 2) the projection speed must be 100 to eliminate flicker; that as the openings next the master blade are decreased, with corresponding increase in central opening (total light passed remains the same), the speed at which flicker is eliminated is gradually reduced until the central opening is 40 degrees, when flicker is eliminated at a projection speed of 80. But that is the limit, for as the central opening is made greater after passing the 40 degree mark, the speed at which flicker is eliminated mounts rapidly, until at 50 degrees it requires a speed of 140 feet per minute.

Only an "Operator"

Bernard Birdwell, Projectionist Pickwick Theatre, Iowa Park, Texas, arises to remark:

This is my first time to write our department, as I am only a small-town man, with no great amount of experience. I therefore do not consider myself as being a projectionist—yet. Only an operator, struggling along.

Am sending samples of film cut from a feature I projected recently. Two of them will show the work of some sap boneheddo who probably thinks himself an operator, or possibly even a projectionist. At least his brainless work proves his thoughts are incorrect. He ought to be manipulating a number two shovel, or a plow for some not too particular farmer. The sample with two holes with paper pasted over them is evidence that there is at least one projectionist in this territory—a man who tries to improve the condition of the prints and to put a decent result upon his screen.

A chap—I would hate to call him a projectionist, or even an operator—who had charge here before I came, used a hammer and punch to jam change-over marks into the prints.

The first thing I learned in my apprenticeship was the correct method of splicing film. From attached sample you may readily see that some men don't know how. These samples were all taken from the same feature.

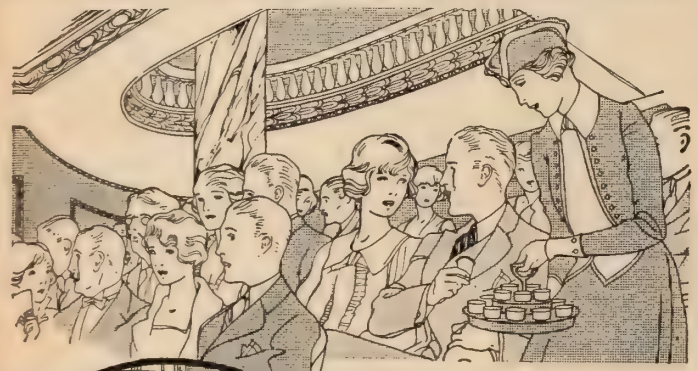
One of the samples has a mere twelve (12) holes, each ⅛ inch in diameter, punched in two and one-quarter (2.25) inches of film. The splice is subject to some criticism. It is made in the middle of a frame. From two to four times too much cement was used in making it. It is made crookedly, with the sprocket hole matched on one side and about half out on the other. Outside of these trifling faults it is a very good splice.

What do you mean, "only" a small-town man! Don't be too sure you are not a projectionist. The man who respects his profession and honestly tries to do the very best he knows how, expending a reasonable amount of energy in trying to improve his knowledge of projection, is a projectionist all right. More than that, he is apt to be a better man in a projection room than the chap who declares himself to be an operator, who has had years of "experience" and has scarcely one scintilla of technical knowledge of projection. He proudly declares himself to be a "practical man," and as a matter of fact is merely a d——d nuisance in the field of motion picture projection.

Tipperary Tim

There is one chap who writes for the American Projectionist who seems to have missed his calling when he took up projection. He should have grabbed a typewriter and made some big editor sit up and take notice. Some of the things he writes for the American Projectionist are very much more than worth while. My compliments to

(Continued on page 189)



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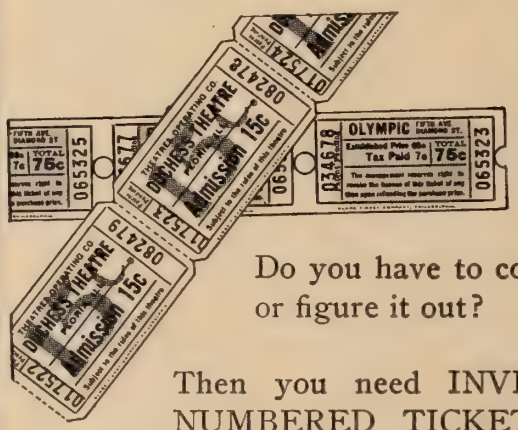

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Guarantee Against Breakage by Heat Promised on G. E. Quartz Condensers

A NEW leaflet, "Better Projection with G. E. Quartz Lenses," has been issued by the General Electric Company and the Nicholas Power Company, which has been made exclusive distributors of the G. E. fused quartz condensers. This leaflet gives a list of Power's distributors through whom the G. E. quartz condensers may be purchased, but these condensers may also be had through any "recognized dealers in motion picture equipment." The leaflet gives the following information regarding the new fused quartz condensers:

"After ten years of study and investigation, the research laboratories of the General Electric Company have astonished the world with the recent development of a wonderful quality of clear fused quartz. The motion picture industry is one of the especially favored groups to be benefited by this achievement. Glass condensing lenses which are commonly used in all projection machines have one marked disadvantage—susceptibility to temperature changes. You are now able to exhibit better pictures at a lower cost because uninterrupted service is practically assured and lens breakage reduced to a minimum through the use of G. E. Clear Fused Quartz Lenses.

"Some marked advantages of G. E. Clear Fused Quartz Condensing Lenses are that they are not damaged under the extremely high temperature at which they are maintained in operation and that there is no danger from breakage due to rapid changes in temperature which occur when starting the arc. They do not pit as readily as glass lenses because of the much higher fusion temperature of the quartz and may be resurfaced when necessary. They are more efficient even though one-quarter of an inch thicker than the ordinary glass lens. Most important of all, G. E. Fused Quartz Lenses have stood the test of time. Initial installations made approximately a year ago are still in service."

An article by W. H. Jones, Central Station Department, General Electric Company, gives considerable information about fused quartz condensers which should prove interesting to exhibitors and projectionists, as these new condensers are to be guaranteed against breakage by heat. In view of the fact that there has been so much breakage of condensers in the past caused by the intense heat to which they are subjected, and this is always a source of great annoyance and unnecessary expense, we believe our readers will welcome the facts regarding fused quartz condensers which are now presented to them.

New House For Kingsport, Tenn.

A new theatre for Kingsport, Tennessee, has been announced by W. H. Harmon, manager of the Nu-Strand Corporation. The building, which has not yet been named, will cost $75,000, and is to be the largest in the city. Work has already been started, and it is announced that the theatre will open on January 15.

A unique feature of the completed building will be the row of side boxes extending the full length of main floor on each side of the interior. The main floor is to be equipped with 600 Heywood-Wakefield theatre chairs. Along the entire front of the balcony will extend a line of loge boxes, bringing the total number of this type of seat to much more, proportionately, than is usually found even in the metropolitan houses. The balcony also will be equipped with Heywood-Wakefield chairs.

Shea to Spend $200,000 Remodeling Picture Theatre in Jamestown, N. Y.

OVER $200,000 will be spent in rebuilding Shea's Theatre in Jamestown, New York, it is announced following a conference between Victor A. Rigamont, architect of Pittsburgh; M. A. Shea of New York and Robert C. Hornung, manager of the theatre. Work will be started January 1 and will be completed in time to open the house for the fall season of 1925. The announcement makes public the intention of Mr. Shea to show his gratitude for record attendance by giving Jamestown theatregoers a theatre where comfort, beauty and safety, as well as high-class entertainments, will be combined to make one of the most attractive houses in Western New York. The theatre, when rebuilt, will seat 2,000.

The rebuilding will take all of the present offices and tenants' rooms from the building and the entire structure will be devoted to the theatre with the exception of two stores. The entire front between the stores, which will be at the corners, will be devoted to a large lobby while a marquee will extend along the entire front. The marquee will be studded with hundreds of electric lights and will provide a lighted fountain for the flare of a 28-foot perpendicular sign from which will flash the word "Shea's" in five-foot letters. The color scheme will be cardinal red, golden yellow with touches of light blue and tan. A great safety device will be the provision of an exit for each hundred patrons the house will seat. Enclosed fire exits will be built on each side of the house, with easy sloping stairways.

The projection booth will be located at the top of the East Second Street side of the theatre, far removed from the seating spaces. There will be a small rest room, lavatory and wash room connected with the booth. Two new projection machines will be installed as well as other new and modern equipment. The orchestra pit will be enlarged to accommodate 25 musicians and the organ which will be one of the finest as well as largest in Western New York. New heating and ventilation systems will be put in. The interior decorations will be unusually elaborate.

Big Theatre for Longview, Wash.

Longview, Washington's wonder city, which sprang into being from nothing, to a city of paved streets, brick buildings and permanent homes, is to have a $125,000 motion picture theatre, now being erected by the Columbia Theatre Co., of which Wesley Vandercock is the head. Mr. Vandercock is chief engineer of the Long Bell Lumber Company, founders of Longview. The house will seat 1,214 and will be a combined picture and legitimate theatre with fully equipped stage, large organ, etc. The building alone, which will cost $125,000, will contain several stores and thirty-six apartments, in addition to the theatre. George Purvis is the architect and builder. Longview is indeed accomplishing things on a large scale.

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The Value to the Picture Industry of Clear Fused Quartz Condensing Lenses

By W. H. JONES

FOR the past few months there has been wide-spread publicity on the subject of Clear Fused Quartz in the daily press and many of the magazines throughout the country. The stories told, romantic as they may appear, do not adequately convey the possibilities of this wonderful substance. Its properties are not known to the layman, and even to some scientific people simple demonstrations appear weird, if not uncanny.

The raw material, crystal quartz, or silica, is as old as the earth from which it is taken; it is found in all parts of the world and is the commonest substance known.

The process of fusing quartz has been carried out in a crude manner for nearly a century and the product was as crude as the process. It was impossible to make it clear, since it was always contaminated by some foreign substance. It was not until the year 1839 that a small quantity of Clear Fused Quartz was produced by Gaudin in France and its general thermal properties discovered. Since that time many prominent scientists have devoted years of study to the subject in the hope of perfecting a process for the manufacture, at a comparatively low cost, of an absolute homogeneous, bubble-free, transparent mass.

Clear Fused Quartz in limited quantities has been in the market for some time, but the high cost restricted its use to such an extent that practical applications have not been given serious consideration. Another page has been added to the book of progress, and from the Thomson Laboratory of the General Electric Company we have learned of the production of Clear Fused Quartz in large masses—practically bubble-free, and of the manufacture of condensing lenses for motion picture projection.

Some of the reasons why Clear Fused Quartz is of such value may be determined from the following:

First, it will not expand or contract except to extreme temperature: its melting point is approximately 1750 deg. C., (3182 deg. F.), coefficient of expansion, between 0 deg. and 1000 deg. C., .00000058, e. g., a rod 1 meter long at O deg. C., expands approximately .58 when heated to 1000 deg. C., and this is only 1/17 the expansion of platinum, and 1/34 that of copper.

Second, quartz is the most transparent substance available in large quantities.

Third, it will transmit light with greater efficiency than glass.

Fourth, its insulating properties are better than those of glass or porcelain.

With due consideration of all these properties, it is of interest to know that we have a record of many Clear Fused Quartz Condensing Lenses which have been in actual service for a year and, with one exception, are still in use every day.

With a Clear Fused Quartz Lens the distance from the arc to the face of the lens is not limited, as in the case of the glass lens. It can be subjected to intense heat without danger of cracking, or to a sudden change in temperature, which is very disastrous to the glass lens. It is not necessary to raise the temperature gradually until operating conditions are reached, nor to allow the lens to cool gradually before taking it from the machine.

Pitting it from the hot particles of carbon and copper is not as apparent. Consequently with the higher transmission from the quartz, the Clear Fused Quartz Lens remains more efficient than a glass lens operated under the same conditions.

The exception referred to is a lens which was subjected to extreme conditions. The machine in which this lens was installed short-circuited and the arc played directly across the face of the lens. This machine was operated at approximately 150 amperes, and under the circumstances one would expect that the lens would be rendered unfit for further service. By refinishing this surface, however, the lens was again in operation two days after the accident and the cost of refinishing amounted to but $2.

It should therefore be of interest from an economical as well as an engineering point of view to know that Clear Fused Quartz Condensing Lenses are available, and that the use of this material in some other form might be of value and importance to the motion picture industry.

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Discuss Plans for Equipment Show

Plans for what it is said will be the largest exhibition of motion picture equipment in recent years were discussed by Manufacturers and dealers of the Association of Motion Picture Equipment Dealers of America at a dinner, Thursday afternoon and evening, October 23. The meeting, called by Sam Lears, president of the Manufacturers' Division brought to Chicago a number of out-of-town manufacturers and dealers among them being W. L. Brandel, National Lamp Works, Nela Park, Cleveland, Ohio; J. H. Hertner, Hertner Electric Company, Cleveland; J. W. Brenkert, Brenkert Light Projection Company, Detroit; Irving Samuels, Automatic Devices Company, Allentown, Pa. and L. P. Langford, Wisconsin Theatre Supply Company, Milwaukee.

Mr. Lears, reporting on the arrangements being made at Milwaukee, declared that present plans provide for holding the exhibit of the manufacturers in the same building in which the M. P. T. O. of America will meet —namely the Milwaukee auditorium. Only members of the Association will be allowed to exhibit, according to a resolution passed at the afternoon session. Under the present plans, several angles of which are yet to be definitely settled, there will be no charge to members for exhibiting other than the cost of erecting booths and making signs.

A round table discussion followed the dinner at which all those present spoke, the consensus of opinion being that the association was progressing in an entirely satisfactory manner and functioning to the benefit of its members and the industry as a whole.

American Theatre, Butte, Remodeled

A. M. Larson, who handles all interior decorations and furnishings for B. F. Shearer, Inc., of Seattle, has just returned from Butte, where he had entire charge of redecorating and installation of 900 new fully upholstered Heywood-Wakefield opera chairs and furnishings of the remodeled American, which reopened after a long period, on October 11. New foyer drapes and new lighting fixtures throughout the house were important changes, as was the removal of the projection room from under the front of the balcony to the rear. The American is a Jensen & Von Herberg house. W. J. Sullivan is manager.

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New Model C Reflecting Arc Lamp Now Ready for Delivery

THE American Reflecting Arc Corporation, of Boston, announces that the new Model C Reflecting Arc Lamp and equipment is now ready for delivery. The new model lamp includes new design carbon holders. Some changes on the front post or standard have been made to give more sturdiness. In addition, there is a new design of negative carbon adjustment in which the adjustments are positively secured by gearing. A double-acting handle outside the lamphouse controls both adjustments.

The mirror support and adjustment has also been improved. A new mechanism controls both adjustments, which are made by a double-acting handle, also outside the lamphouse. Many other minor improvements have been made, with the result that a sturdy and positively controlled lamp has been produced. All adjustments are made from the outside of the lamphouse.

The new improved mirror is of a special design and curvature. Its improvement over other mirrors is its optical correction, which is such that all rays are brought to a uniform focus. This eliminates diverging rays with a resultant loss of light and results in a clearly defined spot at the aperture and a uniform distribution of light over the entire screen. The optical correction also results in an increase of approximately thirty per cent in light on the screen and a more blue-white light, which greatly increases the brilliancy and definition of the picture. The mirror is made of special heat-resisting glass.

Idaho's American Has 10th Anniversary

Joe George of Idaho Falls, Idaho, celebrated recently the tenth anniversary of the opening of the American Theatre in that city. The celebration also marked George's seventeenth year in the motion picture industry and his tenth year as a subscriber to Moving Picture World.

George's experience as a showman has been confined for the greater part to Idaho Falls. He commenced this career in the western city by erecting the Dime Theatre in 1907. Seven years later he constructed the American, which is equipped with up-to-the-minute devices for the comfort of its patrons and the projection of its pictures.

The anniversary was marked by a special program. Mr. and Mrs. George personally greeted the patrons at the door where candy and cigars were distributed and punch was served.

The Weeks Record of Albany Incorporations

Motion picture companies in New York state incorporated at the rate of one a day during the past week, the records in the secretary of state's office showing that seven were chartered and that all will maintain headquarters in the metropolis. These companies included the following: Charactered Pictures, Incorporated, capitalization not stated, L. G. Bernstein, William A. Sands, Harold Wisan, New York City; Hill-Strauss, Inc., $10,000, Alfred Hills, Benjamin Strauss, New York; Sol. Beringer, Bronxville; P. and S. Producing Corporation, $15,000, Lillian Abrams, Brooklyn; D. L. Budner, H. L. Gutter, New York city; R. and L. Amusement Company, $20,000, Louis Wasserman, Nathan Frankel, Maurice Sutta, New York city; Argosy Amusement Corp., $60,000, Costas D. and George D. Stamastis, Brooklyn; Soteros Cocalis, Elizabeth, N. J.; Pioneer Theatre Corporation, $25,000, Jacob and Esther Schwartz, Jacob Feld, Brooklyn; N. and R. Theatres, Inc., Michael Aronson, Irving Renner, Louis Nelson, Brooklyn.

American Theatre, Idaho Falls, Idaho.

Tipperary Tim

(Continued from page 184)

you, Tip, Old Topper. Long may you wave. Here are some remarks he made in the September Projectionist. They deserve wide publicity, particularly among motion picture projectionists, which profession is INFLICTED with all too many of those "practical men" Tip speaks of. They pretend to take pride in being just that. I personally think it is merely pretense—a sort of camouflage set up to hide their real reason, which is lack of brains, ability to use them or just plain laziness. Tim says:

"It is when we make these comparisons that we realize what a tremendous effect the development of the art of printing has had upon the world. It has made possible the democratization of education. The finest books are now cheap and plentiful and few people are so unfavorably situated that they must remain ignorant from lack of opportunity.

"But all the books in the world are no use to the man who is too lazy to study them. Some men, so far as the cultivation of their minds is concerned, might as well be living in the Stone Age and wearing a fig-leaf and whiskers. Their intellectual horizon is necessarily very limited, because their mental stodginess cuts them off from the inexhaustible supply of information contained in books. If one of these fellows works at a trade he is always very anxious to be known as a 'practical man.' Through continuous misuse this term has lost its original meaning. It might now be defined as 'a man having very little brains, but plenty of experience.' The experience being chiefly a record of previous disasters. If he has been instructed in the operation of any particular apparatus his work will seldom rise above a monkey-like imitation of his instructor. And if he should happen to be up against something which he never saw before he usually proceeds by the old 'trial and error' method, and by the time he is through with his trials and errors the machine has acquired some entirely new characteristics not called for in the specifications. This is the kind of thing that causes the designing engineers to waste half their time trying to make machines fool-proof. But—every cloud has a silver lining—the 'practical man' has acquired some more 'experience.'

"Book Learning Not Necessary"

"Of course, it may be conceded that there are many things which may be done without the aid of book-learning. For instance, shovelling coal is not usually done according to any specific mathematical formula and one may become a fairly successful cuspidor-cleaner without a profound knowledge of physics. But such certainly is not the case with Motion Picture projection. Here a knowledge of optics has frequently a decisive bearing upon the quality of the picture produced. Here, too, we have to deal with the mighty forces of electricity and magnetism, both of which being invisible and intangible afford little information as to their nature to the casual observer. How anybody can have an adequate knowledge of these things without availing himself of the information contained in the text-books must remain a mystery to everybody except the 'practical man.'

"No one will deny that real practical experience is invaluable, but it should be preceded by a reasonable intelligent idea of the work to be done. 'Learn by doing' is rather an empty phrase if one does not know the why and the wherefore of what one is doing."

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WANTED—Two good experienced picture house managers who are willing to work in small houses in small towns. Good chance to grow with responsible circuit. State experience, reference and lowest salary to start in first letter. Address Arthur Young, Oneonta, New York.

SITUATIONS WANTED

MOVING PICTURE THEATRE MANAGER at liberty October 20th. Young, reliable, sober, with clean morals and reputation. Reason I am at liberty, I have disposed of my theatre interest, as I desire a change. If your house can be made to pay I guarantee to make it. Will take good position on salary or percentage. Give you any Kansas City Film Exchange for references as to honesty and ability. Write quick and don't misrepresent if you want me. Will consider nothing after November 10th. Address C. Ernest Liggett, Madison, Kansas.

EXPERIENCED PROJECTIONIST desires steady position, can handle any equipment, non-union. Address C. L. Sanderson, 319 Broadway, Cincinnati, Ohio.

ORGANIST AT LIBERTY—First-class, experienced musician and picture player. Feature solos if desired. Union man. Play any standard make. Wurlitzer or Kimball preferred. Very large complete library. Good instrument essential. State full particulars and best salary. Address, Organist, 4077 Manayunk Avenue, Wissahickon, Philadelphia, Pa.

FIFTEEN HUNDRED OPERA CHAIRS made by Haywoods and all in good shape. Asbestos curtain. Complete set of scenery with all attachments necessary to hang one single and one double. Asbestos booth. The complete equipment of an opera house offered at a price that will save you money.
J. P. REDINGTON & CO.
SCRANTON, PA.

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from $50.00 up.
Send for big catalogue and bargain list.
BASS CAMERA COMPANY
109 NORTH DEARBORN CHICAGO

THEATRE CHAIRS
Now is the time to replace loose chairs, repair broken legs, seats and backs. Theatre circuits my specialty.
JACK REEVES
156 West 50th Street NEW YORK CITY

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Stop-Down Losses

G. W. Bennewitz figured out the following stop-down losses in connection with his reply to Bluebook question No. 112:

	Sq. in.	Effi'cy	Loss
Condenser 4½ in. in diameter	15.904	100%	....
Cut off by lens mount.	2.140	87%	13½%
Free diameter of condenser	13.764	87%	....
Cut off by slide carrier	4.048	61%	25½%
Free diameter with slide carrier	9.796	61%	....

The mount loss cannot, of course, be avoided, nor is it especially desirable that it should as it is at the very edge of the lens. The slide carrier loss—well, that is something else again. In the language of the Teuton: "Raus mit the slide carrier" in front of a motion picture projector condenser.

New Suburban Theatre at S. Tacoma, Wash.

South Tacoma's new Community Theatre at 56th and M Streets, S. R. Stalcup's first venture in the erection of a motion picture theatre, is an attractive addition to the community life of this busy neighborhood center. Mr. Stalcup started construction of this $40,000 tile, brick and concrete house last April, opening late in August, with a little gem of a house, seating 500 people. His interior color scheme is of blue and gold, set off against the white walls. Flower gardens, with a background of oil paintings, set off with standards of leaves and blossoms, grace either side of the stage, which is large enough to accommodate vaudeville acts. Opera chairs are all cushion spring upholstered and yield the utmost in comfort, and an excellent view of the screen.

New Community Theatre, South Tacoma, Wash.

A sound-proof baby "crying room" is also a feature, usually confined to the larger downtown theatres. But it was Mr. Stalcup's carefully worked out plan that no modern appointment or detail be lacking in the execution of the Community. A pipe organ, complete with all the features and units for musical presentation, with Charles P. Hewett at the console, furnishes attractive musical numbers, at which times the full beauty of the lighted flower gardens is displayed. Curtains and lights are all on booth control. The booth equipment, which was installed by the Theatre Equipment Co., of Seattle, consists of two Power's projectors, Westinghouse motor generator, Brenckert spotlight and stereopticon. In addition this company installed seating, Superlite screen, Vallen curtain control, drapery and lighting effects.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
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Editorial and Business Offices:
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THE CINEMA
NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England
Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
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Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

From studio to screen—

EASTMAN FILM

Just as in the studio where Eastman *Negative* Film makes the most of the cameraman's skill, so in the theatre Eastman *Positive* Film carries quality through to the screen.

Look for the identification "Eastman" "Kodak" in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The New "Fotoplayer" PIT PIPE organ

A Real Box Office Attraction

A complete, two-manual and pedal, genuine *Unit Pipe Organ* ~ The very "last final word" in a Theatre Organ ~ Can be played manually or with 88 Note Rolls ~ Can be installed in any theatre, either in pit or divided.

A Permanent Musical Feature at a Minimum Cost

The Photo Player Co
New York ~ 148-150 W. 46th St
BERKELEY CALIF
Chicago ~ 845 So. Wabash Ave

MAIL TO NEAREST OFFICE

The Photo Player Co.

GENTLEMEN: Please send catalog and full details of your new selling plan on PIT PIPE ORGAN.

Name of Theatre.....

Seating Capacity.....

Name .....

City .....*State*.....

GENUINE DEAGAN PERCUSSIONS USED

MACK SENNETT

presents

HARRY LANGDON

in

"The Hansom Cabman"

and

"All Night Long"

Two Reel Comedies

Before Long Langdon Is Going To Be One of the Biggest Box-Office Bets in the Business; You Should Be Playing Him Now, Now, Now!

"It is only at very rare intervals that a really fine comedian arrives on the screen. . . The trouble with our comedians has been that to produce their fun they have found it necessary to depend upon objects independent of themselves. Their humor has not come from within but is effected only with the aid of outside props and gags. Even the best of our comedians of today are somewhat marred by this failing. . . . .

Harry Langdon, in the few films in which he has appeared, gives every evidence of being the finest and most whimsical comedian that has flashed on the silversheet since the arrival of Chaplin. He is droll, he is pathetic, and he has a most original and distinctive style of expression. But most important of all, the greater percentage of his humor comes from within. . .

He has tremendous potentialities."

—Editorial in October Motion Picture Magazine

Pathécomedy

TRADE MARK

First in the Field!

Moving Picture WORLD

Vol. 71, No. 3 November 15, 1924 PRICE 25 CENTS

HE who gets Slapped

Opens Sunday—Capitol (N. Y.)

A Big Event!

WAIT—*that's all*

It's from the great Broadway success—by Leonid Andreyev. *Adapted by* Carey Wilson and Victor Seastrom

Produced by LOUIS B. MAYER

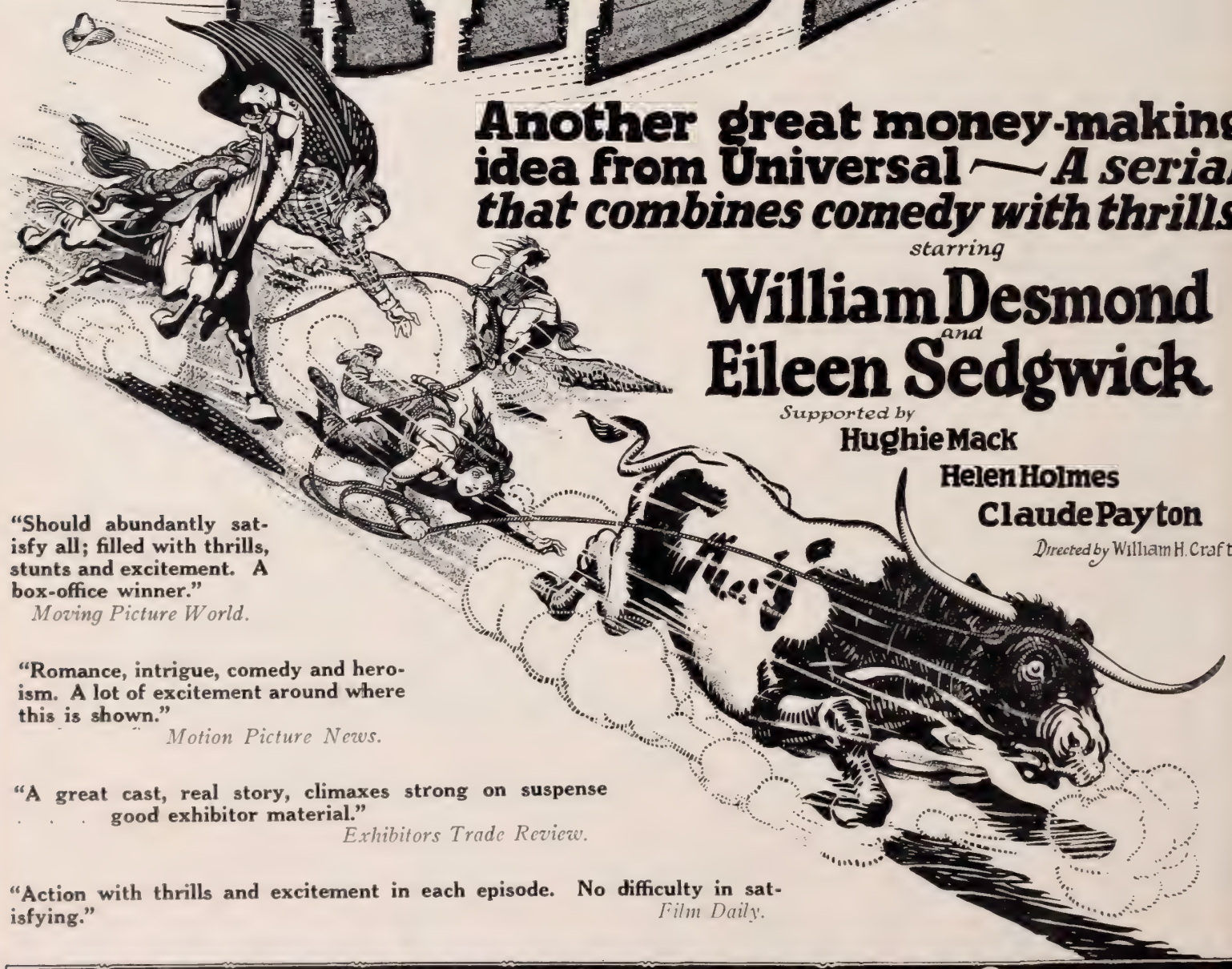
ictor Seastrom's
Production with
on Chaney, Norma Shearer, John Gilbert, Tully Marshall

Metro Goldwyn

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

The RIDDLE RIDER



Another great money-making idea from Universal — *A serial that combines comedy with thrills!*

starring

William Desmond
and
Eileen Sedgwick

Supported by
Hughie Mack
Helen Holmes
Claude Payton

Directed by William H. Craft

"Should abundantly satisfy all; filled with thrills, stunts and excitement. A box-office winner."
Moving Picture World.

"Romance, intrigue, comedy and heroism. A lot of excitement around where this is shown."
Motion Picture News.

"A great cast, real story, climaxes strong on suspense . . . . good exhibitor material."
Exhibitors Trade Review.

"Action with thrills and excitement in each episode. No difficulty in satisfying."
Film Daily.

Universal's Thrilling Wild West Serial

GRAND SLAM!

Diamonds are Trumps!

Some Hand!

An easy grand slam
5 honors in one hand

You add up the score

The bridge to wealth is
THE FAMOUS FORTY

Paramount Pictures

RICHARD DIX

arrives with a bang in

"MANHATTAN"

—N. Y. Evening World

Worth Reading:

VARIETY

Wednesday, October 29, 19

MANHATTAN

Famous Players-Lasky production based on "The Definite Object," by Jeffery Farnol. Adapted by Paul Sloane and Frank W. Tuttle. Directed by R. H. Burnside. Starring Richard Dix. Presented at the Rivoli, New York, week of Oct. 26. Running time, 70 minutes.

Peter Minuit.....Richard Dix
Mary.....Jacqueline Logan
Spike.....Gregory Kelly
Bud McGinnis.....George Seigman
Joe Madden.....Gunboat Smith
Brimerton.....Oscar Figman
Mrs. Trapes.....Edna Mae Oliver
Housekeeper.....Alice Chapin

The exhibitors of the country, the Famous Players-Lasky Corp. and the film industry generally can hail Richard Dix as one of the real new stars of the picture field, and at the same time they can pass a couple of hails to R. H. Burnside, veteran stage director of both musical comedies and dramatic offerings, who makes his debut as a director with this presentation. The combination of Dix and Burnside proves a happy one.

"Manhattan" as a picture is going to start Dix off with a bang. He has youth, looks, personality, and above all, he can troupe. Together with this he puts over a fight in this picture that is going to go down as one of the greatest. The fight in "Manhattan" is an out-and-out wow from any angle.

After the screening of the final show at the Rivoli Sunday night there was frequent comment among the women folk of the audience as they were leaving the theatre which was absolute proof that Dix had struck their fancy and that he was going to be one of their favorites.

The story, thoroughly melodramatic, is relieved with a corking comedy vein. The comedy is likewise present in the titles. Providing Famous keeps up the pace as to story and direction with Dix, there is nothing that is going to stop him from soon hitting the top as a box office attraction.

Supporting Dix is Jacqueline Logan as the girl, she handling her role decidedly well. George Seigman plays the heavy, and was on the receiving end in the battle with Dix. Gregory Kelly in a character role, that of the young safe-cracker, managed to be most convincing as a weak-chinned boy that is forced to do the bidding of others. Edna Mae Oliver as a tenement character managed to score.

"Manhattan" will get dough and entertain anywhere. *Fred.*

Dix means Dough, boys. He's proving it now in "MANHATTAN"

A FAMOUS 40 *Paramount Smash*

You CAN Get the Facts!

Mr. President:

Mr. Sales Manager:

Mr. Advertising Manager:

There is no reason under the sun for groping in the dark about trade paper values in this field.

You can get all the facts you want—IF YOU GO AFTER THEM.

You don't have to spend five thousand dollars on an important seasonal announcement—and then trust to luck and GOOD GUESSING when you put it to work.

You don't have to spend seventy-five thousand dollars a year on trade paper advertising—and do it with your eyes blindfolded and your hands grasping lottery tickets.

You CAN get facts—if you want them.

And that's fact!

* * *

What sort of facts?

Well, for example, perhaps you are interested in the thousand odd exhibitors of the country who do the buying for some six thousand theatres?

Bring your list of those theatres into my office and I will let you CHECK THEM AGAINST OUR SUBSCRIPTION RECORDS. Name by name.

If you haven't got such a list we'll let you use ours.

I will guarantee to show you in BLACK AND WHITE how the present circulation of Moving Picture World reaches a buying power of ten thousand five hundred theatres. And to show you when and where those exhibitors PAID CASH for their subscriptions.

And that's fact!

* * *

Perhaps you are interested in "class" circulation—would like to know the first runs reached by a paper.

That's easy.

Bring a list of first run bookings on one of your last season's successes to my office and I WILL LET YOU CHECK THEM AGAINST THE SUBSCRIPTION RECORDS.

I have nothing to hide.

AND A LOT MORE TO BOAST ABOUT THAN YOU HAVE PROBABLY BEEN GIVING ME CREDIT FOR.

And that's fact!

* * *

Very probably you are interested in small town theatres, or in TOTAL exhibitor circulation.

Check the Audit Bureau of Circulations reports.

But, FIRST OF ALL, go to the advertising agency that is handling your Saturday Evening Post copy and ask them to prepare an analysis of the auditing methods of the A. B. C., of the stringent, inescapable, inflexible austerity with which that organization can—AND DOES—get at the truth about trade paper circulation.

YOU CAN'T FOOL THE A. B. C. IN THE TRADE PAPER FIELD!

It has been tried. But never successfully.

And that's fact!

* * *

Facts? Why there are a host of facts that you can get—if you go after them.

Perhaps you are buying certain publications because of supposed strength in certain sections.

Did you ever sit down with a table of TERRITORIAL PERCENTAGES alongside an A. B. C. report—and learn:

What a terrible cost you are paying for certain slim territories—and what a loss of effort in fat territories you are suffering when you don't appear in Moving Picture World?

There's something to learn there.

And that's fact!

* * *

There's only one item necessary to a trade paper analysis that you can't prove by black and white figures.

That's: Reader Interest.

But here's a way: Give me fifteen minutes across your desk to tell you my story and the story of The World. Give the others the same. If WE don't know our papers—then nobody does.

And the paper that can't sell you doesn't deserve a buyer.

You can save time and narrow that down to a half an hour. There's only one man I have to consider when it comes to READER INTEREST. That's Martin Quigley.

One of the others never got started; the other reached the top and then started to slip.

And that's fact!

* * *

I repeat: YOU DON'T have to grope in the dark!

I WILL GIVE YOU ANY FACT YOU WANT TO KNOW ABOUT MOVING PICTURE WORLD!

I make only one request:

Don't ask me for FACTS—while you are content to take the others' GUESSES.

Induce at least one other trade paper to match everything you ask me to do. Then

(Continued on next page)

I AM READY FOR YOU.

And that's fact!

* * *

There's only one place the other fellow beats me.

That is in pages of advertising.

But, essentially, that is YOUR WORRY a whole lot more than it is mine.

John F. Chalmers, and the Chalmers Publishing Company, were here yesterday—a host of yesterdays—and they are going to be here tomorrow—a host of tomorrows.

They reached success in days of battle through adherence to the principle of READER INTEREST. They held to the principle in days that tried principles.

They are going—AND ARE ABLE—to keep on holding firmly to the thought that Reader Interest and Reader Confidence are the essentials of trade paper strength. Through the years—and years to come.

And that's fact!

Robert E. Welsh

And That's ALL Fact!

Mary Pickford in "DOROTHY VERNON of HADDON HALL"

From the romantic novel by Charles Major ~ ~ Adapted by Waldemar Young

A MARSHALL NEILAN PRODUCTION

Photography by Charles Rosher

"Never before have we sat through two hours of a picture and experienced a vision of beauty, sheer beauty, every minute.

"Yes, every minute a beautiful picture, consistently acted, superbly photographed, with settings and costums appropriate and convincing.

"As for the story—it lacks in greatness, it is true, but it makes it up in romance, and romance is the thing.

"All the world loves a lover.

"All the world loves a sweetheart.

"Mary Pickford is the sweetheart of America.

" 'Dorothy Vernon of Haddon Hall' is one of the greatest sweethearts of fiction.

"So all the world must love Mary and her otherself, Dorothy Vernon, and the picture where so much is seen of both.

B. J. Lubschez, in Reeland Reviews

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D.W. Griffith

Hiram Abrams, President

"WHITE MAN"

A Box-Office Event

A trio of distinguished players in the greatest adventure romance ever told. ~ ~

KENNETH HARLAN
as White Man

ALICE JOYCE
as Lady Andrea

PRODUCTION HIGHLIGHTS

The society prologue
The aeroplane crash
The tropical exteriors
The elephant hunt
The savage warfare
The jungle fire

B. P. SCHULBERG
presents a
GASNIER
PRODUCTION

By GEORGE AGNEW CHAMBERLAIN
Adapted by EVE UNSELL *and* OLGA PRINTZLAU

With ALICE JOYCE
KENNETH HARLAN
WALTER LONG

WALTER LONG
as the River Thief

Preferred Pictures - Distributed by **B. P. Schulberg Productions, Inc.**
1650 Broadway, New York — J. G. Bachmann, Treasurer

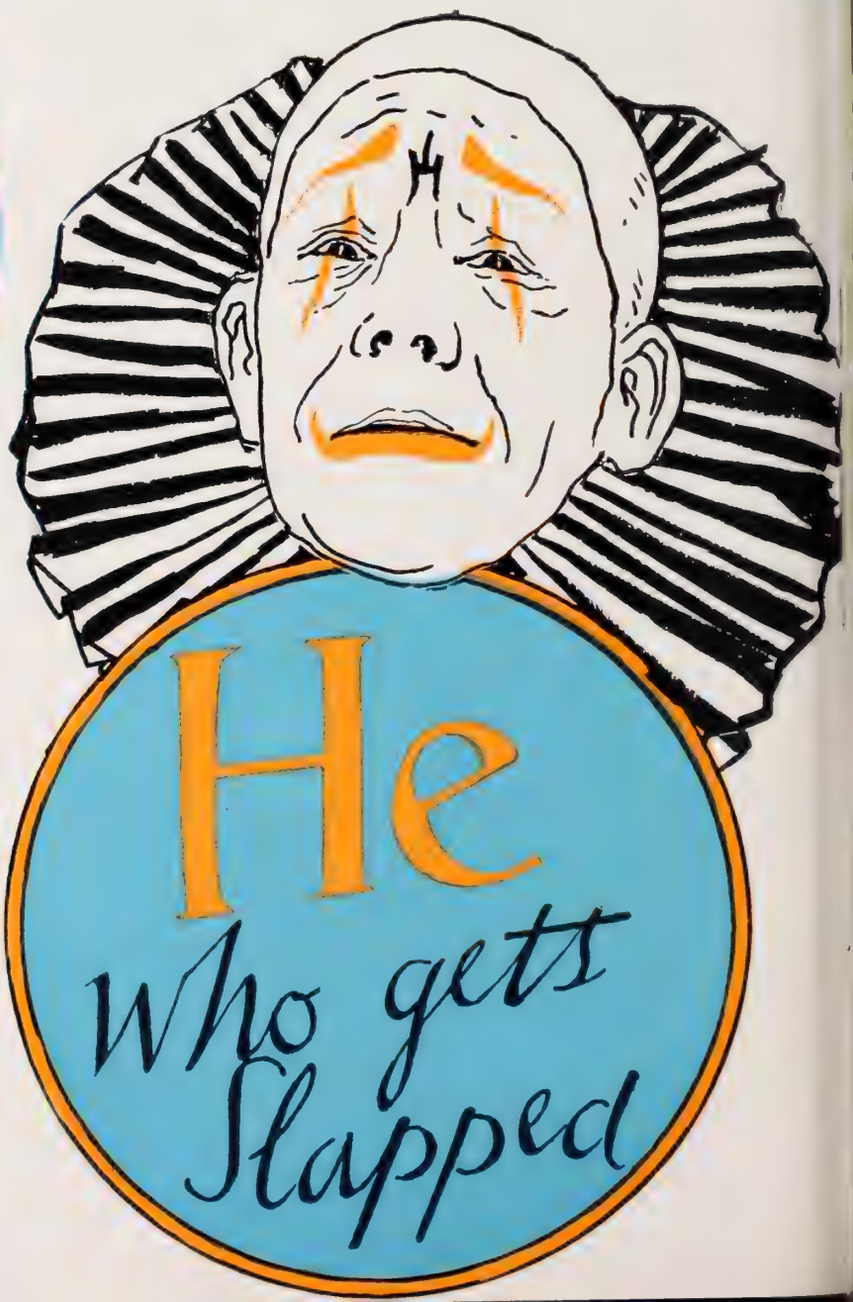
Foreign Distributors: Export and Import Film Co.

Giant Pictures Coming

"GREED"

ERICH VON STROHEIM now gives us his masterpiece—"Greed." No other picture is awaited with keener interest by audiences. It has been more than two years in the making. It has won columns of advance publicity in magazines and newspapers everywhere. In this gigantic motion picture triumph Von Stroheim has given showmen a box-office sensation that will unquestionably surpass the money records of "Blind Husbands", "The Devil's Passkey" and "Foolish Wives."

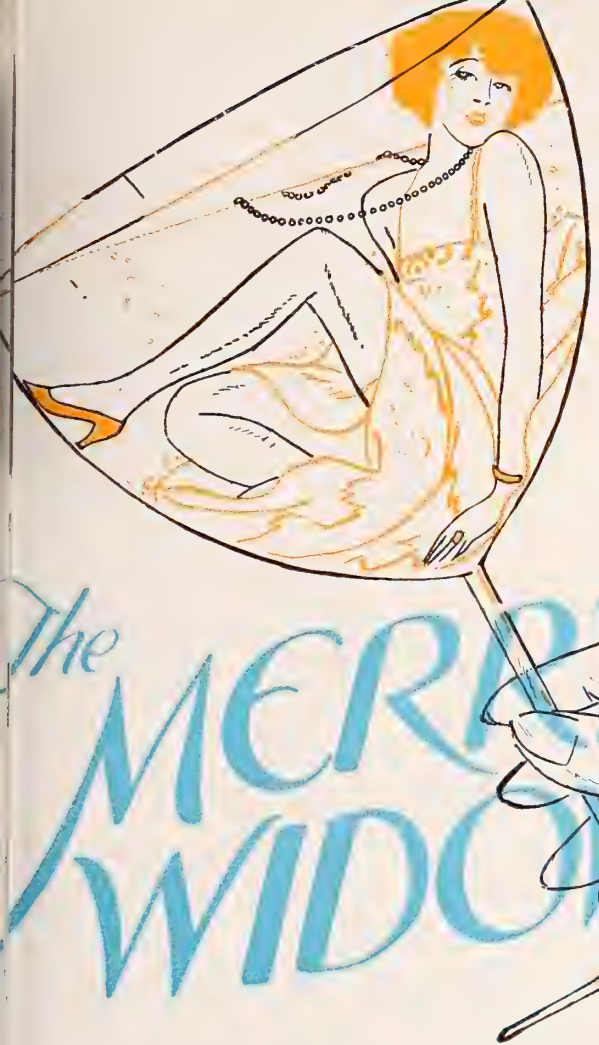
Adapted by June Mathis *and* Erich Von Stroheim *from* Frank Norris' "*McTigue.*"



"He Who Gets Slapped"

VICTOR SEASTROM has made a motion picture that takes its place among the immortal works of the film art. A story for the millions, told in gripping pictures, conceived in love and beauty and human kindness. A photoplay that will undoubtedly be one of the greatest money-makers in the annals of the industry!

With Lon Chaney, Norma Shearer, John Gilbert, Ford Sterling, Tully Marshall, Clyde Cook. *Adapted by* Carey Wilson *from* Leonid Andreyev's *stage success.*



The MERRY WIDOW

"The Merry Widow"

ERICH VON STROHEIM'S magnificent picturization of "The Merry Widow" will soon be ready for your public. You can bet your reputation as a showman that there has never been a surer business-ballyhoo than the combination of Von Stroheim, theatrical history's money marvel "The Merry Widow," and Mae Murray as the Widow plus John Gilbert as the Prince. Every brilliant capital in the world has showered this madcap stage sensation with money and acclaim. Three years on Broadway! Season after season of roadshows. Now it comes to pictures.

Look forward to a box-office event!

"The Great Divide"

A DRAMA that will live as long as America lives. The immortal stage play that was cheered by spellbound thousands in New York and across the breadth of the land has now become a great motion picture, superbly produced, scenically magnificent, powerfully dramatic in its telling. Alice Terry, Conway Tearle, Wallace Beery and Huntly Gordon are in the big cast. What "The Great Divide" has done on hundreds of stages it will repeat on thousands of screens. Its acknowledged money record in the theatre will be many times exceeded in its triumphant coming to the motion picture.

A REGINALD BARKER Production. *Adapted by* Waldemar Young *from the immortal stage play by* William Vaughn Moody.

The Great Divide

produced by
Louis B. Mayer

from

Metro Goldwyn

The leaders

F.B.O. announces

'LEFTY' FLYN

in his

SECOND RED BLOODED OUTDOOR SRO picture—

"THE NO-GUN MAN"

Another action-packed, adventure-crammed, lightning-fast Western picture, starring "the man with the wonderful personality." It's the kind of a picture that will do more than just sell tickets—it will leave your patrons with that "I want some more" feeling that means future business!

Produced by HARRY GARSON

Released by

FILM BOOKING OFFICES OF AMERICA, INC.

723 Seventh Avenue, New York, N. Y. **Exchanges Everywhere.**

Sales Office, United Kingdom, 26-27 D'Arblay Street, Wardour St., London, W.1, Eng.

VITAG

ALBERT E. SMITH, President

BOX OFFICE STARS

CAPTAIN BLOOD
J. WARREN KERRIGAN
A DAVID SMITH PRODUCTION

THE REDEEMING SIN
J. STUART BLACKTON PRODUCTION

THE CLEAN HEART
OR
THE CRUELTIES OF LIFE
PERCY MARMONT
J. STUART BLACKTON PRODUCTION

THE CODE OF THE WILDERNESS
JOHN BOWERS
A DAVID SMITH PRODUCTION

BEHOLD THIS WOMAN
IRENE RICH
J. STUART BLACKTON PRODUCTION

JOHN B. ROCK

Member of the Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President.

RAPH

Producing Box-office Winners for Twenty-Seven Years

WHO FIT THE PICTURES

GREATER THAN MARRIAGE

MARJORIE DAW

VICTOR HUGO HALPERIN PRODUCTION

RELEASED NOVEMBER 16TH

TWO SHALL BE BORN

JANE NOVAK

WHITMAN BENNETT PRODUCTION

RELEASED DECEMBER 7TH

THE BELOVED BRUTE

MARGUERITE DE LA MOTTE

J. STUART BLACKTON PRODUCTION

RELEASED NOVEMBER 30TH

PAMPERED YOUTH

From "THE MAGNIFICENT AMBERSONS" *by* BOOTH TARKINGTON

CULLEN LANDIS

A DAVID SMITH PRODUCTION

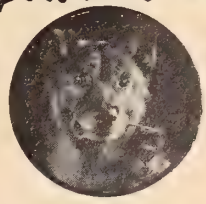
COMING!

BAREE, SON OF KAZAN

By JAMES OLIVER CURWOOD

WOLF *the* WAR DOG

A DAVID SMITH PRODUCTION



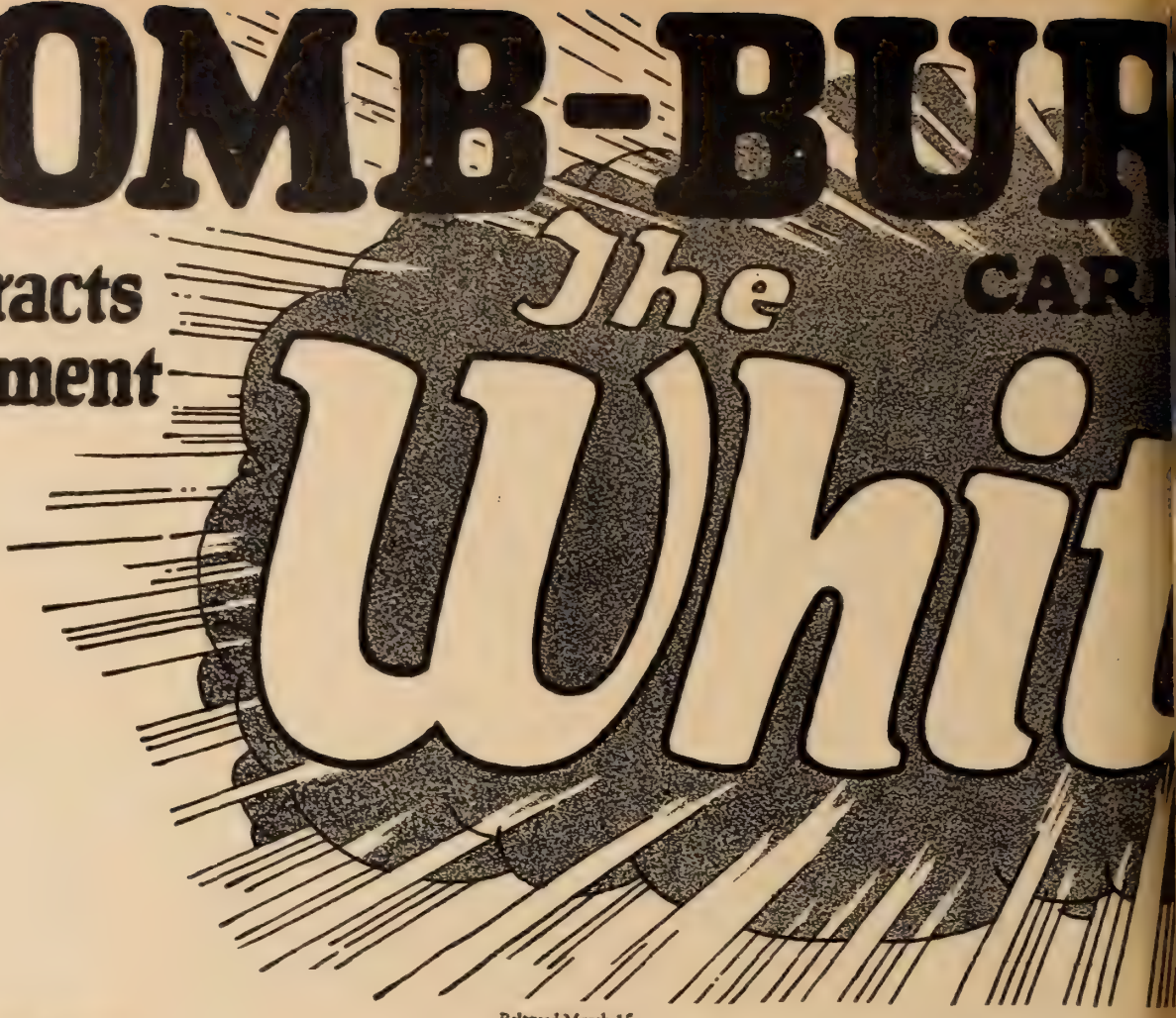
GENERAL MANAGER

A VITAGRAPH PICTURE

Reg. U. S. Pat. Office

A BOMB-BUR

White Contracts White Treatment



Released January 18

Smouldering Fires
with
Pauline Frederick Laura La Plante

Tully Marshall, Wanda Hawley, Malcolm McGregor and Bert Roach
Story by Sada Cowan and Howard Higgin

A Clarence Brown Production — *Universal Jewel*

Released January 25

Hoot Gibson in The Hurricane Kid

By Will Lambert
with Marian Nixon, William Steele, Arthur Mackley, Harry Todd, Fred Humes, Violet La Plante

Directed by Edward Sedgwick — *A Universal Gibson Production*

Released February 1

Reginald Denny in Oh, Doctor!
with Mary Astor

Otis Harlan, Wm. V. Mong, Mike Donlin, Lucille Ward, Tom Ricketts
from the Saturday Evening Post Story, and Novel by Harry Leon Wilson

A Harry Pollard Production — *Universal Jewel*

Released February 15

Secrets of the Night
featuring
James Kirkwood Madge Bellamy

Zasu Pitts, Rosemary Theby, Tom Wilson and Edward Cecil
from the sensational stage success "The Night Cap" by Guy Bolton and Max Marcin

Directed by Herbert Blache — *Universal Jewel*

Released March 1

The Mad Whirl with May McAvoy

Jack Mulhall, Barbara Bedford, Myrtle Stedman and George Fawcett
from the story "Here's How" by Richard Washburn Child

Directed by William Seiter — *Universal Jewel*

Released March 15

Virginia Valli and Norman Kerry
in
The Price of Pleasure

by Marion Orth and Elizabeth Holding
with Louise Fazenda, T. Roy Barnes, George Fawcett, Kate Lester and Ward Crane

Directed by Edward Sloman — *Universal Jewel*

Released March 22

Hoot Gibson in The Saddle Hawk

with Marion Nixon, G. Raymond Nye, Josie Sedgwick, Charles K. French, Frank Campeau and others

Directed by Edward Sedgwick — *A Universal Gibson Production*

Released March 29

House Peters in Raffles
The Amateur Cracksman

from the novel by E. W. Hornung
with Miss Du Pont, Hedda Hopper, Winter Hall, Freeman Wood

A King Baggot Production — *Universal Jewel*

Released April 12

Eyes of Fools
featuring
Alma Rubens Percy Marmont

Jean Hersholt, Cesare Gravina, Rose Rosanova, Zasu Pitts, Andre De Beranger
from the story "Miracle" in the Ladies' Home Journal by Clarence Budington Kelland

Directed by Edward Laemmle — *Universal Jewel*

Released April 26

Reginald Denny
in
I'll Show You the Town

from the novel by Elmer Davis

Directed by Erle Kenton — *Universal Jewel*

Now it's unanimous: UNIV

'T in the Industry

AEMMLE'S

e List

21 White Pictures *made by* White People

Released May 3

Mary Philbin and **Norman Kerry**
in
Fifth Avenue Models

with Rosemary Theby, Joseph Swickard, Rose Dione and Jean Hersholt

based on the novel "The Best In Life" by Muriel Hine

Directed by Svend Gade — *Universal Jewel*

Released May 10

Virginia Valli in **Up the Ladder**

with Forrest Stanley, Holmes Herbert, Margaret Livingston, George Fawcett, Priscilla Moran

Owen Davis' Big Broadway Stage Hit

Directed by Edward Sloman — *Universal Jewel*

Released May 24

House Peters in **The Love Cargo**

from the novel "Head Winds" by A. M. Sinclair Wilt

Universal Jewel

Released May 31

Hoot Gibson in **Let 'Er Buck**

with Marian Nixon, Josie Sedgwick, G. Raymond Nye

Directed by Edward Sedgwick — *A Universal Gibson Production*

Released June 7

Laura La Plante and **Eugene O'Brien**
in
Dangerous Innocence

based on the novel "Ann's An Idiot" by Pamela Wynne

Directed by Wm. Seiter — *Universal Jewel*

Released June 14

Jack Hoxie in **Ridin' Thunder**

with Katharine Grant and Francis Ford

Directed by Clifford Smith — *A Universal Western*

Released June 21

Herbert Rawlinson and **Madge Bellamy**
in
The Man in Blue

From the Red Book Magazine story, "The Flower of Napoli" by Gerald Beaumont

with Cesare Gravina, Martha Mattox, Dorothy Brock, Jackie Morgan, Harry Mann, Nick de Ruiz

Directed by Edward Laemmle — *Universal Jewel*

Released June 28

William Desmond in **The Meddler**

with Dolores Rousay, Jack Daugherty, Claire Anderson, Albert J. Smith, Kate Lester and others

Directed by Arthur Rosson — *A Universal Western*

Released July 5

Hoot Gibson in **Taming the West**

Story by B. M. Bowers

Directed by Edward Sedgwick — *A Universal Gibson Production*

Released July 19

Jack Hoxie in **Don Dare-Devil**

By William Gittens

with Cathleen Calhoun, William Steele, Cesare Gravina, Duke Lee

Directed by Clifford Smith — *A Universal Western*

Released July 26

William Desmond in **Red Clay'**

By Sarah Saddoris

with Marcelaine Day, Billy Sullivan, Lola Todd, Albert J. Smith

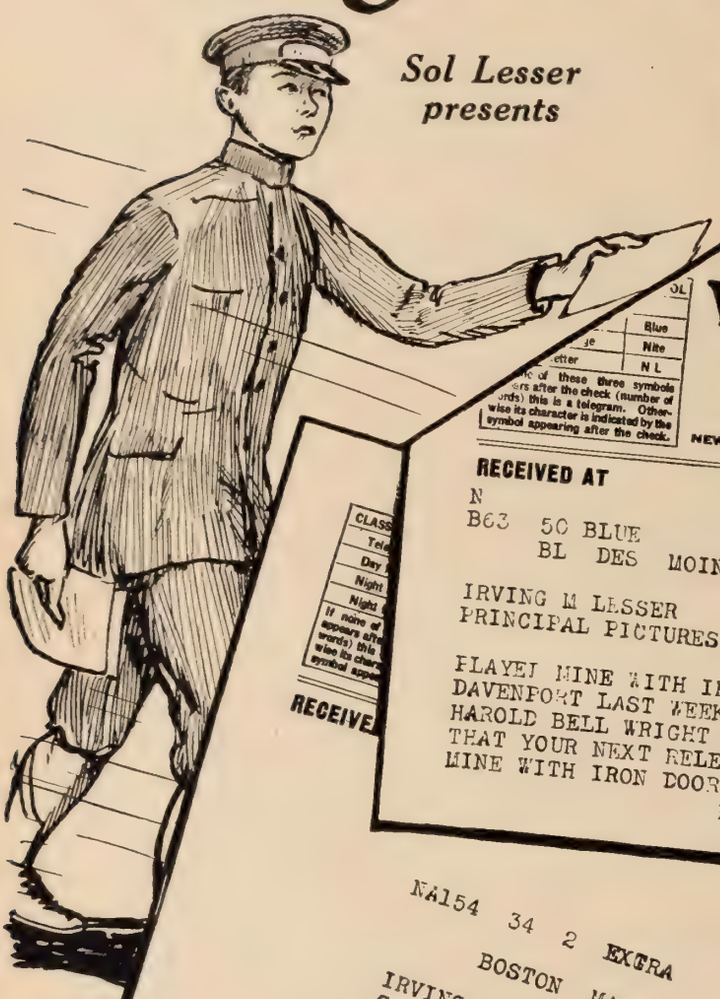
Directed by Ernst Laemmle — *A Universal Western*

ERSAL has the pictures !

Telegrams for every HAROLD

Sol Lesser presents

FINE ADVENTURE



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IRVING M LESSER
PRINCIPAL PICTURES CORPORATION 1005 LOEW STATE BLDG NEW YORK NY

PLAYED MINE WITH IRON DOOR AT CAPITAL THEATRE DES MOINES AND GARDEN DAVENPORT LAST WEEK TO EXCEPTIONALLY FINE BUSINESS IN BOTH TOWNS HAROLD BELL WRIGHT NEVER LOSES AT THE BOX OFFICE FOR US WE HOPE THAT YOUR NEXT RELEASE WILL PLEASE THE AUDIENCES AS MUCH AS MINE WITH IRON DOOR

HARRY M WEINBERG

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IRVING M LESSER
CARE PRINCIPAL PICTURES CORPN 1540 BROADWAY NEW YORK NY

MINE WITH IRON DOOR OPENED VERY GOOD IN BOSTON BEST SUNDAY BUSINESS CONTRATULATIONS ON WONDERFUL PICTURE YOU CAN EXPECT GREAT THINGS WITH IT REGARDS

J LOURIE GENERAL MANAGER MODERN & BLACON

Others Who Have Shown It Say:

CLEM POPE, Manager, T. & D. Theatre, Oakland.—Played to tremendous business. Topped only by "The Sea Hawk." One of the best we have played this season.

W. M. MILLER, Manager, Leb Theatre, Cloquet, Minn.—Believe this to be one of the best productions of the season and feel sure it will be numbered among the year's best when all is said and done. Opened last night to capacity business. I can hardly wait for "The Re-creation of Brian Kent."

BEN GOLDSMITH, Manager, Rialto Theatre, Tucson, Arizona.—"Mine With Iron Door" opened yesterday. Largest business history house.

LEO P. LAUGHLIN, Manager, Loew's Warfield, San Francisco.—Topped business in the face of all opposition. You have a real winner for any theatre.

A Principal Pictures-

Exhibitor everywhere!

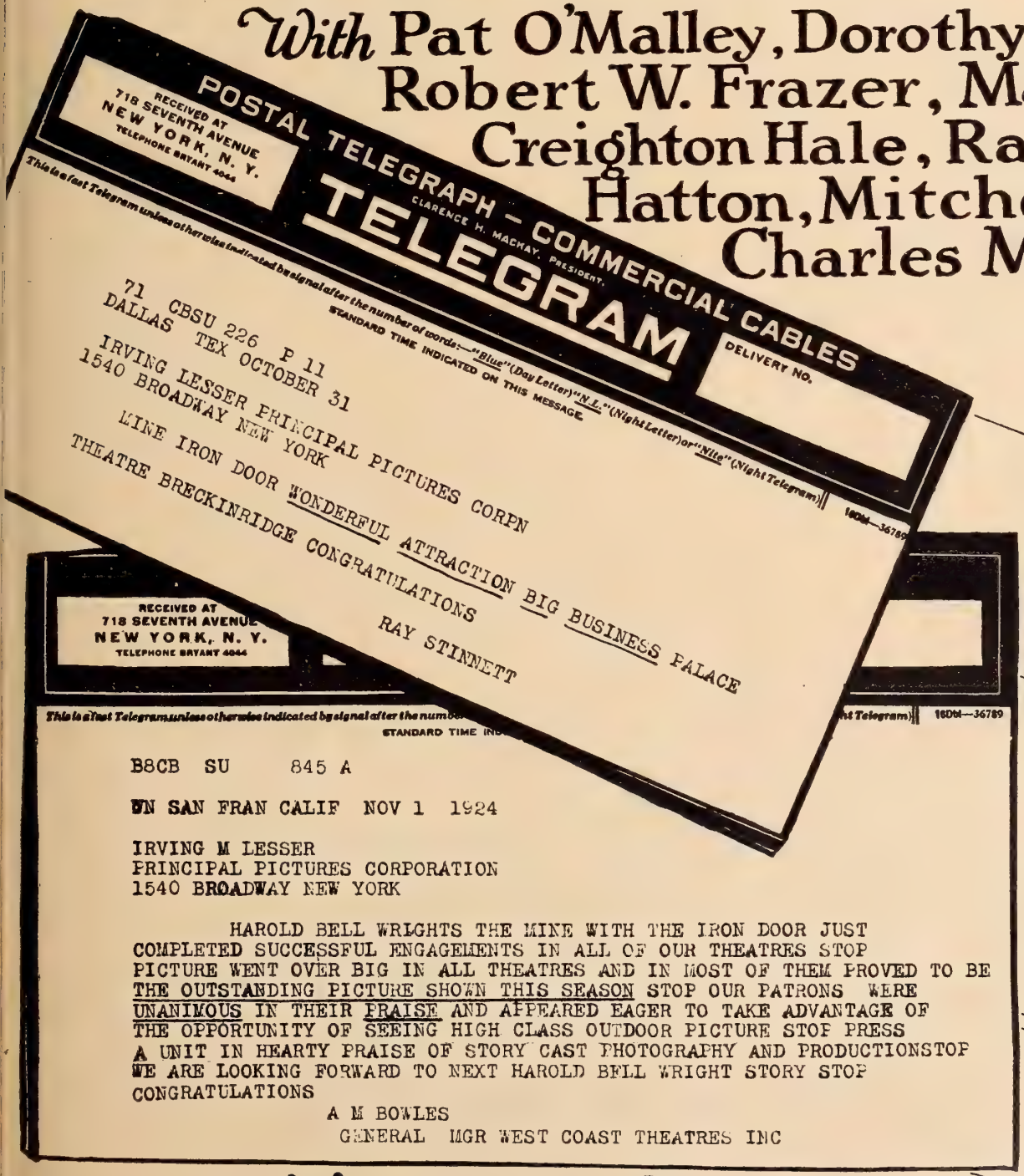
BELL WRIGHT'S

ROMANCE of HIDDEN GOLD ~ ~ ~

"THE MINE WITH THE IRON DOOR"

A SAM WOOD PRODUCTION

With Pat O'Malley, Dorothy Mackaill, Robert W. Frazer, Mary Carr, Creighton Hale, Raymond Hatton, Mitchell Lewis, Charles Murray ~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HAROLD BELL WRIGHTS THE MINE WITH THE IRON DOOR JUST COMPLETED SUCCESSFUL ENGAGEMENTS IN ALL OF OUR THEATRES STOP PICTURE WENT OVER BIG IN ALL THEATRES AND IN MOST OF THEM PROVED TO BE THE OUTSTANDING PICTURE SHOWN THIS SEASON STOP OUR PATRONS WERE UNANIMOUS IN THEIR PRAISE AND APPEARED EAGER TO TAKE ADVANTAGE OF THE OPPORTUNITY OF SEEING HIGH CLASS OUTDOOR PICTURE STOP PRESS A UNIT IN HEARTY PRAISE OF STORY CAST PHOTOGRAPHY AND PRODUCTIONSTOP WE ARE LOOKING FORWARD TO NEXT HAROLD BELL WRIGHT STORY STOP CONGRATULATIONS
A M BOWLES
GENERAL MGR WEST COAST THEATRES INC

Distributed Through Our Own Franchise Holders

– Master Attraction

Chadwick Pictures Corporation

presents

"FLATTERY"

BY

H. H. VAN LOAN

Featuring JOHN BOWERS, GRACE DARMOND, ALAN HALE and MARGUERITE DE LA MOTTE

DIRECTED BY

TOM FORMAN

PRODUCED BY

Mission Film Corporation

LEON RICE, Pres.

Now available at all the leading Independent Exchanges

Could Any Occurrence Be More

Dramatic
Colorful
Enthralling
Exciting
Appealing

Crowd Jeers One-Time Favorite When He Breaks Down On Stage

Curtain Rung Down at Comedy Theatre Last Night When Celebrated Pantomimist Falters in Performance of "Old Clothes Man" His Masterpiece

SON PLAYS BRILLIANTLY AS HIS SUCCESSOR

Pathetic Explanation Has It That Famous Actor Had Hurried To His Task From Death Bed of Sweetheart Who Had Infatuated Him and Ruined His Career— Tumult Almost Results in Calling of Police Reserves.

you will, Deburau, broken-hearted and

He finds it impossible to go on the thousands of waiting admirers. His at the duplicity of the woman of woman who left him for a richer a Deburau wants to get away from doing so he must have his s as the idol of Paris. Th son tries

can carry on the work he so days of his youth." He can go man if he but lives to see his house as he has done so often

It's the Story of

"The Lover of Camille"

WARNER BROS.
By Arrangement with
DAVID BELASCO
PRESENT

He Was the Idol of Paris
—and he bartered his brilliant career for the shallow love of a beautiful siren.

And She Too Paid a Bitter Price
—for the love she denied poor Deburau in turn was scorned by another.

The Most Powerful Romance Ever Unfolded in Pictures.

"The Lover of

with

MARIE PREVOST

as CAMILLE

MONTE BLUE

as DEBURAU

Directed by
Harry Beaumont

Scenario by
Dorothy Farnum

Camille"

Masterfully Made From
SACHA GUITRY'S
Internationally Celebrated Play
"DEBURAU"

WARNER BROS.
Classics of the Screen

It is pictures like "The Lover of Camille" that prove the wisdom of the WARNER BROS. CLASSICS OF THE SCREEN Idea and make Warner Bros. product the choice of leading theatres everywhere.

Your advertising on a Warner picture starts where the advertising and exploitation of most pictures leaves off!

WARNER BROS.
Classics of the Screen

THORNS of PASSION

With GEORGE O'BRIEN
Adapted from "The Roughneck," by Robert W. Service,
Author of "The Spell of the Yukon"
A John Conway Production.

DAUGHTERS of the NIGHT

Story by WILLARD ROBERTSON :: *An* ELMER CLIFTON PRODUCTION
A DELIGHTFUL ROMANCE OF THE TELEPHONE GIRL—
THE PICTURE WITH A THOUSAND TIE-UPS.

TROUBLES of a BRIDE

Story by THOMAS BUCKINGHAM *and* JOHN STONE
A THOMAS BUCKINGHAM PRODUCTION
ANOTHER THRILLER *by the* DIRECTOR OF "THE CYCLONE RIDER."

Sure Winners!
Each a 100% Audience Picture!
All Offer Immense Exploitation Angles!
Produced by
WILLIAM FOX
to Increase Prosperity for All Exhibitors!

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.—WILL HAYS, PRESIDENT

Here
are the latest great
special
WILLIAM FOX
film hits ready to bring big
special
profits to all exhibitors!

FOX
IS INDEPENDENCE & STRENGTH

The LAST MAN on EARTH

By JOHN D. SWAIN :: A J. G. BLYSTONE PRODUCTION

A FUN SPECIAL THAT WILL MAKE YOUR BOX OFFICE LAUGH RIGHT OUT LOUD.

Tom Mix in TEETH

With Tony, the horse, and Duke, the dog.
Story by CLINTON H. STAGG *and* VIRGINIA HUDSON BRIGHTMAN,
A J. G. BLYSTONE PRODUCTION

A THRILLING DRAMA OF MAN, MAID AND BEAST IN WILD. OPEN SPACES.

DARWIN WAS RIGHT

By EDWARD MORAN :: A LEWIS SEILER PRODUCTION

SOMETHING DIFFERENT IN SCREEN ENTERTAINMENT THAT WILL MAKE YOUR PATRONS TALK.

FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.~WILL HAYS, PRESIDENT

"ought to enjoy a long and prosperous season"

EXHIBITORS HERALD November 1, 1924

Service Talks on Pictures

"Sundown" A Worthwhile Production

It took a lot of time and patience to make "Sundown," but it was worth the effort. It is a sincere, honest attempt to put upon the screen a bit of present day history, the conquering of the west by the cattlemen who are themselves driven into Mexico by the onrushing homesteaders. There's not a villain in it; there's only one woman—Bessie Love; but there's more cows than you ever saw all at once in your life. "Sundown" ought to enjoy a long and prosperous season. The whole family can see it and enjoy every bit of it and I'll venture to say it will be talked about long, long after your local theatre has shown it. Took Mrs. Service to see it with me at a private screening and her comment was "There's a real picture."

* * *

and it will!

Leadership and Reason Why No. 4

FIRST NATIONAL PICTURES INC. presents

"SUNDOWN"

by E. J. HUDSON

Directed by LAURENCE TRIMBLE and HARRY HOYT

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

That FIRST NATIONAL contract is a straight road to big profits

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

"Far beyond the ordinary motion picture"

St. Louis Post Dispatch

A Drama of Loyalty.

"THE Silent Watcher," the film play adapted from a story of Mary Roberts Rinehart and now on view at the Grand Central and West End Lyric theaters, goes far beyond the ordinary motion picture play in human appeal and in naturalness.

Anyone can appreciate the genuineness of the opening scenes in which are depicted the simple life of a young married couple, the pride the young husband feels in his prospect of advancement and the skepticism of his wife.

The part of the young wife is played by Bessie Love. Glenn Hunter is the husband, who is private secretary to a New York lawyer who becomes a candidate for United States Senator.

This candidacy is responsible for all the tragedy of the story, and in developing this feature the picture shows vividly the selfishness and heartlessness of politicians, the double life that some men lead, nd how a subordinate can get himself into hot water by being too loyal to an employer who is a little shy of moral principle.

Suffice it to say that the young hero goes to prison rather than reveal that his employer maintained an apartment for an actress who committed suicide, but at first is supposed to have been murdered.

There are a few amusing touches in the picture, but in the main it grips the attention like a well-written short story. Though some of the situations are unusual, none seem impossible, and the "big" scenes are not overdone.

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

FIRST NATIONAL PICTURES

A FIRST NATIONAL CONTRACT is the Safest, Surest, Sanest Buy for any exhibitor anywhere.

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

IN the manner of the after dinner speaker, but with a good deal more sincerity, we wish to state that it is with real pleasure that we publish on another page of this issue extracts from a speech by Charles C. Pettijohn that constitute a summary of arbitration work in this industry.

Will Hays knows that the writer of these lines has never acquired the habit of throwing bouquets at him simply because he is Will Hays. So he, at least, will appreciate our sincerity when we commend him for the work that he and his organization have put forth to make arbitration the standard of action for the motion picture industry.

No greater task has been performed by Will Hays.

This industry needs the healing effects of arbitration. There is no other beacon of hope for the eventual removal of the breach that exists between exhibitor and distributor.

The feeling of SUSPICION that exists in this industry has cost us more millions and greater loss of progress than any other single factor. And it is to arbitration alone that we can look for the soothing effect that will some day eradicate that suspicion.

* * *

THE thought of arbitration's benefits comes particularly to our mind at this moment because during the week past we have devoted some thought and considerable conversation to the Federal Trade Commission's hearings in the Famous Players-Lasky case.

Here is a peculiar situation. As far as we can determine the issues that probably started the case —producer ownership of theatres, and allied subjects—are now as dead as doornails. Such practices as Alfred Black and others may have engaged in in spreading their chains of theatres, later to come under Famous control, can be condemned, but there is little use in forbidding them for they are already issues of the past.

So the most important live issue that remains before the Trade Commission is the matter of block booking. As we understand it, the Government hopes to prove and declare that block booking is illegal.

Where are we then?

Let's take it for granted that block booking has been abolished by edict of the Commission. And that the decision has been upheld by courts, should it be taken there.

Imagine a salesman in your town selling pictures. He won't be back again for two months. He has orders to sell twenty or as near to that number as he can.

You want five of the twenty particularly. If the salesman sells you the five alone he probably just covers expenses of the trip—and if he does it all along the line, there will be a new salesman around to see you next time.

Block booking or no block booking—words are but words. When the discussion reaches the point of PRICE there is going to be a club that will book most of those twenty pictures before you get the five for which you are anxious.

* * *

NO matter what code of ethics we draw up, this business will always be in the hands of the salesman. And back of the salesman is the driving force of economic necessity that sometimes knows no law.

That is where the principle and the practice of arbitration serve.

Arbitration, carried along the admirable lines in vogue already lifts the business above the bickerings and arguments of salesman and exhibitor, clears away the fog of suspicion and fear that exists on both sides.

Arbitration in the motion picture industry has passed the realm of theory and become an institution that is attracting the favorable attention of many other lines of endeavor. For this mark to its credit the industry is indebted to Will Hays and Charles C. Pettijohn, on whose shoulders the details of organization have been placed.

It isn't possible to conceive of arbitration having reached its present assured place in the industry's affairs had the industry known no Will Hays.

Robert E. Welsh

If they had the Circulation - they'd talk about it!

We are SHOUTING!

We have the Circulation!

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

It is one thing to preach service — it is another, and the real essential, to deliver it.

The remarkable growth of Hamilton National in the first few months of its existence MIGHT have been produced by advertising—

But that growth could never have continued, could not be maintaining its present steady and consistent pace—unless—

The preaching of service had been backed up by PERFORMANCE.

"Word of mouth" advertising — the hearty praise and undisguised affection given Hamilton National by those business men who have come in contact with its service are responsible for a record of healthy, remarkable growth that is outstanding among New York's financial institutions.

When advertising brings you in contact with Hamilton National the work of advertising ceases.

It is then up to us to deliver.

Give us the opportunity —and you will become one of the boosters.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

Listen, boys, while you are shaking Earl Hudson's hand and showering him with congratulations on receiving a hero's welcome back to New York—save a little of that commendation, and mebbe some sympathy, for this time a year from now. Earl did a miracle man's job in the past twelve months—and the simple task ahead of him is to repeat. That's all. Without outstanding star names to bolster up the weak sisters his twenty-seven bosses merely ask him to provide them with a stream of pictures that will outdraw the house across the street with Meighan, Swanson, Lloyd and Valentino. Some assignment. They can't all be "Flaming Youth's." But mebbe the bosses think they should be.

Things are shaping up for a very hectic, exciting, and enticing 1925. Just about the time you decide that one man in this business has gathered all the eggs in his basket somebody scrambles them up and they spread all over the map again.

Joe Schenck is doing the job now. And what a roster United Artists is going to have when he gets through.

Doug and Mary, Norma, Chaplin, there's a hand of aces. Especially when you consider that Doug and Mary are probably going to turn out more than one each year and go back to the "Mark of Zorro's" and others that box offices have never forgotten.

Yessir!—September, 1925, looms up very large and important.

Meanwhile things are now in such shape that we can look over the situation for the balance of the season. Famous with a Forty that seems to stack up just about the same as the First Forty—except that the titles have been soothed and calmed a bit. First National with an unknown number, with the weight leaning on two from Norma and "The Lost World." Universal with a "White List." And therein is a story. First of all, of a very effective and efficient teaser advertising campaign. Second, and most important, of the thought that is back of the "White List." It is selling a new idea, a different angle, something that is above mere pictures and titles. It deserves the success it will undoubtedly receive.

Universal is on the level about this "White List" idea. R. H. Cochrane puts it this way: "We are really trying to set a new pace for the whole business by hitting one hundred per cent. on white pictures, white contracts, white treatment, and white everything."

"It isn't merely a stunt," he went on. "We are going through with it and we are pounding it home to every man in the Universal organization, particularly our sales force. It's good business but, better still, it's good principle and if it does nothing more than give a slight boost to the general tone of the industry it will have been well worth while."

Spoken like a man. And the type of utterance that nowadays means something when it comes from a leader of the industry.

While you are figuring up the cards for the balance of the season, don't overlook Mr. Fox. With leaders like "The Iron Horse" and "Dante's Inferno"—always present, the perennially popular Tom Mix—Bill Fox has something to sell the exhibitor. And going along the line, have you noticed how many new theatres seemed to follow the lead of the New York Piccadilly in booking "Barbara Frietchie" for an opening number? Producer's Distributing is going to be in the middle of the picture with men like Woods, Harris, Hoffman, Stromberg and Christie at work in the studios.

These are "statement issuing days" over at the Theatre Owners' Chamber of Commerce. From this angle it looks as if the boys want to back Adolph into a corner and make him do a Minneapolis. Mebbe the one experience cured him.

We would like to give you the details in the news columns only we can't seem to pin it down to anything more definite than a smoke screen.

Speaking indefinitely, as we may on this page, the T. O. C. C. members want an adjustment on the First Forty. Balance replies that they are talking foolishly because most of the members haven't played enough of the Forty to make out a clear case. The T. O. C. C. answers, "We weren't talking to you, we were talking to Mr. Zukor." And there you are.

We could get more definite only there never seems to be any statements the days our news-gatherer calls at the T. O. C. C. office. And we hate to get in the habit of borrowing from the Daily.

We are in receipt of an invitation to the First International Film Congress, to be held in London, November 26th, 27th and 28th. Read carefully through the two page letter, read it again, and still we have to admit that we don't know what it's all about. A lot of very important film and nobility names on the letterhead, but we can't quite figure what they are going to "congress" about, or what Americans are going to be there. The writer asks us to let him know the names of the Americans who will be in attendance. That's what we want to know, old top!—R. E. W.

What does Adolph Zukor think

About producing and distributing combinations and amalgamations?

What does Adolph Zukor think about criticism of his efforts?

What does Adolph Zukor think about price fixing by exhibitor combinations?

What does Adolph Zukor think about the use of Other People's Money for production?

In the course of a remarkably frank interview the outstanding leader of the motion picture industry tells you the answer to these questions in next week's Moving Picture World.

This, the second in W. Stephen Bush's series, "Stories of the Builders," constitutes the most outspoken utterance Adolph Zukor has ever made for publication.

Watch for it next week!

Year's Arbitration Saves $1,500,000

Charles C. Pettijohn Declares That the Benefits of Industry's Tribunals of Justice Are Easily Apparent—Fewer Complaints Now Being Passed On

By SUMNER SMITH

ARBITRATION, that year-and-a-half-old brain baby of the motion picture industry, is growing from a puny, irritable infant to a lusty, crowing child, with all the odds favoring its attaining a stalwart manhood. That, at least, is the opinion of Will H. Hays, for Charles C. Pettijohn, his lieutenant, so informed the Illinois Chamber of Commerce at a recent meeting in Chicago. Arbitration, he said, is here to stay. It has proved its worth both to the distributor and the exhibitor.

During the first year of their existence, arbitration boards, according to the attorney of the Hays organization, heard, decided and disposed of more than 5,000 cases, and he believes that fully four times as many were disposed of before they were actually brought before the boards. The percentage of unanimous decisions in these 5,000 cases was a fraction better than 90 per cent. In less than 10 per cent. the votes were five to one or four to two, and in twenty-two cases only was the seventh arbitrator called in, and five of these cases were in New York City.

Well, what is the most obvious value of the arbitration boards? Money savings in distribution costs, which during this period are estimated at $1,500,000. That is Mr. Pettijohn's figure. He goes on to say:

"About six months have elapsed since the results of our first year of Arbitration were tabulated. Fewer cases are now being tried and decided, the work of the various Joint Boards of Arbitration is decreasing appreciably, for several reasons that are most apparent.

"First: Contracts in the motion picture business now are contracts made in good faith and expected to be kept. I might go so far as to say that contracts in the picture business between exhibitor and distributor are now worth their face value.

"Second: Theatre owners do not over-buy to keep their opposition from getting good product, and salesmen do not attempt to sell theatre owners upon the theory that they can discredit contracts already executed by them.

"Third: Both the exhibitor and distributor know that these Joint Boards of Arbitration will not tolerate sharp practices or shady methods, and exhibitors and distributors alike do not relish being called before one of these Joint Boards of Arbitration for a review of their business methods. As a result certain individuals in both camps have stopped 'playing the motion picture game' and are now engaged in 'the motion picture business.'

CHARLES C. PETTIJOHN

"Under the new uniform contract providing for arbitration, play dates of theatres are a part of the contract. The theatre owner knows when he is going to get his picture; the contract provides the machinery for the automatic setting in one of these dates when the various pictures become available. Under the old system it was one thing to sell a picture and quite another thing to get a play date agreed upon for the production which had already been sold. Ofttimes it cost more money to get a play date than it did to sell the picture originally. The elimination of this unnecessary selling cost has been one of the large items of saving.

"The decisions of the Arbitration Boards so constituted are final and we have no provision for an appeal or a rehearing unless it can be shown that fraud has been practiced on any board, in which instance the board may order a retrial or a new hearing. In spite of the fact that we have no provision for appeal only two cases among the first five thousand settled by arbitration were taken to the courts, and I am quite sure that had there been five thousand decisions of disputes in the motion picture business tried in court we would have had many more appeals from the decisions so rendered.

"Eighteen months ago we started to put into effect arbitration. There were first organized in thirty-one key distributing centers of the United States, in thirty-one cities Film Boards of Trade, composed of the Branch Managers of each distributing company doing business in that particular city. Each of these Film Boards of Trade selected or elected three managers of three companies, alternating from time to time, to sit upon an Arbitration Board composed of six members for that key distributing center. The other three members were selected by the exhibitors or theatre owners of that same distributing zone in like manner, and these six men constituted the Arbitration Board with the provision for and the right to select a seventh arbitrator or an umpire in case of a tie vote. Thirty-one of these Arbitration Boards in these same thirty-one key distributing centers, wherein are located the thirty-one Film Boards of Trade, were thus constituted.

"A Uniform Exhibition Contract was agreed upon by many of the distributors. and I think I am conservative in saying that today nearly all distributors of motion pictures are using contracts providing for arbitration, and probably 95 per cent. of the contracts that are being written for motion pictures today contain these uniform provisions for arbitration.

"Arbitration has proven its own practibility in our industry and I see no reason why its application would not be as practical and as successful in other lines of business and trade.

"The men serving on these Boards of Arbitration are in a sense experts in their respective business. They know their business and they are experts owing equal allegiance to both parties, serving without pay as judges to decide each case fairly and equitably for all parties. The court expert is paid to testify for one side of the case or the other and we would not think of permitting some of our 'alienists of today' to serve as judges. In arbitration, however, it works.

"It stands to reason that two parties in dispute could settle the whole matter better by getting together, choosing an arbitrator, submitting their respective cases in plain language, and abiding by the result, than by throwing their contention into the complicated machinery of the courts.

"Going to court implies expense. Necessarily, the complicated apparatus of official justice has to be paid for.

(Continued on page 264)

Coming and Going

Harry Rowson of Ideal Films sailed from London this week for New York.

J. G. Wainwright is expected to arrive in New York from England in the next few days.

Nat Levine, sales head for M. J. Winkler, returned to New York this week from a swing around the country. Next week in a similar capacity he will start a tour of Boston, Atlanta, Kansas City, Chicago, Pittsburgh, Cleveland and Detroit.

L. Hueveldop, an engineer of international reputation, and who served his native country, Holland, for many years in the diplomatic field, has been engaged by Universal to do special research work in the Orient. He left New York for the Straits Settlement last week, by way of Rotterdam, his home.

William DeMille arrived in New York this week from the Coast.

Douglas MacLean, according to reports from Los Angeles, expects to leave in the near future for Switzerland to shoot some scenes for "Sky High."

Ace Berry of the Circle, Indianapolis, left for his home early this week after spending several days in Manhattan.

Abe and Sam Warner and Motley H. Flint left for Hollywood this week. Flint spent but a few days in New York on a business matter.

Sol Lesser, president of Principal Pictures Corporation, returned to Los Angeles this week after a four weeks' trip to New York and Atlantic City, where he attended the semi-annual meeting of First National Pictures, as vice-president of that organization.

Jimmie Adams, Christie comedian, and his bride, who was formerly Virginia Warwick, are back from the honeymoon trip which took them to San Francisco, Seattle, Vancouver and other Northwestern cities, and Adams will start a new Christie Comedy this week.

Phil Goldstone, who has been visiting Renown Pictures offices in New York for the past two weeks, has returned to the West Coast.

After spending a year in Italy where he established offices for William Fox in Rome, Charles Simone has returned to his home in Bergenfield, N. J.

Mr. and Mrs. Harry Brandt, the former a well known Brooklyn, exhibitor, sailed this week on a pleasure trip for Europe.

Fred Kley, studio official from the Coast, is in New York this week.

Albert Grey, of the Griffith offices in New York, is in London.

Joe Aller of the Rothacker-Aller laboratories at Hollywood is on the West Coast. He left New York late last week.

Jesse Goldburg is back in New York, having returned from Hollywood where he was supervising production of his company.

Sid Grauman returned to Los Angeles this week from abroad.

Sam Berman, secretary of the M. P. T. O. of New York left recently for a sojourn overseas.

B. Berger, general manager of Gerson Pictures Corporation, arrived in New York this week. Berger will spend a number of weeks here preparatory to an extended trip to the principal cities of the country in the interests of his company.

J. G. Bachmann, treasurer of B. P. Schulberg Productions, Inc., left Los Angeles this week for a tour of exchanges on his way back to New York.

George Levine, sales manager for Sanford Productions of Hollywood arrived in New York this week.

Henry P. Varner, head of the M. P. T. O. of North Carolina, is expected to be in New York early next week for a conference with the Hays office.

HAWLEY TURNER

Gets Executive Post

Hawley Turner Joins Board of Directors of Ritz-Carlton Pictures

Announcement of the appointment of Hawley Turner to the board of directors and Executive Committee of Ritz-Carlton Pictures was made by President J. D. Williams at a dinner to trade paper editors in the Ritz-Carlton Hotel, October 31.

Although Turner is thoroughly familiar with the picture industry, this marks his first direct association with it. He has been a partner in the H. E. Lesan Advertising Agency, which represents about two-thirds of the picture business in addition to other large concerns. Before that he had handled the motion picture advertising for Curtis publications.

"I am happy to see men of the calibre of Hawley Turner coming into our business," said Mr. Williams. "The personnel of the industry is changing for the better with the recognition of its importance. There is no more significant development than this. Mr. Turner is young, enthusiastic and has demonstrated his business ability. He is transferring these qualities to the pictures. I am delighted to welcome him into the industry and into our company."

C. L. Yearsley, George Ullman, Valentino's manager, and D. W. Henderson, Turner's former partner, also paid high compliment to the guest of honor.

M. J. Walsh Seriously Ill

Michael J. Walsh, president of the Motion Picture Theatre Owners of New York, was reported this week to have been taken to Packard's Sanitarium. According to his personal physician, Mr. Walsh, who had previously been confined to his home in Yonkers, is suffering from a nervous breakdown and will require a long period of rest.

Schenck-United Merger Has Expansion Budget

Merging of the Schenck interests with United Artists was consummated at Hollywood this week following a conference at which Joseph M. Schenck, Mary Pickford, Charles Chaplin, Douglas Fairbanks and Hiram Abrams were present. The merger is expected to become actually effective within the ensuing week. It is understood that the title United Artists will be retained.

Later news dispatches from Hollywood this week reveal that the reorganization project calls for the sum of approximately $2,500,000 to be devoted as a budget in plans for expansion. This report also carries the information that Joseph M. Schenck will head the Board of Directors and that Hiram Abrams will be retained in his capacity as chief of distribution.

Good Psychology

Film Club and T. O. C. C. Share Arbitration Sessions

Exhibitors and exchangemen in Greater New York have so arranged things that both will have an equal say on all matters pertaining to arbitration. Wednesday, November 5, marked the opening of the new regime with the arbitration board meeting for the first time in the headquarters of the Theatre Owners Chamber of Commerce in the Times Building. The event was permanently recorded by the taking of motion pictures.

Heretofore such sessions have been held in the quarters of the FILM Club, composed of exchangemen. Under the new system the arbitration board, consisting of three exchangemen and three exhibitors, members of the respective clubs, will meet alternately in both headquarters. An exhibitor or an exchangeman, wherever the meeting happens to be, will occupy the chair.

To insure an equal footing the T.O.C.C. has insisted in defraying one-half of the expenses encountered, as well as 50-50 in everything else.

Herbert Milligan Dies

Herbert L. Milligan, formerly of the Famous Players Canadian Corporation, died November 4 at Corpus Christi, Texas, where he had gone in search of health. He was a brother of Morris A. Milligan, District Manager for Famous Players-Lasky Corporation, and of Carl G. Milligan, literary agent, of New York City.

Coogans Land Nov. 10

Jackie Coogan, with his father and mother, will arrive in New York on the Leviathan November 10, according to a cable dispatch from Paris where the Coogans are resting after their long journey to Athens, Greece. Present plans call for the Coogans leaving immediately for the coast after their arrival in New York.

MOVE TO LARGER QUARTERS

Cranfield & Clarke, distributors of British and American Films, have moved to larger quarters on the sixth floor, 729 Seventh avenue, New York City.

Schine Circuit Now Boasts 51 Theatres

According to an announcement made by J. Meyer Schine, of Gloversville, head of the Schine circuit of houses, the entire holdings of Associated Theatres, Inc., amounting to twenty-five theatres in New York State, have been acquired by Schine brothers. The deal is said to involve about $700,000.

The Schine circuit now consists of 51 theatres located in about twenty cities and in only two is there opposition. The newly acquired houses are located in Corning, Salamanca, Penn Yan, Bath, Fairport, East Rochester, Newark, Lockport, Canandaigua and Geneva. The house at Bath and the one at Newark are in course of construction.

The headquarters of the chain will remain in Gloversville and bookings for all theatres will continue to be made there. Each house will have an individual manager and for the present at least there will be no changes. The theatres just secured by the Schine brothers constitute what is generally known as the Dygert circuit, of which Harold P. Dygert was president, treasurer and general manager.

Skouras Enterprises Get Site for $2,500,000 St. Louis House

SKOURAS BROTHERS ENTERPRISES announce the acquisition of the corner of Seventh and Locust street, St. Louis, as the site for a $2,500,000 motion picture house to be known as the Ambassador. The lot and present improvements cost approximately $1,750,000 or about $14,000 for front foot, a record price for real estate in that vicinity.

The success of Loew's State Theatre, Eighth street and Washington avenue, it is said, was the determining factor in the Skouras Brothers purchase. They had been watching the business done by the new Washington avenue movie palace and are certain that down-town night life has come back, and that subways and other transportation improvements will settle amusements there.

Rapp & Rapp of Chicago are designing the new theatre which will seat 4,500 persons, the largest of any in St. Louis. Whether the building shall be used exclusively for the theatre has not been decided but it is probable that an office structure will also be erected as the ground is too valuable. The equipment and decorations will cost upwards of $500,000 and are to include a pipe organ costing $100,000. The eventual investment will be almost $5,000,000 according to tentative plans.

Spyros Skouras, Charles Skouras and George Skouras, who control the Skouras Brothers Enterprises are striking examples of what can be accomplished in this country by men of determination and ideals. They started in the motion picture business but a few years ago with one small house on Market street. Today they own the Grand Central, West End Lyric, Lyric and Capitol theatres and have a half interest in the St. Louis Amusement Company, which owns the Tivoli, Pageant, Pershing, Grand-Florissant, New Lindell, North Grand, Novelty, Shenandoah, Arsenal, Shaw, Manchester, Arco, Lafayette and Gravois. They also are district distributors for First National and Educational Pictures and own the St. Louis Film Exchange that handles Warner Brothers Classics, Samuel Goldwyns and other high class pictures.

The new enterprise is being financed by the First National Company, a subsidiary of the First National Bank in St. Louis. This company has no connection with First National Pictures.

Memphis-Little Rock Trade Board Entertains Salesmen

MEETING of the Memphis-Little Rock Film Board of Trade, held at the Marion Hotel, Little Rock, Ark., on Tuesday, October 14, to which all salesmen and bookers representing the different film exchanges in this territory were invited, resulted in a great many of the problems confronting film and arbitration boards being discussed.

The welcoming address was made by Mr. J. K. Adams of the State Film Company, Little Rock, Temporary Chairman. Mr. Adams emphasized the fact that the meeting was held to more fully cement the feeling of good fellowship between all connected with the industry.

Sol Davis of the Arkansas Specialty Film Company, Little Rock, vice president of the Film Board laid stress upon the fact that under no circumstances should one salesman make unnecessary remarks regarding another salesman's product. Davis also read an article by C. E. Peppiett of the Famous Players-Lasky Exchange, Memphis, whose absence was due to his being in New York.

J. L. Franconi of F. B. O., Little Rock, talked on salesmen's duties to their exchanges. W. E. Sipe, of Consolidated Film & Supply Company, Memphis, spoke upon the responsibility of branch managers.

After Sipe's closing remarks the meeting was then turned over to the salesmen who were called upon to express their opinion as to the best methods to pursue in the selling of films, getting the exhibitors co-operation and how conditions could be improved upon in this territory which will, eventually, make the operation of a Film Board of Trade practically unnecessary.

At the conclusion of the meeting a rising vote of thanks was tendered the members of the Memphis-Little Rock Film Board of Trade by the salesmen, who declared that they had gotten a great deal out of the meeting which could be used to the mutual benefit of both the exhibitor and the distributor.

"JACK" FULD LAID UP WITH BROKEN ANKLE

H. S. Fuld of Producers Distributing Corporation has been confined to his home for the past month with a broken ankle.

Selling Your Seats

George E. Planck's sidelights on poster contests.

Welcome Stranger municipal stunt is spreading.

A new exploitation idea in three words.

How to hook to Laemmle's ads.

Hyman's show to garnish Tarnish.

Buy a loaf and see Bread.

Special orchestra sold Covered Wagon.

Piled up sand to sell The Arab.

Putting Yolando in soup and fish.

How Harold Rice played back Reno.

Launching Robin Hood in Singapore.

Great window cards are available for The Navigator.

Tied Frat candidates to his ballyhoo.

Police peddle bills for A. G. Stolte.

Ace Beery fancies Surprise Week.

The Perfect Flapper won a curling iron.

Advertising examples on The Side Show of Life, The Sea Hawk, Sundown, Tox Mix and Beaucaire.

(See Selling the Picture to the Public Department, edited by Epes Winthrop Sargent, for the above "tips" in detail.)

Illinois Theatre Fire

Alton Blaze Singes 8 Heads and Does $35,000 Damage

One man and six women had their hair badly singed when fire broke out on the stage of the Grand Opera House at Alton, Ill., at 2 p. m., October 27, shortly before the premier showing of "The Ten Commandments" in the city was scheduled to take place. There were about 100 persons in the house at the time, the door having been opened thirty minutes earlier than usual to let in early comers.

The fire was believed to be due to defective wiring started on the stage. When a rear door was opened this furnished a draft and the flames shot over the top of the curtain into the auditorium.

Those in the audience rushed to the exits and six women had their hair slightly singed by the flames. M. Bardilio, a member of the orchestra that travels with the picture, was more seriously injured when he returned to the orchestra pit to recover his musical instrument. His hair was burned from his head and he sustained painful burns on the head and face.

William M. Sauvage, manager of the opera house, estimated the loss from the fire at approximately $35,000. The flames gutted the rear of the show house.

Bond Issue of $150,000

Stockholders in the Detroit Motion Picture Co., promoted by Frank L. Talbot, met last week and decided to issue $150,000 in bonds to alleviate financial conditions. By this plan 400 stockholders in the concern will pledge themselves to invest 25 per cent of their original stock investment in the bonds and 15 members of the board of directors, who are creditors to the company to the extent of $80,000, agree to accept bonds in lieu of cash payments at this time. The company's solitary picture, "Mary," featuring Mrs. Talbot, Kenneth Harlan, Mary Thurman and other well known players, is now being distributed on the state rights market.

Associated Will Not Produce This Season, Woody Announces

ASSOCIATED EXHIBITORS has decided definitely not to engage in production during the current season.

"There is some slight foundation for the stories about a change in our policy," said J. S. Woody, Associated's general manager. "That is, we had discussed entering the production field in connection with this season's releases, but the decision was unanimously against it. Later on—but who knows what conditions will be a year hence?

"As matters now stand it looks very much as if this organization, by the end of the season, would be the only feature distributor having no direct interest in production, but merely that we will stand alone as being engaged exclusively in distribution. In other words we will not be in competition with anyone for whom we are acting as selling agent."

According to Woody, who divides his time about equally between production and distribution, the existing arrangement has decided adventages over combined distribution and production. "As a matter of fact," he says, "I'm not at all certain that results would be anywhere nearly as satisfactory if we were providing part or all of our own product. There are certainly two sides to that question.

"Distributors entered production and producers entered distribution, up-building the existing organizations, solely with a view to protecting themselves. One large distributor, which originally was a buying organization for exhibitors, started making some of its own pictures in order to insure itself of product. It didn't want to put producers too definitely in a position to dictate terms. On the other hand, producers who have ventured into distribution have generally had the idea that they could get more money for their product than was obtainable through organizations which had pictures of their own to sell.

"It has been argued repeatedly to me, for instance, that the advances made to independent producers would finance our own production and give us both the distributor's and the producer's profits. But from my point of view there's another consideration which this argument entirely ignores.

"I'll agree that organization of a stock company, with production being pushed up to the capacity of the personnel and the physical plant, should result in lower average costs than are obtainable through smaller, separately managed, individual units. But where does all this profit the exhibitor? He pays just as much for the picture of cheaper manufacture as for the more expensive production—probably a good deal more, in the long run. Economy in manufacture and economy in distribution don't reduce the exhibitor's rentals. So, as long as he's footing the bill, why shouldn't he have his money's worth in quality?"

"In centralization," says the Associated Exhibitors' executive, "the work of a season is plotted and carried out by one organization—the same executives, writers, directors, camera men and actors, up to the limit of their capacity, figuring in everything that's undertaken. All major decisions fall upon one or two men, who are quite as much divorced from actual selling as is the average independent producer. Maximum output and constant utilization of the contract-bound personnel are essential in order to obtain the efficiency which the system was designed to create. In consequence, there's sameness, duplication of ideas, utilization of left-overs and a general tendency toward monotony. The greater the output, the more pronounced and evident this condition is likely to be.

"With independent production you find the individual unit endeavoring to give maximum value for minimum cost. The producer's future usually depends on this. He must produce profitably in order to hold the interest of capital and of exhibitors."

State Rights Sales

Renown announces that its entire product has been contracted for by Nate Robbins for his theatres in Utica, Elmira, Binghamton and Syracuse; also that the Schein Theatres Corporation of New York has made a similar booking.

Ben Amsterdam has closed contracts on "Playthings of Desire," the first of the new H. F. Jans features, for Eastern Pennsylvania, Southern New Jersey, Washington and West Virginia; M. H. Hoffman, of Renown Pictures, Inc., has bought the New York, Northern New Jersey and Illinois territories; and Export and Import Corporation has contracted for the entire foreign rights to the feature.

M. J. Winkler, distributor, announces the closing of the following territories by his sales manager, Nat Levine: Cleveland—The new series of "Felix" to the Fischer Film Exchange; Milwaukee—To Jack Grauman of the Celebrated Film Exchange, the new series of "Felix," series of "Reg'lar Kids" and the series of "Alice," as well as Burton Holmes"; Minneapolis—To H. O. Mugridge of the Celebrated Film Exchange, series of "Alice" comedies, "Reg'lar Kids" comedies, "Burton Holmes" and the "Memories" series; Omaha—To Stern Brothers of the Independent Film Exchange, new series of "Alice" comedies and the "Reg'lar Kids" comedies; Denver—To Mannie Drucker of the DeLuxe Film Exchange, "Alice" comedies, "Reg'lar Kids" and the "Memories"; Seattle—To D. C. Milwood of the Western Film Exchange, "Alice" comedies, "Reg'lar Kids" comedies, "Memories" series and "Burton Holmes"; San Francisco—To Gene Emmick of the Peerless Film Exchange, the new series of "Felix" comedies and the "Reg'lar Kids" comedies; to Mr. St. John of the Co-operative Film Exchange, series of "Alice" comedies; St. Louis—To Sam Werner of the United Film Exchange, the new series of "Felix" as well as the "Reg'lar Kids"; to Nat Steinberg of the Columbia Film Exchange, series of "Alice" comedies.

Rayart Pictures this week announces the following sales of its new product: The George Larkin series for Upper New York State to First Graphic Exchanges of Albany and Buffalo; the same series of pictures for Wisconsin to the Ludgwig Film Exchanges and for Minnesota, North and South Dakota to the Equitable Film Company of Minneapolis. The latter corporation also purchased Rayart's new production, "Safeguarded," and "The Street of Tears" for both the Minneapolis and Milwaukee territories. Rayart also announce the sale of the new series of Butterfly Comedies featuring Gloria Joy to DeLuxe Film Company of Philadelphia for Eastern Pennsylvania and Southern New Jersey, and for the foreign market to Richmount Pictures, Inc., and the same of "Safeguarded" for the New York City territory to Merit Film Corporation.

Jail for Texan Tax Dodgers

The Federal Government is prosecuting theatre managers in Oklahoma for failure to pay the theatre admission tax assessed by the Internal Revenue Department. A J. Kemball, owner of the Crystal Theatre at Jennings, Okla., was fined $25 and sentenced to sixty days in jail. Kemball pleaded guilty to failure to pay $300.25 tax due the Government on admissions to his theatre. Robert O. Jordan, Cushing, Okla., theatre proprietor, is serving a ninety-day term in the federal jail at Guthrie on the same charge. G. W. McKenzie was arrested on a charge of failure to pay revenue due on his airdome at Duval, Okla., but pleaded not guilty. Investigations are continuing and more cases are to be filed in the near future.

Loew Buys Mansion

Marcus Loew, president of Metro-Goldwyn Distributing Corporation, has purchased Pembroke, the country estate of the late Captain Joseph D. De Lamar, at Glen Cove, L. I. The price paid by Loew, for the mansion and 46 acres, is said to be over $1,000,000. The estate is considered one of the finest show places in the country and was built 14 years ago at a cost of more than $2,000,000. Loew will move into his new home upon his return from California.

Retires After 10 Years

After being in the moving picture business for the past 10 years at Melfort, Sask., Thomas J. Assaly, proprietor of the Grand Theatre there, is disposing of his interests and is moving to Eastern Canada. The Grand Theatre, which he built in 1919, has 500 seats and is of brick and tile construction, the equipment including two Powers 6B motor-driven projection machines.

GLEN TRYON MARRIES

Glenn Tryon, one of Hal Roach's principal comedians slipped quietly away last week to Santa Ana where he married Miss Lillian Hall. There will be no honeymoon at this time as the comedian is hard at work on a schedule of Pathe releases.

F. H. Richardson to Broadcast from WHN

Technicians, or Mr. Projectionists and etc., of the industry—ATTENTION!

On the night of November 15, at 9.30 sharp, tickle your radio outfit until you hear the broadcaster of the Loew WHN station. Then LISTEN!!

None other then F. H. Richardson, expert on projection and editor of Moving Picture World's Projection Department. He will aeriate on the mechanics of motion picture projection. Don't miss the talk. It's by the expert HIMSELF!

Texas State Comptroller Incorporates Film Unit

State Comptroller Lon A. Smith of Austin and Mrs. Bess Strong of Dallas are among the incorporators of the Blue Bonnet Motion Picture Products, Inc., Texas, with a capital stock of $20,000, which has been granted a charter. Headquarters will be maintained in Dallas. Manufacture, production and marketing of Texas motion picture films is the purpose of the company. R. A. Buford of Austin is the third incorporator.

Mrs. Strong has written several scenarios which will be produced by the new company. The company will erect a studio in Dallas to be used for indoor scenes, although most of the sets will be in natural surroundings, Mrs. Strong said.

Berinstein Will Filed

Noted New York Exhibitor Left Estate of About $700,000

William Berinstein, one of the best known exhibitors in New York State, whose death occurred a few weeks ago, left an estate of approximately $700,000, according to a will which has been offered for probate. The will specifically provides that there shall be no division of the estate for a period of eighteen years, but there is a yearly allowance left to each of the four children. The business will continue under the name of the Estate of William Berinstein, with George Roberts remaining as manager of the circuit and buying for the various houses. Mr. Berinstein was for many years a resident of Albany, first owning the Hudson and Colonial theatres, each of which proved exceptional money-makers, and then adding from time to time theatres in Troy, Schenectady, Elmira and Newburgh. Mr. Berinstein removed to New York from Albany a year or so ago.

Arbitration Is Short Cut to Satisfaction

The motion picture industry, a pioneer in the matter of arbitration, is bound to point the way for a tremendous saving of time and money in all other lines of industry, according to the prediction made by Judge Moses Grossman, president of the National Arbitration Board, in a recent address before Milwaukee exhibitors and exchange men.

"The time is not long distant when other branches of industry will follow the example of the motion picture men and submit all of their tangles to arbitration," the judge declared. "There are two ways to handle disputes. One is by litigation which involves great waste of time and entails enormous costs. The other is by arbitration, and, as motion picture men have found, results in saving of time and money."

Minneapolis New Lyceum Bills Dancing as Part of Program

THE New Lyceum Theatre, remodeled at a cost of $500,000 from the Minneapolis Auditorium, opened as a first-run picture theatre in that city last week under the management of Clinton & Meyers. Marshall Neilan's "Tess of the D'Urbervilles" was the opening attraction. The Lyceum is the home of Metro-Goldwyn pictures in Minneapolis.

The opening of this playhouse marks the entrance of Clinton & Meyers into the Twin Cities amusement field. James B. Clinton and Charles P. Meyers are prominent exhibitors with large theatre holdings in northern Minnesota, operating the Lyceum, Strand, Doric, Star and Sunbeam theatres in Duluth, the Lyceum in Brainerd, the Lyceum and Rex theatres in Virginia, the Palm in Two Harbors, and the Orpheum in Proctor. They are interested in a large number of real estate properties aside from their motion picture interests. Len S. Brown is manager of the Lyceum. The symphony orchestra of twenty-five musicians is under the direction of E. Joseph Shadwick, assistant concertmaster of the Minneapolis Symphony Orchestra.

An unusual feature of the remodeled theatre is a large ballroom on the second floor of the building which is open to Lyceum patrons for dancing, with music by a separate dance orchestra. The ballroom dancing is a regular feature of the Lyceum entertainment in conjunction with the regular motion picture programs.

The theatre has been in the process of reconstruction for months, and now is one of the most beautiful playhouses to be found anywhere in the Northwest. A massive marquise extending over the sidewalk has been erected above the main entrances. The theatre is situated at Eleventh street and Nicollet avenue.

Said to exceed even Chicago's largest stage, is the Lyceum's stage. The proscenium opening alone is 57 feet in width, and the height from floor to gridiron is 90 feet. Other dimensions are in equal proportion, making it possible for the theatre to present the most pretentious stage spectacles.

Another feature of the service given Lyceum patrons is the Lyceum's free automobile parking space directly opposite the theatre, with an attendant in charge at all hours.

Washington Convention

Big Plans Announced for Exhibitor Meet at Seattle, Nov. 11-12

The second annual convention of the Motion Picture Theatre Owners of Washington takes place November 11-12 in Seattle. The convention opens in the Modern Woodmen's Hall, 1929½ Third avenue. Speakers have not yet been announced.

Two proposed amendments of by-laws have been suggested as follows: Article 2, Section 6 of by-laws, reads as follows:

Nominations for trustees shall be by petition only, each petition to be signed by three members, except that nominations for trustees elected at the meeting of November 7 and 8, 1923, may be made orally on the floor by any member attending said meeting on said date. Said petitions shall be filed with the secretary at least one month before the meeting of the corporation at which the election is to occur, and it shall be the duty of the secretary to mail a list of the said nominees, together with the names of the proponents thereof, to each member of the corporation; said list to be mailed at the time of mailing the notice of the annual meeting and the election of trustees.

Proposed amendment:

Nominations for trustees shall be made orally on the floor by any member attending said meeting on said date.

Many important subjects will be considered at the convention; some of which are: Non-theatrical institutions showing pictures in competition with theatres; block booking; present contract system; music tax; ways and means of financing; and many others.

The Calhoun Hotel, conveniently near the convention hall and the association office, has been designated as the Convention Hotel.

Committees in charge of the Theatrical Pot Pourri to be held the night of the 11th, beginning at eleven o'clock, are: Charles W. McKee, Heilig; E. C. Bostick, Pantages, vaudeville and music; LeRoy Johnson, Liberty; John Hamrick, Blue Mouse, pictures; John Hamrick, chairman of advertising committee, who is understood to have some nifty ideas that will be carried out with the aid of such experts as Vic Gauntlett, J. Willis Sayre and Eddie Rivers.

Balaban-Katz Deal

Balaban-Katz have leased for twenty-five years a 3,500-seat theatre to be erected on Howard Avenue north side city limits of Chicago. Work will start January first on this building.

REAPPOINTED TO FIRST NATIONAL POST IN VANCOUVER

W. H. Mitchell has been appointed its branch manager in Vancouver by First National Pictures, in place of S. J. Coffland, resigned. Mitchell was manager of the Vancouver branch for First National in 1916 and has since been manager in Calgary and Winnipeg. At the time of his reassignment to Vancouver he was assistant to Louis Bache, the company's district manager for Canada.

News on Every Page

The Laronage Circuit, a rapidly growing chain of playhouses in Cleveland, has plans all drawn for the errection of a $250,000 theatre in that city. See the details on page 230.

The Country Store idea of business getting will no longer function in Milwaukee since the district attorney there declares it is a form of lottery and is therefore illegal. Read the story on page 228.

In San Francisco the California Theatre celebrated during the past week its seventh anniversary. Read how Manager Nat Holt got the whole city talking about it on page 227.

"Exhibitor and director must understand each other better," says Producer Tom Terris and he covers every phase of his theme on page 258.

Using the "can-opener" method, burglars walked off with $1,300 from the safe of the Gordon Theatre, Boston. How far did they walk? See page 232.

F. P. Canadian Corp. Earnings Up 15%; Gets 10 Extra Houses

THE number of moving picture theatres in Canada under the control of Famous Players Canadian Corp., Limited, Toronto, has been increased by 10 since the publication recently of the annual financial statement of the company for the fiscal year ending August 31, 1924. This announcement was made by N. L. Nathanson, Toronto, managing director of the company, at the annual general meeting of shareholders which was held at the head office of the corporation on October 31.

Nathanson stated that nine of the additional houses were located in Montreal, Quebec, and that they had been operated by the Independent and United Amusements, Limited, Montreal. The tenth theatre was one which had been acquired at Welland, Ontario. With the securing of these houses, Famous Players is now operating no less than 82 of the leading moving picture theatres of the Dominion.

Nathanson also made an interim financial report for eight weeks of the new fiscal year, covering September and October, which showed that earnings had made an approximate increase of 15 per cent over the corresponding eight weeks of 1923.

Practically all of the 1,700 shareholders of Famous Players Canadian Corp., were represented at the annual meeting and it was pointed out that 95 per cent of these shareholders were residents of the Dominion. The retiring board of directors were re-elected for the fiscal year of 1924-25 without change.

The theatres at Montreal which have been acquired included the Plaza, Papineau, Belmont, Corona, Moulin Rouge, Regent, Strand, and Mount Royal, the majority of which are new buildings.

Glowing reports were presented at the annual meeting of shareholders of the Eastern Theatres, Limited, Toronto, operating a chain of moving picture theatres in Ontario cities as a subsidiary of Famous Players Canadian Corporation, Ltd., Toronto, the meeting taking place on October 30 in the company's head office.

General improvement was shown by the Eastern Theatres during the past year, according to the statements of President J. P. Bickell of Toronto. Operating expenses had been reduced while, at the same time, gross revenue had shown a steady improvement. Bickell pointed out that the company had been able to wipe out bank loans amounting to $100,000 during the year just closed. Eastern Theatres was established before the organization of Famous Players Canadian Corp.

The board of directors was re-elected without change, the board consisting of President J. P. Bickell, N. L. Nathanson, J. B. Tudhope, D. L. White, Alfred Rogers, W. J. Sheppard and F. E. Maulson, practically all of whom are prominent Toronto business figures.

Unique for South

Ella B. Moore, a negro woman, has spent $125,000 on a theatre in Dallas for her race. It is located at 426 North Central Avenue and bears her full name —the Ella B. Moore Theatre. Pictures, vaudeville and legitimate attractions, with an all-colored cast for the offerings. During opening week special reservations were made for white people, who attended by the hundreds. It has become quite a fad in Dallas, in fact, for a bunch of folk to wind up an eveing's entertainment by a trip through the colored section.

Loew-Metro-Goldwyn Club Ball Certainly One Wonderful Night

WHEN the Loew-Metro-Goldwyn Club at its annual ball held November 1 at the Hotel Astor, set out to signalize the addition of the Goldwyn forces to their membership by eclipsing the wonderful record made by the Loew-Metro Club ball last season, they certainly had to go some. Did they do it? They certainly did.

Everyone thought that last year's affair just about reached the top, but this pushed up several pegs higher, and justified the reputation this club has established of giving just about the most elaborate amusement event of a Broadway season.

The Grand Ball-Room was packed with distinguished guests including many prominent persons from other companies and the theatrical world. There were at least 2,000 persons present.

The program of the evening included dancing of course, and an excellent supper, but the big smash was the "entertainment." There were acts, acts and more acts, it was a glorified combination of a Broadway revue and vaudeville, with numbers from the big vaudeville houses and practically every musical show on Broadway including Chester Frederick's and his Flaskettes, the Bouncing Bozos and the big Tondeloya number from Earl Carroll's Vanities, The Cowboy number and Ann Pennington, Evelyn Law and the full orchestra from Zeigfeld's Follies, Harry White and Alice Manning from Artists and Models, the big spectacular Totem Pole number from Rose Marie with about sixty in the chorus, Moran and Mack from the Greenwich Village Follies, Lester Allen and Tom Patricola from Scandals in an imitation of Ann Pennington and Brook Johns, Fay Marbe, Baby Sylvia Froos, Margurite Finlay, Vincent Lopez and his orchestra, Ben Bernie and his Orchestra, George Olsen and his orchestra, Ted Lewis and his orchestra and still more acts, ensemble numbers and orchestras.

The crowd did not begin to gather in large numbers until about 10.30. Dancing occupied the undivided attention until 11.30 when it had to divide honors with the call for supper answered by a crowd that taxed the capacity of even the Astor's several huge dining rooms. About 1 a. m. the "show" commenced and continued without interruption, excellently handled by Ned Wayburn, until 3.30 when an intermission was declared to allow those who missed the first call to dine. Around 5 a. m. things got under way again with Ted Lewis and his band and still other numbers, making the line on the program "breakfast will be served at 7" no idle jest.

N. T. Granlund, the popular broadcaster from station WHN acted as master of ceremonies, being relieved by Lester Allen. Microphones were installed on the stage and a broadcasting set and announcer at one side, and the entire performance was "radiod" over WHN.

There were a long list of notables and stars present, one of the most popular with the crowd being Jack Dempsey who was introduced from a box.

It certainly was "some" night.

Bomb Used in Third Attempt to Wreck St. Louis Theatre

A THIRD attempt to wreck the Roosevelt Theatre, 810 North Leftingwell avenue, St. Louis, was made early on October 28, when unknown parties tossed a stick of dynamite on the sidewalk in front of the picture house. The front windows were shattered, the canopy wrecked and a large hole torn in the concrete sidewalk. Nick Zotos, proprietor of the theatre, which caters to negroes has been unable to give the police a clew to the attacks.

Three weeks ago early one morning several bullets were fired through the front window of the show house.

Early on the morning of October 25 while making his rounds the patrolman on the beat found a rear window of the theatre had been broken open. He investigated and discovered an unexploded dynamite bomb consisting of several 14-in. sticks of dynamite wrapped with electric tape. A fuse had burned within an inch of the dynamite.

The police are investigating several clews. One is that white persons may have resented the replacement of white operators with negroes.

ARTHUR RIPLEY IS MADE SCENARIO EDITOR FOR SENNETT

According to an announcement made this week by Mack Sennett, Arthur Ripley has been appointed scenario editor of the Sennett Studios. Ripley will take charge of the scenario and "gag" departments, and with Sennett will supervise the preparation of stories for Ben Turpin, Harry Langdon, Ralph Graves, and the other comedians on the lot.

Tear Gas Kills Show

Tears flowed at a picture show in the Helma Theatre, Etna, Pa., on a recent Saturday night, when a tear-gas mace carried by Special Officer Fred Reits was discharged as the officer rose from his seat. As the pungent gas permeated the theatre, the audience began to weep. It was difficult to follow the picture on the screen and the spectators began wending their way to the exits. Within a few minutes the theatre was empty.

Pathe and du Pont Form $1,200,000 Corporation

The duPont-Pathe Film Manufacturing Corporation has been formed by Pathe Exchange, Inc. of New York, E. I. duPont de Nemours & Co. of Wilmington, Del., and Pathe Cinema Societe Anonyme of Paris, France. This new corporation has been incorporated at Dover, Del., for the manufacture and sale of cinema film and has an authorized capital of $1,200,000 8 p. c. cumulative preferred stock and 10,000 shares of common stock of no par value.

It will commence business with a fully equipped manufacturing plant and research laboratory located at Parlin, N. J. where manufacture of cinema film has been developed and carried on for several years by the duPont Company. The sales office will be located in the Woolworth Building, 233 Broadway, New York.

Commission Continues

Uneventful Sessions in Paramount Inquiry This Week

Due to the holiday, Election day, the Federal Trade Commission hearing into Famous Players-Lasky affairs, which was resumed last week in New York City, was adjourned several days this week.

On October 31 Emanuel Mandelbaum of Cleveland told of his experiences in 1907 when he opened up the Columbia Film Exchange. In 1916 he came to New York and built the Stillman which a year later was taken over by Marcus Lowe, he said. He stated that he had originally negotiated with Adolph Zukor on this matter but the latter withdrew in favor of Loew. That year, he testified, he aided in the incorporation of First National Exhibitors Circuit Company.

The hearing on November 1 was devoted mostly to the taking of Charles McDonald's testimony. McDonald is the house manager of B. S. Moss' Broadway, New York. His testimony had to do mostly with theatrical conditions on Broadway. He expressed a preference for good second-runs; stated that his house believed in first-run exploitation and that it invested weekly from $500 to $1,000 in newspaper advertising.

Before taking the temporary adjournment the testimony was also taken of E. M. Clark, secretary of the Saenger Amusement Company: Lee Ochs, owner of the Piccadilly Theatre and William A. Sherman formerly with the now defunct First National Exhibitors Company of Ohio. Their testimony afforded but a part of the routine necessary to complete the record of the case, and thus was of a strictly formal and uneventful nature.

Publisher Lewis Dies

William E. Lewis, president of the Lewis Publishing Company, which publishes the Morning Telegraph, succumbed at his home at Great Neck, L. I., on October 28 to an illness of over a year.

Mr. Lewis was a journalist of note. Born in Cleveland, he became a lawyer in 1890 but abandoned that profession shortly after being admitted to the bar for a newspaper career. He is survived by his wife and two children and a brother and sister.

Independent Producers Should Have Own Outlet, Says Chadwick

INDEPENDENT producers should have their own outlet for their own pictures, urged I. E. Chadwick, president of the Independent Motion Picture Producers and Distributors Association, at the first formal session of that organization in New York on October 30. The keynote of Chadwick's address, that the independents need a leader like Will Mays, was published in last week's issue of Moving Picture World.

As to the outlet, Chadwick laid stress upon the open market, in which, he said, lies the artistic advancement of the motion picture.

Existing combinations were compared by the speaker to European nations combining to maintain "the balance of power" and, as the result, being led into warfare.

"Balaban & Katz, of Chicago, have an enterprise with a huge investment and when they see an encroaching company coming into the field they go out from their city and get more strength, which gives them a chance to talk to other producers and distributors."

He continued: "If we really think we can show the independent exhibitor a way out, he will take it. The independent exhibitor doesn't want to be a night watchman in his own theatre. It is about time these exhibitors were permitted—indeed even the largest exhibitors were permitted to buy pictures not with a threat of what might happen if they didn't. Maybe it is time we had some new first runs. We are not interested altogether with the 400—the class theatres—but with the 16,000 of mass theatres, the hoipoloi of the exhibiting field."

Chadwick urged that every one present give the subject discussed considerable thought and suggested that at a meeting to be held within the next fortnight, that they be prepared to discuss the matter and to support the idea financially as well as otherwise.

Among those present:

Nathan Hirsh, Aywon Film Corp.; W. E. Shallenberger, Arrow Film Corp.; Geo. B. West, Arrow Film Corp.; H. Turrell, Arrow Film Corp.; Max Weiss, Artclass Pictures; Louis Weiss, Artclass Pictures; I. E. Chadwick, Chadwick Pictures Corp.; H. Gluckman, Capital Exchange; Henry Ginsberg, Henry Ginsberg Picture Corp.; Jack Cohn, C. B. C. Film Sales Corp.; A. Goodman, C. B. C. Film Sales Corp.; H. Cobb, C.B.C. Film Sales Corp.; M. A. Krauss, New York City; Arthur A. Lee, Lee-Bradford Corp.; A. J. McAllister, Lee-Bradford Corp.; W. F. Barrett, Lee-Bradford Corp.; Jesse J. Goldburg, Independent Pictures Corp.; J. P. Bethel, Philadelphia, Pa.; W. Ray Johnston, Rayart Pictures; Harry Thomas, Merit Film Corp.; Oscar A. Price, Tri-Stone Pictures, Inc.; Harry Deitz, Tri-Stone Pictures, Inc.; Horny Siegel, Apollo Trading Corp.; Bobby North, Weber & North; Whitman Bennett, Whitman Bennett Productions; John Marx, Wm. Steiner Productions; B. Coraff, Wm. Steiner Productions; H. E. Coffey, Wm. Steiner Productions; Charles B. Hoy, Hoy Reporting Service; E. S. Peter, Unity Pictures; L. L. Alterman, Biltmore Pictures; Geo. E. Kann, Simmonds-Kann Enterprises; B. H. Mills, First Graphic Exchange; J. Bellman, Renown Pictures Corp.; H. Goldstone, Truart Film Corp.; M. H. Hoffman, Truart Film Corp.; Geo. H. Davis, Banner Productions; S. Briskin, Banner Productions; Oscar Neufelt, De Luxe Exchange, Philadelphia, Pa.; Herman Rifkin, Eastern Features, Boston, Mass.; Chas. E. Goetz, Dependable Exchange; H. P. Decker, Dependable Exchange; W. M. Hern, Dependable Exchange; M. Broskie, Jans Films; B. Levine, Jans Films; L. W. Kastner, Interocean Film; B. Levine, Interocean Film; Jack Gluckman, Capital Exchange; S. Goodman; M. Blumstein, Commonwealth Film Corp.; J. A. Coran, Bay State Film Exchange; John S. Spargo, Exhibitors Herald; Jos. Dannenberg, Film Daily; Robert E. Welsh, Moving Picture World; L. A. Urbach, Moving Picture World; C. Schottenfels, Moving Picture World; Sam Comly, Morning Telegraph; C. J. Smith, Motion Picture News; A. E. Langer, secretary; Wm. Goldburg, California.

New Mid-West Circuit

Interstate, of 75 Theatres, Seen as Serious Balaban-Katz Rival

The Interstate Theatres, Inc., of Chicago has just been granted a charter. This corporation, reported to be sponsored by Lubliner & Trinz, is said to align 75 theatres in Chicago, Northern Indiana and Illinois. In this respect comes the news that the company will handle bookings from a central office.

The directors of the new corporation are: Harry Lubliner and Emil Stern of Lubliner & Trinz; James Costan of the Sixty-third Street Theatres, Chicago; Leo Spitz, a lawyer, and V. T. Lynch, who has large theatre interests.

Already the inception of this new corporation has aroused exhibitor interest all over the country, especially in the mid-west territory. This is centered in just how largely and to what extent the Interstate will prove itself to be as an opponent of the Balaban & Katz group.

Score 1 for T. O. C. C.

According to Charles O'Reilly, chairman of the T. O. C. C., Warner Brothers have notified him that they will abide by the uniform contract as it effects the jurisdiction of that exhibitor organization. The theatre owners' committee is now working on the matter of prohibiting all clauses except those agreed upon in the contract form as decided by the Hays office and the T. O. C. C.

Must Have Play Dates

Universal Sales Organization So Instructed at 3 Sessions

The sales organization of the Universal Pictures Corporation has just completed its series of three sales conferences, two in New York and one in Chicago. As a result, every Universal exchange manager in the United States and Canada is perfectly set on Universal new spring product.

The meetings afforded the first opportunity the various sales managers have had to get acquainted with their new superiors, the Universal sales directorate, consisting of Ned Marin, Ned Depinet and Jules Levy.

The assembled Universal managers were emphatically instructed not to sell these pictures without play-dates. All contracts to be accepted, by Universal, must have specific dates for all pictures, or a definite playing arrangement, with commencing and expiration dates. It was announced during the meetings that efficiency measures had been instituted in the supply department, so as to give 100 per cent. service on accessories.

Silence Signifies Wisconsin Women's Disapproval of Film

KILL undesirable pictures with silence. That is the new policy of Wisconsin clubwomen, according to information received at the headquarters of the Motion Picture Theatre Owners of Wisconsin.

According to Fred Seegert, president of that exhibitor organization, thousands of members of the Federated Women's Clubs of the state are making a practice of calling up their friends and recommending good pictures to them and their families, but instead of attacking unfavorable pictures as they have in the past, these women have decided to ignore them entirely. They feel, it is said, that lack of an endorsement from them will lead to a falling off at the box office which will ultimately guide exhibitors in selection of pictures.

"The women by these new tactics are doing just exactly what we have sought for years to have them do," declared Mr. Seegert. "We are ready to co-operate with them to the fullest extent and feel that what they are doing is a big step toward making producers give us the proper sort of pictures.

"By calling up their friends and urging them in turn to call up others, the clubwomen are creating an invaluable advertising medium for motion pictures."

Motion pictures which depict modern youth in riotous and dissipated scenes were attacked by Mrs. A. H. Shoemaker, chairman of the federation's committee on better films, at the last state gathering of the women's clubs held recently.

"Club women must take a stand against pictures which violate American ideals of sanctity of the home and the marriage relation," she declared. "We want films which present real life, but we do not want them to give a disgusting presentation of a sex problem.

"Even if a film has a so-called moral ending, we resent being dragged through the horrors of scenes depicting marriage triangles, carousals and dissipation."

Administrative Problem

Three Owners of a Toronto House Want Assessment Divided

Quite an administrative problem has developed with the municipality of Toronto, Ontario, in the application of the three owners of the Tivoli Theatre, Victoria and Richmond Streets, Toronto, for the dividing of the civic assessment on the property into three separate blocks of equal amount.

With this application came the information that the three owners of the structure and site each hold a one-third parcel of the building as a distinct entity, the frontage of the theatre block being divided into three sections, it is stated. The civic assessment commissioner has decided that the theatre is all one building and, as such, should only have one assessment for taxation purposes, but the three-in-one owners want it otherwise.

The Tivoli was formerly the head theatre of Allen Theatres, Limited, and the structure was leased from the three property holders by the Allens. It is now being operated by W. J. Stewart, formerly the manager of the Rialto Theatre, Toronto, and for some years prominent in film exchange circles, under an arrangement with the three owners.

M.P.D.A. Not to Produce

At a special meeting of the Motion Pictures Directors Association held on the evening of November 3 it was unanimously decided that the association go on record not to produce pictures. This is announced by George L. Sargent, secretary, executive council, Motion Pictures Directors Association.

Franchise Membership

Novel Policy for Potential Distributing Unit in Michigan

With a membership of 68 exhibitors in various sections of Michigan and Detroit already pledged, a new state rights distributing firm, working on a franchise membership plan, is nearly ready to start functioning.

This plan developed by Lloyd Hammond, a veteran local exhibitor and exchangeman, entails the purchase of feature pictures on an outright basis for the state, with the profits to be divided among members of the company. It will be known as the Wolverine Film Co.

The total membership of the company has been set at 150 and this figure will be reached within a few weeks, Hammond confidently asserts. Each exhibitor joining the organization is obligated to pay a $200 entrance fee. This will give him a principal franchise and entitles him to play the pictures purchased by the company's board of directors at a nominal rental fee.

For exhibitors in smaller Michigan cities and towns, where an outlay of $200 might prove burdensome, a system of sub-franchises has been developed. These sub-franchises are being sold for $100.

No effort will be made to secure product until the membership is complete, according to the announcement.

Weiss Bros. to Appeal

An appeal to a higher court will be made by Weiss Brothers' Artclass Pictures Corporation as a result of a legal decision rendered against them in favor of the Famous Players-Lasky Corporation in the matter of billing, advertising and exhibition of "Moses and the Ten Commandments" in connection with the distribution of "After Six Days."

Royalty in Films

Prince Serge Mdivani, nephew of the former Czar Nicholas of Russia, has been cast for the St. Regis Pictures production now being made under the direction of E. H. Griffith, from the magazine story "The Ultimate Good" by J. C. Brownell. The Prince has just arrived in America from France.

MERCHANTS AND EXHIBITORS' SERVICE STARTED BY BADER

A new service for merchants and exhibitors has been formed by Dave Bader. Bader's new venture, with headquarters at 723-7th avenue, N. Y. C., is known as the Merchants and Exhibitors Service. The nature of this enterprise is along the lines of national tie-ups, applied locally. Arrangements are being made by Bader to have offices for his service in all key-cities.

Loew Profits for 1924 Total $2,949,052.52

The current statement for Loew's, Inc., and its subsidiary companies shows for the year of August 31, 1924, a net profit of $2,949,052.52. This is $533,564 in excess of Loew interests' profits of the preceding year and $1,148,502 more than was realized in 1921.

For 1924 the statement reveals the current assets total $13,057,116.81.

Under liabilities the summation is listed as $49,913,111.18.

Up to Individual

Motion Picture Day in Wisconsin Not Promoted by State Unit

Observance of Motion Picture Day in the Badger State will be left to the discretion of each individual exhibitor, instead of being arranged by the Motion Picture Theatre Owners of Wisconsin, it has been announced by Fred Seegert, president of the organization.

"Each exhibitor probably has his own ideas worked out for the day and I believe that a definite program worked out by our organization is therefore unnecessary," said Mr. Seegert.

George Fischer, chairman of the public service board of the exhibitor organization in the state, likewise has made no special plans to bring the day to the attention of the movie-going public.

The Wisconsin organization has at various times urged a National Motion Picture Week, taking the stand that little good can be accomplished in a single day.

Drafts War Canine

Vitagraph Signs Wolf, Dog Hero of Marne, for Films

Wolf, a war dog from whose neck suspends the Croix de Guerre personally placed there by General Joffre for the canine's "heroic and meritorious service rendered under fire while wounded," has been drafted into the films by Vitagraph, according to an announcement by that company. Wolf's first job in the cinema will be in the title role of James Oliver Curwood's "Baree, Son of Kazan."

The dog is German and is credited with understanding commands in that language, also in English and French. During the war he first "served" with the Germans, was captured by the French for whom he rendered the singular service in carrying a message from dugout to trench and finally has become the property of an Englishman.

THIEVES TURN VANDALS IN WINNIPEG THEATRE

A determined but unsuccessful attempt was made to rob the safe of the Metropolitan Theatre, Winnipeg, formerly the Allen Theatre, on a recent Sunday. The thieves tried to blow open the doors of the safe and then attempted to force the strongbox with heavy tools. Nothing was secured but the furniture of the theatre office was badly wrecked. The proprietor of the Metropolitan is Walter F. Davis.

PICTURES

20 VARIETY

"HOT WATER" TAKES LOS ANGELES RECORD; $41,800 AT METROPOLITAN

Lloyd Picture Betters All Previous Figures for City Without Extra Performances—Other Houses 20 to 45 Per Cent. Below Totals of Same Period of a Year Ago

Los Angeles, Oct. 21.

It seemed as though business last week centered in one spot—the Metropolitan. Starting off with a record-breaking Saturday and playing to $8,526 and to $8,936 on Sunday, all existing records set by Julian Eltinge several weeks ago, when the house rolled up a $40,000 gross, were broken by the latest Harold Lloyd picture, "In Hot Water." No extra shows were given nor was the program shortened to handle the mobs. Monday the picture settled down to a little over a $5,000 a day pace.

The exploitation and advertising campaign which the Metropolitan used for this Lloyd picture was the best ever heard of here for any picture. The Metropolitan publicity department, considered a crackerjack organization, worked on all 12 cylinders and did not miss a trick.

Managing Director Kaufman and his crew did the feat of breaking the record without outside aid in exploitation, usually done by the studio men for pictures of this sort. The gross which the picture rolled up is the record for Los Angeles, and warrants the Metropolitan in holding this picture for a second week, which is also establishing a precedent for this house, as in the past, regardless of the business, a picture has been held here only for one week.

Others Not So Good

The balance of the picture houses did not fare so well. All seemed to get a fair Saturday and Sunday start, but from Monday on the returns sagged considerably, with the gross, compared to the same period for last year, in all falling from 20 to 45 per cent. The Egyptian, with "The Thief of Bagdad," in its 15th week, and Loew's, with "Wine of Youth" as the screen attraction and a feeble Fanchon and Marco presentation on the stage ran neck and neck for second.

"Feet of Clay" at the Million Dollar drew its last breath Sunday night after playing to fair returns. "Abraham Lincoln" just could not hit it at the Criterion, and will be withdrawn at the end of next week. Another picture of this type, "Barbar Frietchie," at Miller's last week after a similar length of time at the California, suffered the same fate. Thomas H. Ince spent $10,000 besides the house allotment to get this one over during the two weeks at these houses, but found his efforts futile.

"Cornered," in for a week at the California, did around the average business.

Estimates for Last Week

California — "Cornered" (Warner Bros.) (2,000; 25-85). Did Fairly well opening days, but skidded beginning Monday. $9,000.

Million Dollar — "Feet of Clay" (Paramount) (2,200; 25-85). Lasted as long as could reasonably be expected and finished run. $9,900.

Metropolitan—"In Hot Water" (Pathe) (3,700; 25-65). Got off to flying start by crashing daily receipt records. Kept up pace throughout first week here by reaching high mark and house record of $41,800.

Egyptian — "Thief of Bagdad" (Douglas Fairbanks). (1,800; 50-$1.65). Celebration of second anniversary [illegible] from floppin[illegible] in key

WASH. NOT BRO[illegible]
'NAVIGA[illegible]
Car

"DO[illegible]

HAROLD LLOYD

IN

Hot Water

Records broken at the Strand, New York; Adams, Detroit; Orpheum, Chicago;

and read what Variety says of the engagement at the

Metropolitan, Los Angeles

A 100% Record So Far.

Just Watch All Records Fall!

Produced by Harold Lloyd Corporation

A PATHÉ PICTURE

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

George E. Planck Gets Fine Results from Poster Contest on The Sea Hawk

ALTHOUGH First National does not carry many exploitation men in its exchanges, it has some good pinch hitters, one of the best being George E. Planck, of the accessories department of the Kansas City exchange. Generally he is too busy to write about his exploits, but a series of letters finally brought out his promise to tell of some of his stunts, and we offer his big stunt for The Sea Hawk in Independence, Kans., at the Strand Theatre. It's old stuff, but we like the way Planck handled the selling, and his procedure may help others to land a difficult proposition. It was a tough sale in Independence, but through the use of the right argument it was put over and some unusually good drawings were added to the publicity that will come from this stunt whenever it is tried.

Planck was the original editor of The Close-Up, issued by Paramount in the interest of its theatres department, and he has had the advantage of association with Lem L. Stewart. He knows that to be good a stunt must not only sell the picture but have an excuse for being, so he sold on the merit of the idea.

The Superintendent of Schools was open to conviction, but he was rather skeptical, and the best he would do was to put the matter up to the art teacher in the Junior and Senior High Schools.

That was the way to the open door, for Planck offered the suggestion that here was a scheme to interest the pupils in their work; to show them that there was some other side to their studies than the production of paintings for the home.

Most of the students were interested in motion pictures. To draw posters for a theatre was more interesting than painting a picture of two apples and a banana. It was something of real use, with the suggestion of a path to a vocation.

The posters were required to be on paper 14x22. This paper was furnished by the school. Any other size would have required the purchase of the paper by the pupil and would have reduced the interest in the scheme.

The Strand supplied a large board with 22 stills, two one sheets and a window card. The former were to suggest action scenes, while the posters gave a general idea of colors and general layout.

The posters were to be entered at the theatre, and as soon as they were received they were placed on display in the lobby. Through the co-operation of the newspapers local interest was aroused in the contest and people actually came to the theatre to look at the poster display. They came in droves.

There were 54 entries and a cut on this page shows the eight best. There is not one of them but could serve for pictorial advertisement and several of them possess unusual strength. Work this idea early and you can get an ample supply of better than usual window cards that are certain to find a welcome.

This cost the Strand six dollars and some passes given as prizes. It was largely instrumental in holding business for six days against four days of The Covered Wagon, a political rally with William Allen White, and a local entertainment. This in a town of 16,000.

The campaign is interesting, but the high light is the argument used in landing the stunt on the instructor. It is the best argument to use in most instances. It proves to the pupils that there is a practical side to art.

"Selling the Picture to the Public," Continued on Pages 244-5-6-7-8-9-50-51.

Repeating

The Welcome Stranger stunt worked in Omaha in connection with the Chamber of Commerce on the Producers Distributing Corporation picture of that title has been repeated in San Francisco, where it played the Granada Theatre.

Several street banners were used and taxis carried orange strips with the same legend. Smaller strips with the same lettering and rubber stamped on the back "Take one" were placed in cigar stores and similar places, and while some were merely read and then put down, most of them were taken away to be posted on offices and homes.

Malaney Is First

Apparently M. A. Malaney, of the Loew theatres, Cleveland, is the first to break into the newspapers with one of the popular cross word puzzles. He did it not once, but twice, displacing the newspaper's regular mat service with his specially made puzzles on Dorothy Vernon and Janice Meredith. One seems to conform to the rules on construction, but the other is not symmetrical. Both are better laid out for definition than some of the regulars.

With the present craze for the cross words, this form of publicity probably reaches more persons than could be made interested in any other one approach.

We believe that Goldwyn is preparing to distribute the Janice Meredith puzzle; at least Mr. Malaney informs us that they obtained the mat, and doubtless it will be made available for general use.

Vitagraph has some puzzles prepared, but they all will have to run second to the Cleveland hustler. He went and did it while the others were still thinking.

McVickers reports the same idea but did not get the jump on Malaney.

A First National Release

SOME OF THE RESULTS OF A SCHOOL POSTER CONTEST

George E. Planck, of the Kansas City First National Exchange, is in charge of the accessories department, but he hustles some real exploitation to oblige his customers. This stunt was worked in Independence, Kans., for the Strand Theatre.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

California Theatre Begins Eighth Year of Existence

The seventh anniversary of the opening of the California Theatre, San Francisco, was observed during the first week of November with one of the strongest programs ever put on in this house. The feature film attraction, "The Lover of Camille," was a particularly appropriate one, the theme being one of the theatre, with a love story interwoven. Another feature was a single-reel production made especially for the occasion, entitled "Them Were the Days," recalling incidents of the show world and San Francisco theatres from the days of gold down to the present. James Madison, writer of many comedy acts, assisted members of the California staff in making this reel true to life.

Max Dolin, director of the California Theatre orchestra, wrote a march, "California," for the occasion and dedicated this to patrons of the house. The week also marked the initial presentation of the "California Close-up," a miniature magazine which chronicles the coming attractions and dispenses interesting picture gossip, in addition to giving the program for the current week. All members of the staff, from Manager Nat Holt and Director of Publicity Charles Kurtzmann down to the ushers, worked hard to make Anniversary Week a success and had the whole city talking about the California Theatre.

The Golden State Theatre Company, San Francisco, has had plans prepared by Architect Mark Jorgensen for a 1,000-seat house to be erected at Eighteenth street and Park boulevard, Oakland. Bids for its construction will be invited at once. The estimated cost is $90,000.

James Beatty, who conducts several theatres at San Jose, Cal., has taken over the Casino Theatre, San Francisco, and will offer vaudeville and moving pictures.

Maurice F. Lowery, for some time manager of the U. C. and Berkeley theatres, Berkeley, Cal., conducted under the direction of West Coast Theatres, Inc., is no longer connected with these houses.

M. Klein, who is interested in several theatres in the North Beach district, San Francisco, is confined to a local hospital with a painful attack of boils.

George Roy, for many years an exhibitor of Burlingame, Cal., but of late with All Star Features Distributors, San Francisco, has arranged to open a picture theatre at Reno, Nev.

M. Blumenfeld is having plans prepared for a picture theatre to be erected at Mill Valley, Cal. He has organized a million dollar corporation and is building up a chain of theatres.

Charles W. Heyer has arranged to erect a picture theatre seating 1,200 at Hayward.

Recent visitors on San Francisco's Film Row have included Mattie Shiebley, Star Theatre, Reedley, Cal.; Sam Gordon, Napa, Cal.; J. Ryan, Roseville, Cal.; Sam Levin, Sacramento, Cal.; Nick Turner, Stockton, Cal., and Walter Jacobs, Auburn.

A Call for Aid

Joseph Stern, operating a circuit of New Jersey theatres, expects a Sunday closing battle within the near future and seeks all information and court decisions which may aid him in keeping his houses open on the seventh day. He particularly wants favorable decisions to present as precedents when the matter comes up in the courts. Moving Picture World and Mr. Stern will appreciate any help that readers of this department may give him. Address him immediately as follows: Joseph Stern's Theatrical Enterprises, 805 Ordway Building, 207 Market street, Newark, N. J.

Seattle

A protest against the proposed ordinance reducing the membership of the Board of Theatre Censors from fifteen to three, with a paid secretary, was presented to the city council on October 27 by the Roosevelt Parent-Teachers Association. Although the legislation has never been considered by the council, no ordinance having been introduced, the council has been deluged with protests against the plan, the charge being made that the purpose was to provide somebody with a salaried job. A schedule for fees for review of all films proposed for exhibition was a feature of the bill. The Washington Better Films Association adopted resolutions against the ordinance. Other civic bodies followed promptly. Mystery surrounds the origin of the measure. It was not drafted at the City Hall.

Construction has been begun on a new Community Theatre for Queen Anne Hill, Seattle. It is being built by L. R. Stradley, a resident of the Hill for twenty-one years. It will be completed shortly after the first of the year.

"The Sea Hawk" has shattered all previous records at the Seattle Strand, where it is being staged in a lavish manner. Manager Al Finkelstein has a highly effective lobby, with a piratically clad doorman and a staff of pretty "pirettes" as ushers. It is anticipated the picture will hold for a five-week run.

O. B. Hanson has purchased the Rialto in suburban Portland from O. M. Sandblast.

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Scenes from "The Dangerous Flirt," an F. B. O. production starring Evelyn Brent.

Milwaukee District Attorney Bans Country Store Feature

The Country Store, for many years a weekly feature at numerous outlying houses in Milwaukee and which in many cases has proven a valuable business-getter because of the prizes awarded patrons holding lucky tickets, must be discontinued. That is the edict that has gone forth form the office of the district attorney, who holds that the Country Store idea is a form of lottery and is therefore illegal.

As a result of a letter sent by the prosecutor to A. L. Guentberg, president, Member of Motion Picture Theatre Owners of Milwaukee are expected to adopt a resolution at their next meeting putting a ban on the practice.

The Saxe Amusement Enterprises, controlling a chain of twenty-three houses in Wisconsin, is finding it hard to get a permanent publicity director. In three weeks since the resignation of Jack Cuddy, who held the position for half a year, two publicity directors have come and gone and now a third is about to assume the duties.

What is the best movie weather? That is the question which Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, is trying to answer following reports to his office from members throughout the state who are springing a new one in the way of weather alibis for slack business.

Heretofore it has been quite common for exhibitors to complain of weather that was too hot, too cold or too wet, but now, for the first time, complaints are coming in that the weather is too ideal.

Wisconsin this year is being treated to the finest Indian summer it has had in a long time, and exhibitors declare that the public is taking advantage of it to ride in automobiles instead of visiting the movies and way itusually does at this time of the year. That's why many exhibitors are praying for a little snowfall.

Capitalizing on the popularity of radio, Eddie Weisfeldt, director of production, has arranged a Radio Week at Saxe's Wisconsin Theatre featuring an elaborate stage presentation. The stunt is in line with a policy, announced by Weisfeldt upon his return from a visit to New York, of featuring big special weeks as often as possible in addition to his regular program.

Aided by the newly installed scenic department, where all stage settings for Saxe theatres are being made, Weisfeldt has obtained a monster radio "loud speaker" measuring 24 feet in width and 18 feet in height. Out of this horn will step forth various artists whose names have become bywords to radio fans and they will go through their numbers on the stage.

For the week following, Weisfeldt has scheduled a Syncopation Week featuring songs, dances and costumes of 1890 and 1924. Models will strut about the stage in everything from bathing suits to fur coats, fashioned according to the styles of both periods.

Leo A. Landau appears to be the champion fisherman of Milwaukee's film colony. Mr. Landau, who directs the Garden and Alhambra theatres, two of Milwaukee's downtown houses, recently returned to the city from Minocqua, Wis., with three muskies, the smallest weighing eighteen pounds and the largest weighing twenty-five.

The wife of Stan Brown, manager of Saxe's Strand in Milwaukee, is recovering from an appendicitis operation.

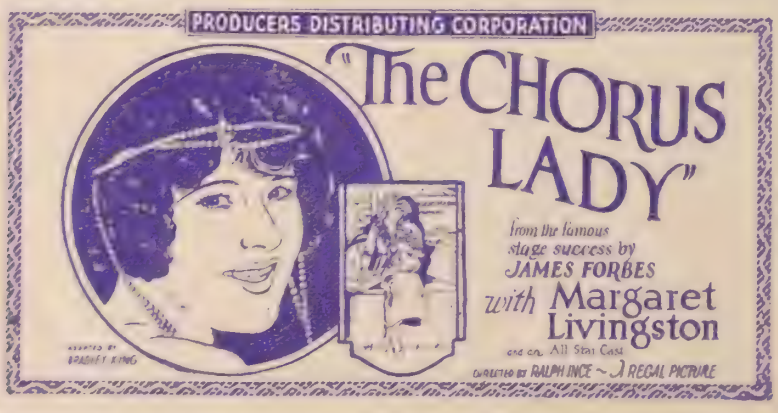
"Yolanda," after bringing the biggest business of the entire season to Leo Landau's Garden Theatre in Milwaukee, has just closed a two weeks' run. The picture drew as well the second week as it did the first, mainly because of the publicity given it in the Hearst newspaper in the city. On the second Saturday night it attracted a crowd that was forced to stand through a portion of the last show of the evening.

Milwaukee is laying claims to the largest upright theatre sign in the country as a result of the erection of a new sign by the Palace Orpheum, which is eighty-five feet in height. The largest Milwaukee sign previously was the one on Saxe's Wisconsin, directly across from the Palace, which measured approximately seventy-two feet. With both these immense electric signs at the same corner, Grand avenue and Sixth street has become the center of Milwaukee's White Way.

Louis C. Shimon, assistant manager of the new Milwaukee Theatre, is getting excellent results through a system of coaching his usher staff. One of a series of bulletins he gives them reads:

"You start the evening at the Milwaukee Theatre with a smile and a sincere desire to please. The patron coming in contact with you thereby gets the benefit of courteous treatment and efficient service. You've won a friend for the Milwaukee Theatre—a booster. It's just instances like this that make a theatre popular and you a success. So start the evening feeling fine—smile; you're bound to win!"

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Nebraska

J. J. O'Hara of the Community Theatre, Elgin, Neb., brought his daughter to Omaha recently for an operation for appendicitis.

Ed Johnson and John Preston are the new owners of the Crescent Theatre, Audubon, Ia.

Among the out-of-town exhibitors who were in Omaha recently calling on local exchanges were: Joe Jicha, Center Theatre, Milligan, Ia.; E. Means, Cozy Theatre, Sidney, Ia.; M. B. Conn, Lyric, Sutton, Neb.

Oklahoma

French Vis has taken over the Palace at Blackwell, Okla.

Manager Pat McGee of the Criterion at Oklahoma City is installing a new $50,000 organ. Pat says that future strikes and later troubles along musical lines for the Criterion have been solved for all time.

Seven New Members Sign With M. P. T. O. of Illinois

The organizing work conducted by Joseph Hopp in behalf of Illinois Motion Picture Theatre Owners is attracting general attention and last week he secured the following new members: E. P. Donahue, Opera House, Wilmington; Hal Opperman, Crescent Theatre, Pontiac; J. G. Gesell, Front Street Theatre, Bloomington; Walter Taylor, Rialto Theatre, Bloomington; C. E. Morrow, Morrow's Theatre, Decatur; P. W. Gebhardt, Alhambra Theatre, Decatur; E. L. Harris, Columbia Theatre, Peoria.

Mr. Hopp says that in Illinois, north of Springfield and outside of Chicago, there are about 440 theatres devoted to motion pictures. This includes small towns and villages showing only from one to three nights weekly and does not include non-theatrical places. Mr. Hopp says these 440 places have about 315 ownerships, due to two or more houses being under same owners.

Mrs. Emma Taylor, 67 years old, wife of John Taylor of Los Angeles, theatre owner, was found dead in the women's rest room on a Santa Fe train bound for California at the Polk street depot. Her death is believed to have been caused by heart disease.

The Columbia Theatre at Davenport has settled its musicians' strike. The Federation of Musicians, after being supplanted by a non-union orchestra for a period of five weeks, accepted the original offer made them.

Hal Opperman of Pontiac opened his new Crescent Theatre on October 28 and is showing an exclusive picture program.

Al Sobler, who for three years has been exploitation manager for First National here, resigned last week and is now with the Midwest Circuit in the same capacity and will look after the exploitation for the fifty houses of the circuit.

W. L. Bedell has been made assistant to Henry Stickelmaier, general manager of the Theatres Operating Company of Peoria, Ill.

The boys along Film Row are extending congratulations to Andrew Karzas and his bride, who was Miss Katherine Kavaginis, who returned last week from a honeymoon abroad which included a trip to Greece. Andrew got back in time to attend the corner laying of the new Karzas Theatre that is to go up at Lincoln and Belle Plaine avenue.

Michael and Walter Gerib, managers of the Westville Theatre, have returned from an extended fishing trip and have some big fish stories for their Film Row friends.

Henry A. Schwartz, Harry J. Walther and James Redding have organized the Harding Lawrence Theatre Corporation with a capital of $60,000 to erect and operate the new theatre that is being built at Harding and Lawrence avenue.

Balaban & Katz put over their third anniversary week at the Chicago Theatre with an elaborate presentation of two stage numbers that used thirty people and played to capacity business throughout the week. "The Madonna of the Streets" was the feature picture and the program was one of the finest put on by that live organization this year. It is estimated that over 100,000 people passed through the turnstiles during the week.

The Iris Theatre at Indianola, Iowa, has been taken over by W. H. Eddy, who will operate the house on an exclusive picture policy.

Perry Hoeffler, manager of the Strand Theatre at Fort Madison, put over a good publicity stunt when he had the exchange send "The Sea Hawk" by aeroplane express.

Immediate steps to curb the theatre ticket scalpers in this city were ordered by the city council last week. Alderman Joseph O. Kostner is leading the movement to revoke the licenses of the theatres that permit the scalpers to sell their tickets. This is of interest to moving picture managers who book their pictures into theatres here and charge the regular legitimate theatre scale of prices.

The Exhibitors Association of Chicago announced last month that it has a membership of 460 picture theatres in this city and Cook County and that it could guarantee 1,000 days' showing of industrial and educational films that do not exceed 1,000 feet.

The business men at Nauvoo, Ill., will contribute 2 per cent. of their sales revenue to a fund for the free picture shows during the winter months, in co-operation with the movie houses in the town.

The Broadway Theatre Company of this city has certified an increase in the capital stock from $500,000 to $1,000,000. The increase will be used to expand the business of the company.

Victor Geisler has resigned as assistant manager of the Calo Theatre on North Clark street to accept the position as manager of the Sterling Theatre at Sterling, Ill.

The Universal Theatres Company have reduced the capital stock from $1,000,000 to $400,000.

FRANCES HOWARD

Stage player signed for title role in Paramount's "The Swan."

The Ascher chain of theatres put over a fine election night tieup with the Chicago Tribune and Lyon and Healy and broadcasted the returns to their patrons during the shows.

W. G. Studevant, formerly with the Hoyburn Theatre at Evanston, Ill., has been selected to manage the new Spencer and Miller theatre that is being built in that city. It is hoped to have the house ready for opening early next year.

Moving picture owners and managers at Danville, Ill., have organized a local association for mutual protection and to handle labor problems.

Will Pearce, well known South Side manager, is now in charge of the Empress Theatre at 6230 South Halsted street. The house

(Continued on next page)

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"Another Man's Wife"

with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE

LILA LEE

Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Alice Joyce and Kenneth Harlan in "White Man," a Preferred Picture.

Laronge Circuit, Cleveland, Plans New $250,000 Theatre

Another theatre is soon to be added to the rapidly growing chain of Cleveland playhouses which have been financed and constructed through the efforts of Joseph Laronge. The latest project is to be a $250,000 theatre and commercial building for which plans have already been prepared and which will be constructed on the northerly side of Euclid avenue just west of Ivanhoe Road.

This new playhouse is to be one in a series of modern neighborhood houses contemplated by Mr. Laronge and his associates for the Greater Cleveland territory. The latest of these to be completed is the new Doan Theatre at St. Clair and East 105th street. In addition to the Ivanhoe Square project, another theatre is to be started at once at Detroit and West 117th street. These theatres, while on a smaller scale than the State, Ohio and Stillman theatres constructed through Mr. Laronge, will be in keeping with the larger theatres as to equipment and modern facilities, it is said.

The Ivanhoe Square building will cover the entire Euclid avenue frontage, is to be brick and concrete construction, three stories in height, and will contain four double storerooms on the ground floor, as well as the theatre lobby leading to a 1,100-seat house directly in the rear and connecting with the front building. The second and third floors will contain sixteen modern suites of five-room efficiency. The theatre is to be of the most modern type, containing stage and dressing rooms.

The building was designed by F. W. Bail, architect, and the contract has been awarded to the W. I. Thompson & Son Company. Under the terms of the contract the theatre is to be ready by April 1, 1925, and the remaining part of the building by June 1, 1925.

Charles T. Prestein, vice-president of the Laronge Company, has closed a ten-year lease upon the theatre with the Ivanhoe Theatre Company, under the terms of which said company will pay the following rentals: $12,000 the first year, $13,000 the next year, $13,500 a year the next three years, $16,000 a year the balance of the term, with renewal privilege of five more years at $18,500 a year.

Loew's Ohio Theatres, Inc., of Cleveland will add another theatre to its circuit next spring when the new house at Detroit avenue and West 117th street is completed. This will be the first Loew theatre on the west side of Cleveland, and will be No. 9 in the string in that city. The new house will seat about 2,000. The building proper will be on West 117th street, with an entrance on Detroit avenue. It is reported that a policy of pictures and vaudeville will prevail.

M. B. Horwitz, who operates the Washington circuit of theatres, celebrated the tenth anniversary of his entrance into the picture field on Tuesday, October 28. To commemorate that anniversary the doors of his tenth theatre were opened to the public.

The new house, called the Hough-79 Theatre because the name denotes the location, is one of the most beautiful of the "round-the-corner" cinema theatres in the city. Its opening is another indication of the rapid strides being made by the movies as a medium of amusement.

The Hough-79 seats 1,000 and is equipped with the latest in motion picture machines, intensity lamps and interior decorations. The old rose and gold color scheme worked out through drapes, curtains and electric fixtures is exceptionally pleasing to the eye. A Giant Unit organ has been installed and Walter J. Trimmer will be the organist.

The opening feature picture was "The Red Lily." It was shown for two days. "The Hunchback of Notre Dame" was the feature for the three remaining days of the opening week.

Horwitz began his career as a theatre owner in 1914. He started with one movie house. At present he controls the Fountain, Haltnorth, Virginia, Globe, Shaw-Hayden, Southern, Amphion and now the Hough-79 in Cleveland, as well as the new Falls and the Alhambra, both in Cuyahoga Falls.

Kansas City

A full fledged fashion show, depicting the latest in Parisian evening gowns and fall wraps, was a special offering to the patrons of the Newman Theatre for the week of October 26. The offering was staged in conjunction with the Woolf Clothing Company. Six specially trained mannikins were employed in the display of apparel, and several thousand dollars worth of wraps and gowns were used. This act was in addition to the feature film, "Cornered," and special syncopation. The show was well received, according to Milton H. Feld, Newman manager.

Chicago

(Continued from preceding page)

is now running pictures and vaudeville and making good under the new management.

Frank Smith has taken over the Erie Theatre at Erie, Ill., and will improve the house.

Will Smith and Joe Brophy have reopened the Tivoli Theatre at Hurley and will operate the house on an exclusive picture plan, seven days a week.

C. C. McMains has sold the Electric Theatre at Lorimor, Iowa, to S. C. Warren.

Roy C. Merrick, Sidney C. Nierman and Mandel Benjamin have organized the Interstate Theatres Inc., with offices at 25 East Jackson boulevard and a capital stock of $10,000 to operate theatres and deal in and book pictures and amusements of all kinds.

James Coston, president of the Chicago Theatres Corporation, with offices at 111 West Washington street, is booking for eight theatres on the South Side, namely, the Drexel, Lexington, Woodlawn, Kimbark, Harvard, New Regent, Linden and Triangle. He will add other houses to his booking circuit in the near future.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925—Thirty First-Run Pictures

Pittsburgh Managerial Shift Sends McCloskey to Belmar

Dean McCloskey, for five years manager of Rowland and Clark's Arsenal Theatre, has been transferred to the Belmar, owned by the same company. He is succeeded at the Arsenal by Fred Moore, a newcomer to the R & C. organization. Moore was formerly manager of the Lyric and Grand theatres at Butler, and more recently was manager of the Progress Pictures Corporation, Pittsburgh.

M. M. Weir, for years connected with the Rialto at Charleston, W. Va., and familiarly known as "Moody" throughout the territory, has been named to manage the Majestic in Butler which was recently taken over by the Harris Amusement Company of Pittsburgh.

William L. Pearce, old-time exchangeman and exhibitor of the Pittsburgh section, who has been in another line of business in New York for two years, is back again and has taken over the managerial reins at the Harris Amusement Company's Hippodrome Theatre at McKeesport.

Ely Goldstein of the Morris Theatre, on the North Side, has been discharged from St. John's Hospital, where he underwent an operation for the removal of his tonsils.

Lots of out-of-town exhibitors were "spotted" on Film Row during the week of October 27. Among those present were: Tom Kinney, Franklin; Mike Marks, Venango; J. R. Black, Rice's Landing; F. L. Farman, Butler; George J. Schweitzer, Titusville; Walter Silverberg, Greenville; George MacGowan, Blairsville; Wm. Lamproplos, Latrobe; Jack Marks, Clarksburg; Dave Baltimore, New Castle; C. E. Gable, Sharpsville; C. E. Claffey, Sharon; Jake Smith, Barnesboro; George Zeppos, Wheeling; C. G. Becker, Butler; Saul Rabinovitz, Weirton; Earl Forsythe, Canonsburg; G. B. Meyers, Derry; M. S. Gelbach, Ellwood City; Theodore Mikalowsky, Masontown; Mike Rosenbloom, Charleroi; Jake Silverman, Altoona, and Mr. Barney, Point Marion.

James Passias has sold his interest in the Star Theatre, New Castle, to his former partner, who is now sole owner. Passias is on the lookout for a larger theatre in the local territory.

After having been closed for alterations and redecorating since September 1, the Columbus Theatre at New Kensington is to be reopened on November 10.

O. M. White will open the new Euphemuan Theatre at Buckhannon, W. Va., about December 1. He was in Pittsburgh recently accompanied by his daughter.

Film folk will be sorry to learn of the death of Fred Sherkel, father of Carl Sherkel, of the Sherkel Theatre, Houtzdale, whose demise occurred on October 21.

Indiana

Manager C. C. Cassady has opened his Joy Theatre, Cloverdale, Ind., on Sundays to big business. "Girl Shy," "The Confidence Man" and "A Self Made Failure" have already been played and other new pictures are following. Being a sign artist and bill poster, Mr. Cassady puts out extensive advertising on these pictures. At least 50 one-sheets are posted each week. A big percentage of his patrons is made up of persons who formerly spent their Sundays in nearby dance halls and picture theatres in neighboring towns. The majority of the town is behind him because they seem to feel that a good, clean picture on Sundays is an asset rather than a detriment to the town. Although Cloverdale is a town of only 625, Mr. Cassady says it pays to advertise.

Louisville

M. Switow of Louisville, one of the leading exhibitors of Kentucky and Indiana, recently served a term on the Jefferson County Grand Jury. Switow has always been known to be a big hearted man. However, a prisoner came before the jury, at his own request, to explain how he had been arrested for transporting an automobile, when it appeared rather conclusive that the owner of the machine might have had it transported, so that he could claim the insurance money on the car, and did not let the prisoner in on what he had in mind.

In the meantime, the prisoner had given his clothes to a jail inmate, who had been released, the prisoner feeling sorry for the jail bird and giving him good clothes to get a new start. Therefore, the prisoner came before the grand jury wearing prison overhauls.

After explaining the case to the jury he was released. Switow furnished him with a suit of clothes, a lumberman on the jury furnished a job, and others kicked in with enough money to keep him going until he can get started. And then they talk about hard boiled grand juries and exhibitors?

Scene from Fox's "Purchased Women."

Minneapolis

Offices of W. A. Steffes, president of the Allied States exhibitor organization, were moved this week to a suite in the new Nicollet hotel. Invitations have been extended exhibitors of Minnesota, North and South Dakota to attend a house warming party to be given November 6.

Election returns were featured by several Loop theatres on Election Night. Special wires were installed.

James Gallagher has leased the Princess Theatre at Janesville, Minn.

A. L. Hess has reopened the Lyric Theatre at Yankton, S. D. It was recently redecorated.

Theatre owners of Minneapolis aided in making the Community Fund campaign a success last week. Slides were screened and speakers were invited to use the theatres.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG presents
HARRY CAREY IN
"The FLAMING FORTIES"
BY BRET HARTE
ADAPTED BY HARVEY GATES
DIRECTED BY TOM FORMAN
PRODUCED BY STELLAR PRODUCTIONS INC. Charles R. Rogers
Entire production under the personal supervision of Hunt Stromberg

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Burglars Loot Boston Safe, Using "Can-opener" Method

Using the "can-opener" method, burglars forced the safe in the Gordon Theatre in Broadway, Chelsea, Sunday night, October 26, and looted it of $1,300. When Michael Torcher, theatre janitor, opened the office of the manager, William E. Spragg, the following morning he discovered the wrecked safe. Police declared the work was that of expert safe-openers. The men evidently had hidden in the theatre auditorium after the close of the Sunday night performance, as the entrance and other doors to the building had not been forced. The burglars overlooked $3, which was in a bankbook in the safe. They left behind them a large steel bar, with which they tore open the safe. This robbery is the first to occur in any New England theatre for several months.

According to figures made public by the Internal Revenue Bureau in Boston, Nathan H. Gordon, head of the Gordon Olympia circuit of New England theatres, paid the government $1,394.56 on his personal income for 1923.

Managers of many of the neighborhood theatres in the Boston area are adding two or three acts of vaudeville to their Sunday programs. They are presenting one or two features of rather doubtful age, getting the cheapest subjects possible. The vaudeville seemingly is not boosting the business any, and in the majority of cases the patrons are demanding that the vaudeville be dropped in favor of better features.

George Beban in "The Greatest Love of All," with himself and a cast of 24 persons who enacted roles in the photoplay, were at the Fenway Theatre in Boston the week starting November 1. Mr. Beban and his company appeared four times on Saturday and Sunday and three times daily the rest of the week. The attraction was to be presented at the Rivoli Theatre, New York City, immediately after the Boston engagement. Laurence Stuart, managing director of the Fenway, conducted a sensational exploitation and advertising campaign to convince the natives that he had real screen players in person.

"Sacrifice," directed by Ernst Lubitsch, is in the Tremont Temple, Boston, for an extended engagement, whatever that means. It is said that this feature is a version of Lessing's "Nathan the Wise" and that Boston film fans are seeing it for the first time in the United States.

William Fox's picturization of "Dante's Inferno" is slated to open at the Fenway Theatre in Boston, a Paramount-controlled house, on November 8.

Building movers are preparing to move the Woburn House in Woburn to make way for the construction of a theatre on the site. The playhouse will face on Pleasant street. It is estimated that the cost will be $100,000. Actual construction work on the theatre is to be started immediately.

The Orpheum Theatre in Gardner was endangered on October 29 by a fire that damaged the plant of the Gardner Manufacturing Company. Firemen succeeded in preventing the blaze from spreading to the theatre. The property is owned by George A. Giles, who operates the Boston Stock Company at the St. James Theatre in Boston.

The Theatre Treasurers' Club of New England will present a show on Friday afternoon, November 14, the proceeds from which will be devoted to the sick and death fund of the organization. The leading attractions at Boston playhouses will contribute to the program. The club is an organization of ticket sellers employed in the Boston theatres.

Connecticut

The erection of a $60,000 mausoleum in honor of his son, Edward Joseph Poli, who died in 1922, has been completed in St. Lawrence cemetery, New Haven, by Sylvester Z. Poli, owner of the string of theatres which bears his name. The mausoleum has nine catacombs, four on each side of an aisle which leads to an altar. It is 20 feet long, 21 feet wide and 35 feet high; built of Mount Airy granite, quarried in North Carolina. The interior is finished in Tennessee marble. Great bronze doors guard the entrance. The mausoleum will be the resting place for all the members of the family of Mr. Poli. The son had been the general manager of the Poli circuit. He died on November 11, 1922.

Rhode Island

The Park Theatre, Inc., of Cranston has been incorporated with a capital of $100,000. The incorporators are George Hadfield, Courtland Potter and Eden Bigney.

Alexander C. Grant, who for many years was drummer in Fay's Theatre, Providence, died on October 22 at his home in Lakewood, R. I. He was 53 years of age.

Texas

Waxahatchie, Texas, is in the throes of the tent show question. The people are apparently divided on the question. Therefore the mayor, taking up the cudgels of neither side, has decided to put the fate of the tent shows before the people at an election.

Manager Sid McDonald of the Melba Theatre in Dallas has changed the opening of his vaudeville bills to Monday instead of Sunday as heretofore. The Melba also runs feature pictures and short films. This gives three opening dates in Dallas, the Majestic, Circle and Jefferson opening Sunday and the Palace, Capitol and Old Mill on Saturdays.

Dallas is to get a new $500,000 city auditorium. Plans already have been approved for the structure. It is to contain a stage large enough for the most pretentious traveling legitimate attraction as well as motion picture road shows.

Denison, Texas, is agitated over the Sunday closing question. Following the arrest there of an exhibitor and his projectionist, the pastors' association passed resolutions condemning showing of pictures on the Sabbath. The exhibitor, however, has a different idea about the matter. Upon the occasion of his arrest, he gave bond and went ahead with a second show. The theatre was crowded for both performances. It is understood the courtroom will be also when the test case comes up.

C. W. Matson, proprietor of the Dixie and Gem theatres in Rockdale, Texas, has added to his holdings by buying the leading picture show in Caldwell. Mr. Matson formerly was a motor car conductor in Dallas. His rise in the show game has been rapid.

Architects have drawn plans for a handsome new theatre at Greenville, Texas, to replace the former Colonial Theatre there, which was dstroyed by fire. The theatre will be two stories in height and will cost about $30,000.

Houston's censor board, stormy center for many years, has again broken loose. Thirty eliminations were ordered in one week, affecting pictures and the "legit" at the Queen, Majestic, Rialto and Capitol theatres. Some of the Majestic's vaude acts were particularly "bad," the censors asserted.

Washington, D. C.

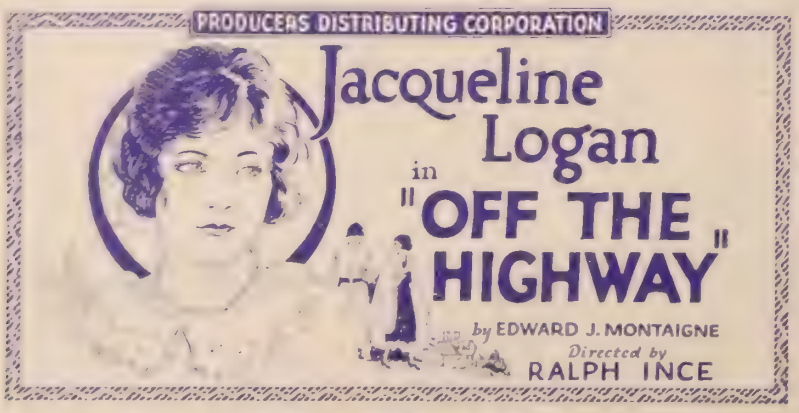
The sixth anniversary of Loew's Palace Theatre was celebrated last week, this being one of the three big theatres which were built during the war period. The house was opened November 4, 1918. Special floral decorations were installed in honor of the occasion. The house recently made itself a birthday present in the shape of a 50-foot vertical sign bearing its name in illuminated letters.

The Hyattsville Amusement Company, composed of business men of Washington,'s Maryland suburb, have purchased property on the Washington-Baltimore boulevard and will erect a picture theatre at a cost of about $60,000. The house will be a modern, fireproof building, about 50 by 150 feet, with a main auditorium seating about 700 and a gallery seating about 250. The plans call for a lobby 14 by 30 feet, with a store on each side; on the balcony floor there will be a reception room, a rest room for women and a smoking room for men.

Robert Slote, manager of the Strand Theatre in Cumberland, Md., was a visitor in Washington last week.

Herbert T. Moses, patent attorney, has filed suit in the District Supreme Court against the Knickerbocker Theatre Company of Washington, the Crandall Theatre Company and Harry M. Crandall, to recover $25,000 damages for alleged personal injuries sustained on January 28, 1922, when the roof of the Knickerbocker Theatre collapsed.

For Release in January — Now Booking



Season 1924-1925 — Thirty First-Run Pictures

New York State Chain Owner Uses Autos for Billboards

William Smalley, who now owns an even dozen theatres, is using three Ford cars as traveling billboards over his territory. Mr. Smalley started with one car and found the idea so good that he has added two more. The cars are painted yellow and black and travel over the section in which Mr. Smalley's houses are located, going from place to place with the cars announcing attractions at the Smalley houses.

He uses a three-piece orchestra in each of his houses, except for specials, when his orchestras are increased to six or seven pieces. He replaced two organs with orchestras. Mr. Smalley will open his Hamilton house on November 6, using "Gridiron Glory" as one of the features on account of Colgate University being located in Hamilton. It is the first college town which Mr. Smalley has entered. Mr. Smalley charges a uniform 25 cent admission at all of his houses, with 35 cents for specials. When showing "Our Gang" comedies he features the same, especially in Cooperstown. Mr. Smalley has no partner. While in Albany last week he reported business as good and the outlook as excellent. In his Sidney and Cooperstown houses he is using as lobby decorations artificial vines running from the center to the ceiling. He recently secured a Gila monster from Phoenix, Ariz., and is using this in store windows to attract crowds with an advertisement carrying the attraction at the nearby theatre as a background.

Everyone along Film Row was glad to hear during the past week that Judge Charles McCarthy, owner of the New Theatre at Hoosick Falls, was up and around again. Mr. McCarthy was sick in bed for about a week. Frank Bruner, former manager of the Pathe exchange here and well known to exhibitors throughout the state, is at a Chicago hospital with pneumonia.

Sam Slotnick, of Mahawk, in town during the past week, opened wide his purse strongs as he bought between thirty and forty pictures for his theatre.

The Hunchback of Note Dame" will be shown at the Rose in Troy on November 8 at an admission price of 10 cents. "The Covered Wagon" will also be shown at the same theatre later in the month at a like price.

With the first snowflakes at least two Northern New York exhibitors will hie away for balmy Florida. Arthur Richardson of Schroon Lake, who reports business as having been exceptionally good during the summer, will leave during the month for Orlando, Fla., while Harlan Nicholas of the Photoplay at Keeseville will make the trip by motor.

When Earl Flack, owner of the Star in Potsdam, leaves on a deer hunting trip this month, he doesn't intend to be cut off from the affairs of the world. Along with his gun, Mr. Flack will take his radio outfit and rig it up in the cabin which he will occupy far from the beaten highway.

Ben Apple, owner of the American in Troy and tipping the scales at 278 pounds, joins with his friend Bill Oaten, 210 pounds, in a challenge to bowl any two men in the world at their weight.

Several persons from Gouverneur were guests of the Papayanakos brothers at the opening of their new house, the Rialto, in Potsdam on Monday evenin. Harry Papayanakos, who has managed the Graylin in Gouverneur, will handle the new house, while his brother, James, will look after the Gouveneur Theatre. The house was sold out on the opening night twenty-five minutes after the sale of tickets started. The house seats about 1,000. A decorative painting, with a shield with the word "Rialto" in the center, extends across the top of the stage.

All the theatres in Troy extended the courtesy of the houses to the sailors aboard the destroyers in the harbor last week, when Navy Day was observed in the Capital District.

It's tough on Bob Landry of Ogdensburg to be laid up with a bad cold right after buying a new Marmon roadster. Mr. Landry is also booking for Malone and admits that he has absolutely nothing to complain of in the way of business.

The largest number of tickets ever sold by an organization sharing in the proceeds with the Troy Theatre brought a tremendous jam to the presentation of "Yolanda" at the Troy last week. The Industrial Club of Troy disposed of over 6,000 tickets in advance. The sale was carried on similar to a drive, with every manufacturing industry in the city competing. The same procedure will be carried out next week in connection with "Merton of the Movies."

Observing the second Harvest Week, the Rose in Troy, charging 10 cents admission, certainly furnished plenty of entertainment with double features, a comedy, a news reel and an educational each day, and in addition presented patrons holding lucky coupons with handsome presents. On one night the winners were given beautiful ferns; on another night, potatoes; a third night, apples; a fourth night, blankets, and a fifth night, boxes of candy. Jacob Rosenthal, owner of the house, plans to give away forty turkeys at Thanksgiving time. He goes under the policy that whatever he gives must be of the best. "There is no use giving away anything that is not up to standard," said Mr. Rosenthal last week, "for otherwise you will lose your patrons. The exhibitor shouldn't kid himself by kidding the people."

L. L. Connors, running houses in Cambridge, Granville and Salem, signed up the past week for the entire Universal output.

According to rumors, James Rose, salesman at the local Pathe exchange for the past five years, may take over the management of one of the Buettner houses. Mr. Rose resigned his position the past week and has been succeeded by Vincent Fisher, former booker in the exchange.

Louis Saperstein, manager of the Rose Theatre in Troy, has returned from a two weeks' trip to New York City.

A boy from the Troy High School will be installed as head usher at the Lincoln Theatre and another will also be placed at the head of the ushers at the Troy Theatre.

H. C. Bissell has been elected president of the film salesmen of Albany, succeeding

(Continued on next page)

It Wasn't a Cat

Al Bothner will never, never again attempt to pick up what appeared at least to be one of his wife's Angora kittens. The other night, Mr. Bothner, who runs a theatre in Troy, came home along about 11:30 p. m. and noticed what he supposed was a kitchen near the porch. Just exactly what happened isn't necessary to explain, but at any rate Mr. Bothner's blue serge now reposes under a foot of earth and he has discovered that there is a vast difference between an Angora cat and a skunk.

Mike Kallat of Oneida, with theatres in that city, Rome and Canastota, fared better, for although he saw a skunk calmly walking down the Main street in Oneida one night, he left it alone.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

New Arbitration Body Named for the Buffalo Territory

A new arbitration board has been appointed to sit on cases in the Buffalo territory at Buffalo. The exhibitor members, appointed by J. H. Michael, chairman, are: Ben Wallerstein, Broadway Theatre; Dewey Michael, Plaza, and Charlie Hayman, Strand, Niagara Falls. Exchange members, named by President Sydney Samson of the Film Board of Trade, are: Colonel Howard F. Brink of Educational, James Speer of Dependable, Richard C. Fox of Selznick. Exhibitor alternate is James Cardina of the Varsity theatres and exchanges alternates are Mr. Sampson, Henry W. Kahn of Metro and Marvin Kempner of Paramount. The board will alternate in meeting in the offices of the Film Board and Buffalo Zone, M. P. T. O. of N. Y., in the Root Building. One month all the meetings will be held in the Film Board office, the next month all the hearings will be in the exhibitor organization headquarters. The distributors' chairman will act as chairman during the meeting in the exhibitors' office and the exhibitors' chairman will preside over the pow-wow in the Film Board's tepee. This will make the proceedings more of a 50-50 proposition.

The Auditorium in Auburn, N. Y., has been leased to the Fitzer Brothers of Syracuse, owners of the Empire, Rivoli, Savoy and Happy Hour theatres in the Salt City and Recreation Park in Fulton. Joseph M. Schwartzwalder, formerly proprietor of the Universal Theatre of Auburn, has been appointed manager of the Auditorium. The house is being given a thorough cleaning for the opening date, which is still indefinite. It will be opened with motion pictures. With the announcement of the leasing of the theatre, Fitzer Brothers gave out the statement that the best pictures to be had will be shown at 10 and 15 cents. They claim that because of the large seating capacity as well as the string of houses they control, they can afford to cut the present price in Auburn in half.

The event of the social season in the land of the leaping tin-types in Buffalo was the annual ball of the Film Board of Trade which was held Friday evening, October 31 in the Hotel Statler, Henry W. Kahn, manager of the Metro-Goldwyn office, was chairman of arrangements. There was something doing every minute. Jimmy Speer of Dependable was chairman of the entertainment committee and he was able through the co-operation of the Lafayette Square Theatre to offer several acts from that house. A bountiful banquet was spread at midnight. Music was furnished by a large orchestra. Many exhibitors and exchangemen were hitting the hay the next afternoon. One of the features of the ball was the ballet number put on by Philomena Cavanaugh, the rotund publicity purveyor for the Shea Amusement Company, and Fred M. Zimmerman, manager of the Producers Distributing corporation office. Similar terpischorean demonstrations by J. H. Michael, Charlie Hayman and Charlie Bowe also evoked much merriment. A goodly throng was there and a large time was had by all. Now there is talk of a ball to be staged by the exhibitors this month.

Manager E. O. Weinberg of the Olympic in Buffalo put over a great publicity stunt in co-operation with the Jolly Junior Department of the Courier when he staged a great party for the children last Saturday morning. Every day the Courier contained a three-column head story with a cut from "The Family Secret," the feature shown. In connection with the party, Mr. Weinberg offered prizes for essays.

Syracuse projectionists will be required to take out a license under an ordinance to be submitted to the common council within a week or so, it is announced by Commissioner of Public Safety James B. Spencer. Safety for patrons of the picture houses will be the argument behind the new ordinance and theatres favor the new measure. A committee of projectionists called on Commissioner Spencer and asked for such an ordinance. They said Buffalo, Rochester and Albany have such ordinances and that one should be on the books in the Salt City. In many of the neighborhood theatres, they pointed out, children as young as 15 years are operating picture machines.

Jimmy Kelly, formerly manager of the Elmwood in Penn Yan, N. Y., has been appointed manager of the Avondale Theatre in North Tonawanda, succeeding L. E. Barger. The Avondale is owned by Fred M. Zimmerman, manager of the Producers Distributing exchange.

Charlie Hayman has closed a contract for the showing of the entire First National product at his Strand Theatre in Niagara Falls. Charlie has also signed up for exclusive presentation of the Warner Brothers classics and the choice Metro-Goldwyn photoplays.

The opera house in Gowanda, N. Y., operated by Judge John W. Schatt, one of the most popular exhibitors in Western New York, was burned to the ground the other day when fire which started in the theatre and spread to surrounding business buildings, doing an estimated damage of over $500,000. Judge Schatt suffered a loss alone of $80,000.

For Release in November—Now Booking

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CONSTANCE TALMADGE
With Ronald Colman in First National's "Her Night of Romance."

Albany

(Continued from preceding page)

James Rose. John Thurloy has been elected vice-president, succeeding Nat Marcus, who has gone to New York with F. B. O.

It takes more than a film salesman to keep Eugene Moe of Burke from getting in his fall harvest of potatoes. The other day Mr. Moe was busy in his potato field digging away for all he was worth when he was approached by a film salesman. Mr. Moe kept on digging and the film salesman kept on talking. Potatoes were dug, film was sold and everyone was satisfied.

"Al" Cyr, owner of the Avon in Boonville, a snappy little Frenchman, is still cutting hair by day and running his theatre by night.

Claude Wade, an exhibitor of North Creek, on a hunting trip in the Adirondacks announced before leaving that he would bring home the bacon in the shape of a deer.

The Troy Theatre is now the home of a fine Angora cat recently presented to Mrs. Walter Roberts, wife of the manager.. The cat arrived from New York, somewhat soiled from travel. Mrs. Roberts decided to clean the cat up a bit, but instead of using soap and water applied benzine. The cat managed to live through the ordeal but probably made up its mind to live a spick and span life from now on.

Many exhibitors from surrounding places are expected in Albany on November 10 for the ball which will be given under the auspices of the Albany Film Board of Trade. Robert Block, manager of the Majestic Hotel in Utica, enjoys the distinction of having been the first person to buy a ticket for the ball. Plans are now under way for bringing a number of film stars to Albany for the occasion.

Samuel Suckno did considerable exploitation work at his Albany Theatre last week in connection with the showing of "The Signal Tower." Mr. Suckno had them standing out practically every night and reported the biggest week since the house went into first runs.

As brown as a berry, Harry Hellman, owner of the Royal in Albany, back from Atlantic City, is thinking of spending a week at Lake Placid. Tough life that Harry is leading these days!

Herman Vineburg, manager of the Mark Strand in Albany, is doing his daily dozen these days at the local Y. M. C. A., having joined the business men's class.

Garrick Theatre, Winnipeg, Now Staging a "Come-back"

The Garrick Theatre, a leading independent picture house of Winnipeg, Manitoba, is to be continued, according to the unanimous decision of the creditors of the Garrick Theatre, Ltd., who met a few days ago to consider the position of the company. The Garrick had shown such promising improvement during the past ten weeks that the creditors were enthusiastically in favor of the continued operation of the house under the management of D. E. L. Fisher, managing director of the company, who assumed charge of the theatre some months ago.

The latest financial statement showed that the liabilities stood at $63,318, but it is expected that these will be materially reduced in short order. The Garrick will continue for the time being under the trusteeship of the Standard Trusts Corporation, Winnipeg. The creditors have appointed three inspectors, Thomas Edwards, A. W. Simpson and the MacDonald Dure Lumber Company.

The Capital Trusts Corporation, Toronto, has been receiving tenders for the lease of the Paulton Theatre, 408 Queen street east, Toronto, on a three-year basis, immediate possession being offered. The Paulton is a neighborhood house with 800 seats.

Before leaving Montreal, Quebec, where he had been manager of the Capitol Theatre for two years, Harry S. Dahn was presented with a fine gold watch as a friendship souvenir from the staff of the Capitol. Mrs. Dahn was presented with a large bouquet of flowers, as was Mrs. R. W. Thayer, wife of the new manager. Mr. Dahn has become manager of the Hippodrome and Regent, Toronto, for Famous Players Canadian Corporation, as well as receiving the appointment of assistant to Jack Arthur, general director of music and presentations for the 70 theatres of the corporation in the Dominion. Mr. Thayer was formerly with the theatre department of the Famous Players-Lasky Corporation, New York, and was also with the A. H. Blank Enterprises at Des Moines, Iowa.

A special "One Cent Sale" similar to the familiar selling stunts of drug stores was conducted by Manager Thomas Daley for the Unique Theatre, St. John, N. B., with gratifying results, when, for one day only, he offered two tickets of admission for the price of one, plus the one cent. This brought out a big crowd of people for all performances, starting with an extra morning matinee at 10 a. m. For this one day the Unique offered a program which included Universal's "The Back Trail," a chapter from the Universal serial, "The Fast Express," and a comedy.

The Regent Theatre, Ottawa, started a series of weekly Symphony Nights for the fall and winter months on November 3, the plan adopted by Manager Leonard Bishop being to give a 30-minute recital by an augmented orchestra of 30 pieces starting at 8:45 p. m. This feature is being given every Monday evening in addition to the regular program. The regular house orchestra numbers 12 musicians, under the direction of Conductor Rudolph Pelisek.

The interest of J. A. Shuberg in the Province Theatre, Winnipeg, one of the large downtown theatres of that city, has been purchased by Helmer Jernberg of Winnipeg, the sum of $50,000 being involved in the deal. Mr. Jernberg, who is personally managing the theatre, is a well-known Western Canadian exhibitor, being the president of the Manitoba Exhibitors Association.

The sale of the Princess Theatre, Ottawa, has been made by the Capital Paper Stock Company, Ottawa, to A. H. Coplan, who has been the proprietor of the theatre for several years. The Princess, which is located at 160 Rideau street, has a frontage of 33 feet, a depth of 115 feet, and was erected in 1914 by Isadore Sugarman and A. L. Florence, who later turned it over to the Capital Paper Stock Company. The building, which was sold for $45,000, has two floors and basement, the theatre holding 500. There is a large billiard parlor on the second floor.

"Old Bill Through the Ages" was the English film production which was presented at the Tivoli Theatre, Toronto, a big downtown house, for the one week of November 3 by Manager W. J. Stewart. The Tivoli is operated on the flat price policy, with all seats at matinees 25 cents and the evening prices 25 and 35 cents.

"Monsieur Beaucaire" started the third week of its special Toronto run at the Regent Theatre on November 3 under the direction of Harry S. Dahn, manager of the Regent.

Detroit

Actual construction work on the new Grand Riveria Theatre, Joy Road and Grand River, was started last week by the C. W. Munz interests. This theatre will be one of the most elaborate in the city, judging by the plans. It will seat about 3,500 and be devoted to pictures and vaudeville.

Tainted oysters and sardines laid two prominent Detroit exhibitors low last week. Phil Gleichman and Harlan Hall were forced to their beds for several days as a result of ptomaine poisoning setting in after partaking of the seafood.

The Family Theatre is in shape again after a renovating period that required about two months. About $60,000 was spent in the work, Manager Edward Kirchner declares. The Family is a "grind" theatre situated directly across from the City Hall in the heart of Detroit's famous Cadillac Square.

Glenn Hunter's pictures did not receive a first run in a Detroit downtown theatre until last week, when two of them appeared in competing Kunsky houses. "The Silent Watcher" player at the Capitol and "Merton of the Movies" across the street at the Madison.

"Snub" Pollard, motion picture comedian, made a personal appearance engagement last week at the La Salle Garden Theatre, featuring the vaudeville program at that house.

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

KERMAN FILMS, Inc.
729 Seventh Ave. New York
Distributing sure-fire hits.
NOW BOOKING "AFTER SIX DAYS" featuring Moses and The Ten Commandments
Tom Mix in "Pals in Blue"

St. Louis

A theatre to cost upwards of $50,000 is to be built at Sycamore, Ill., by Walter Oworidge.

Work has started on the new picture theatre owned by Robert Cox and James R. Grigsby at Blandinsville, Ill. Stuffings Brothers of Peoria, Ill., are the contractors. The plans were prepared by H. Dox of Peoria, Ill.

The Bonne Terre Amusement Company, Bonne Terre, Mo., has incorporated with $12,000 capitalization. V. M. Johnson is the principal stockholder.

A handsome sidewalk canopy is being added to the New Shenandoah Theatre, 2227 South Broadway, St. Louis, Mo.

Noah Bloomer's new Rex Theatre, Belleville, Ill., has opened and is doing nice business.

The Elite Theatre, Bernie, Mo., has been taken over by W. L. Smith.

An epidemic of smallpox in Marshall, Ill., has forced the Pythian Theatre there to close temporarily.

Out-of-town exhibitors in during the week included Mrs. S. M. Kennedy, Kirksville, Mo.; Joe Schrempp, Duquoin, Ill.; Noah Bloomer, Belleville, Ill.; C. Poole, Frankfort Heights, Ill.; Charles Goodnight, DeSoto.

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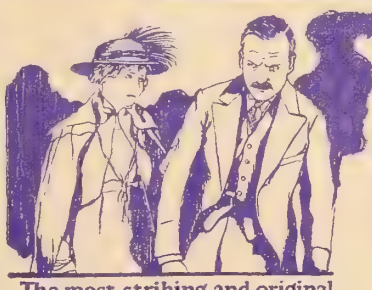

"Chalk Marks"
A FRANK E. WOODS Production
The most striking and original story in motion picture history
DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

WHY GET MARRIED? (6 reels). Star cast. A real good picture; just the same old thing, a love story. Will do for most houses. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. This is a splendid picture for Sunday. A good moral lesson and pleased everybody. Used paper and lobby. Good attendance. Roy L. Willman, Victory Theatre, Shawnee, Oklahoma.

ALIMONY. (7 reels). Star cast. Fair picture. Poor business. Weak audience appeal. Middle class, city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

ALIMONY. (7 reels). Star, Warren Baxter. A good dressed-up picture that tells a good story of every-day life among the upper class. Drew well for one day and pleased. Tone, yes. Sunday, yes. Fair audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

AMERICAN MANNERS. (5,200 feet). Full of action. Kept them guessing. Good comedy and thrills. Used paper and lobby. All classes. Roy L. Willman, Victory Theatre, Shawnee, Oklahoma.

DAMAGED HEARTS. Star cast. This is a different picture from the regular one and is a good one. Pleasing to all classes. Used paper and lobby. Good attendance. All classes. Roy L. Willman, Victory Theatre, Shawnee, Oklahoma.

FIGHTING SAP. (5,738 feet). Star, Fred Thomson. A good picture but not as good as some of his others. We played this picture with a "Gump" comedy, "What's the Use?" on Saturday and it simply pleased one hundred per cent, and drew well. Here's to Fred: Hope you will soon be able to make the other seven pictures on your new contract and takes the blues out of the small exhibitor. They all should use your pictures. Simply can't go wrong with them. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FOOLS IN THE DARK. (7,002 feet). Star cast. Was rather disappointed with this one as I had been led to believe it was an uproarious comedy-drama. My patrons were not enthusiastic about it either. Would call it an average program picture. Tone all right. Sunday, yes. Fair audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

LULLABY. (7,179 feet). Star, Jane Novak. Although this picture is rather depressing, it is a wonderful production and wonderful acting. Glad we showed it. Very sad. Fair moral tone. Hardly suitable for Sunday. Strong audience appeal. Small town and farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. A very good western picture. However, not as good as some Thomson pictures I have shown. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre, Sutherland, Iowa.

MAILMAN. (7,160 feet). Star, Ralph Lewis. As good a picture as one would wish for. Different from most of pictures and has a good heart story. Tone good. Sunday, yes. Very strong audience appeal. Small town and farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MAILMAN. (7,160 feet). Star, Johnny Walker. A dandy picture. Certainly pleased them all. It is what I would call a one hundred per cent audience picture. Tone good. Sunday, yes. Fine audience appeal. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

NEGLECTED WOMAN. (6,265 feet). Star cast. Featuring Seena Owen, with a good cast, liked by everybody. Sunday, yes. Used paper and lobby. All classes. Roy L. Willman, Victory Theatre, Shawnee, Oklahoma.

ON TIME. (6,030 feet). Star, Richard Talmadge. Audience liked this one. Tone all right. Sunday, yes. Good audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

YANKEE MADNESS. (5,680 feet) .Star, George Larkin. A fair program picture. Should please in houses where they want action. This picture is full of action. Print good. Sunday, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

First National

GALLOPING FISH. (6 reels). Star cast. This failed to please the majority and we had many adverse criticisms. Sunday, no. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

BOY OF MINE. (7 reels). Star, Ben Alexander. Truly a very good production. Alexander very popular here since "Penrod and Sam." Some good comedy and some rather "touching" scenes in it. A good picture for any exhibitor to play. Tone excellent. Sunday, yes. Audience appeal very good. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

BRIGHT SHAWL. (7,500 feet). Star cast. A fair drawing card but pleased those who saw it. Tone good. Sunday, yes. Good audience appeal. All classes, town of 2,000. Admission 10-30. H. L. Lloyd, Colonial Theatre (400 seats), Post, Texas.

DADDY. (5,738 feet). Star, Jackie Coogan. This is a good one. Had a full house. All were pleased. Don't fail to buy this one, for prices are right. Tone good. Sunday, yes. Audience appeal, one hundred per cent. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star cast. One that will get them talking and is a dandy to put over and please. Tone good. Sunday, yes. Audience appeal, ninety-five per cent. Country class, town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (253 seats), Callaway, Nebraska.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. This is a very good picture. Pleased all but one. Think he is around the age of forty. Tone good. Fine audience appeal. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

FLOWING GOLD. (8,005 feet). Star, Anna Q. Nilsson. A fair picture which ought to please the average audience and do a fair business most anywhere. A little too long, however. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FOR SALE. (7,840 feet). Star, Claire Windsor. Good society drama. Pleased all. Drew average business. Tone okay. Sunday, yes. Audience appeal, high class. All classes, town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Owen Moore. I didn't think much of this and I think my audience shared my

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opinion. Parts of this supposed to be comedy were perfectly foolish and disgusting. Nothing to it. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. This is a splendid Peter B. Kyne story. Had many compliments on this. Some said the best show they ever saw. Tone fair. Sunday, no. Audience appeal very strong. Small town and farming class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

LOVE MASTER. (6,779 feet). Star cast. A dandy. Not as good as "Silent Call" but it's good, anyway. I would say book it. Tone good. Sunday, yes. Great audience appeal. Country class, town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (253 seats), Callaway, Nebraska.

LOVE MASTER. (6,779 feet). Star cast. An average picture of dogs, snow, villain, heroine and hero. It will get by as a good program but too weak for a big special. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. A good program picture; print a little worn on account of age. Pleased all, with a good drawing from star. Tone okay. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. Follows the book very closely and was very entertaining. Had quite a few out to see this one who don't make a habit of attending picture shows. Tone good. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A very excellent comedy drama. In fact the best thing Miss Moore has done for First National. Sydney Chaplin, also in cast, establishes himself as a first rate comedian. Tone good. Sunday, no. Excellent audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. A real good picture. Will please. For some reason had very poor attendance. No fault of picture. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Might be a dandy where they have read Saturday Evening Post and where they can appreciate the titles. I raised admission. Wish I hadn't. Tone fair. Sunday, yes. Audience appeal, fifty-fifty. Country class, town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (253 seats), Callaway, Nebraska.

SEA HAWK. (12,045 feet). Star, Milton Sills. Big advertising campaign got them in to see it, but patrons were dissatisfied at price charged, fifty cents. Have plenty of program pictures that please our patrons more than this one. City of 10,000. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

SLANDER THE WOMAN. (6,400 feet). Star cast. A very good program picture. Pleased a fair audience. Tone good. Sunday, yes. Fair audience appeal. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre, Sutherland, Iowa.

SUNDOWN. Star, Bessie Love. A thrilling, vivid story of the passing of the cattle kings, depicting the pathetic exodus of the big ranches from American history because of the smaller farmer's westward movement. How a group of big cattle owners gathered their vast herds and made a final and sensational drive across the Rio Grande into Mexico; the bitterness existing between the cattlemen and the "nesters" who have come to encroach upon the land they pioneered; these are some of the outstanding points of "Sundown." Interwoven with the theme is a beautiful love story. Never again will such huge herds be seen in the United States. More than 100,000 head of cattle will be seen winding their way in a huge line half a mile wide in this great production. Use this picture and the results from the box office viewpoint will be very gratifying. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

THOSE WHO DANCE. (7,500 feet). Star cast. A good story with lots of action. Will please all the men but not liked by many women. Too much crook story for them. Action fine and gave satisfaction to the majority. Tone okay. Sunday, yes. Good audience appeal. College class, town of 2,100. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

TORMENT. (6 reels). Star cast. A fair program picture that will get by. Earthquake scenes are good but somehow Maurice Tournier misses most of the time and only hits the box office about every tenth shot. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Most everyone has either read or heard of this book and the picture is good enough to please the readers of the book, so should make money for any exhibitor if bought right. Nice advertising material on this one and the cast does fine work. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Between Ourselves

A get-together place where we can talk things over

Trailers!

Chas. Martin, our good friend who has the Family Theatre, Mt. Morris, New York, and who got a lot of help from your tips to his inquiry concerning News Reels, comes in with a question about trailers.

Read his query on another page —and SHOOT IN YOUR IDEAS!

Here's your chance to help out and also to give your tips on the best way to employ trailers, so as to get the maximum of value from them.

Are the trailers today an advertising asset?

Could they be improved?

Do you use them often or only for special pictures?

Let's talk it over— BETWEEN OURSELVES!

VAN.

Fox

ARIZONA EXPRESS. (6,516 feet). Star cast. Typical Lincoln J. Carter melodrama that causes the kids on the front row to tear up the seats. Rated twice too high by Fox, as usual. Tone fair. Sunday, no. College class, town of 4,000. Admission 10-25, 10-30. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. Very excellent picture. Full of action and thrills from start to finish. Pleased majority. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Very good picture but too long. Went over the heads of the poorer class. Drew good crowd. Tone good. Sunday, yes. Good audience appeal. All classes, town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

LONE STAR RANGER. (5,259 feet). Star cast. One of the greatest box office receipts

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

since "The Covered Wagon." With the Producers you can always depend on a full house. C. H. Dickerson, Criterion Theatre, Logansport, Louisiana.

MAN'S MATE. (6 reels). Star, John Gilbert. A very good picture. Star shows what he can do if given an opportunity to act, and in this picture he sure does some very fine work. Print good. Tone good. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MAN'S MATE. (6 reels). Star, John Gilbert. Just a fair program picture that pleased only a few, due, no doubt, to foreign atmosphere as scene of story was supposedly in France. The patrons want American stories. Gilbert's acting could not be criticized. Too good an actor for this type of story. Fans want him in melodrama. Tone fair. Sunday, questionable. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ST. ELMO. (6 reels). Star cast. This was a very good picturization of this famous play. Well handled and people came out to see it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

ST. ELMO. (6 reels). Star, John Gilbert. Does not run true to the book but nevertheless a dandy good picture. Do not be afraid of this one as it pulls them in. Tone good. Sunday, yes. Audience appeal, one hundred per cent. All classes, town of 500. Admission 10-25. Jack Stanton, Movies Theatre (300 seats), Onamia, Minnesota.

SHADOW OF THE EAST. (5,874 feet). Star, Frank Mayo. Not the big special that it was cracked up to be but it satisfied about eighty per cent as it really was a good program feature. Many of patrons said story did not follow book very closely. We don't know as we didn't read the novel. Tone fair. Sunday, questionable. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHEPHERD KING. (8,500 feet). Star cast. Had more good reports on this one than any for a long time. This certainly will appeal to the church people anywhere. Tone good. Sunday, yes. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

SHEPHERD KING. (8,500 feet). Star cast. This is a gigantic spectacle that pleased for us but did not draw. It is as big as anything we've seen. Tone fine. Sunday, yes. Audience appeal very high. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. Paid a special price but not a special by a long shot. A good picture but price too high for it. Will please any class of patronage. Print good. Tone good. Sunday, yes. Poor audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THIS FREEDOM. (7,000 feet). Star cast. We were promised as big a production as "If Winter Comes," but, Great Scott, what a difference! This one has little drawing power and does not please anything like the other. Just a fair picture for any house. Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre, Redding, California.

VAGABOND TRAIL. (4,302 feet). Star, Buck Jones. A fair Jones picture. Not his best, however. Will please a mixed audience. Tone good. Sunday, no. Fair audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

Metro-Goldwyn

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. Much better than "French Doll," although Miss Murray doesn't mean much at the box office for us. Her pictures are too much alike. Sunday, yes. Fair audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

NELLIE, THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. A pretty good program offering. Some very thrilling moments are worked in; but not enough to cause much excitement. Play it but don't promise too much. Tone fair. Sunday, no. Fair audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

RENDEZVOUS. (7 reels). Star cast. Went good first day. Second day, flopped. Costume pictures do not mean anything to us. Picture very good. J. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

SLAVE OF DESIRE. (7 reels). Star, George Walsh. This picture drew fairly well on account of the one-time popularity of the star, but the picture pleased but very few. Would class it as a poor effort. Just a business killer like "Second Youth." No audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SLAVE OF DESIRE. (7 reels). Star cast. A good picture. Fair drawing power in small towns. Tone good. Great audience appeal. All classes, town of 2,000. Admission 10-30. H. L. Lloyd, Colonial Theatre (400 seats), Post, Texas.

SPOILERS. (8,020 feet). Star cast. Big picture that brought them in. Will please all the men and a good share of the ladies. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. A good, pleasing picture, devoid of any glaring faults. Registered lightly at box iffice. Tone good. Sunday, yes. Audience appeal rather high. All classes, city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres. (700-500 seats), Jonesboro, Arkansas.

THREE WEEKS. (7,500 feet). Star cast. Opened house to good business. Picture not received well due to censor cuts. Middle class, city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

THREE WISE FOOLS. (6,946 feet). Star cast. Very good picture for small town and cities. Lots of humor and capably acted and directed. Will please in most any locality. Tone okay. Sunday, maybe. Audience appeal, eighty-five per cent. High class farmers, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre, Sinton, Texas.

THREE WISE FOOLS. (6,946 feet). Star cast. Well staged, well acted. Gave splendid satisfaction. Tone good. Sunday, yes. General audience appeal. All classes, town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

THY NAME IS WOMAN. (9,087 feet). Star, Ramon Novarro. Good picture but failed to draw. Weak audience appeal. Middle class, city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

THY NAME IS WOMAN. (9,087 feet). Star,

Friend Martin Inquires About Trailers

"Dear 'Gang': I might be asking too much of you, but I think this question that I want answered through my brother exhibitors is one of interest and essential to others.

"I have always run, and am still running, an average of one trailer a week on my best pictures.

"But I have five changes a week, and I have been wondering if a trailer on all of them would be worth while or not.

"On another point, I wrote to a friend (exhibitor) for advice if $25 a month is too much to spend on it, and he answered that some pictures should not be advertised too strongly.

"Now I am a little puzzled and would like to hear from some other brother exhibitors who run trailers, getting the thing straightened out through a little discussion.

"The one-a-week that I run proves to be a winner; but to run more—up to five of them, say—I wonder what effect it would have?"—Chas. Martin, Family Theatre, Mt. Morris, New York.

COME IN, FELLOWS, AND LET'S GET THE TRAILER TIPS FOR A MAN WHO SENDS HIS REPORTS REGULARLY AND UNSELFISHLY.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
CHARLES R. ROGERS presents
"The LEGEND of HOLLYWOOD"
with PERCY MARMONT and ZASU PITTS
A RENAUD HOFFMAN PICTURIZATION
Directed by Renaud Hoffman

Season 1924-1925—Thirty First-Run Pictures

Ramon Novarro. A picture that is decidedly out of the ordinary. Pleased most of our patrons and drew fairly well. It is an intelligent picture. Tone doubtful. Sunday, no. Very good audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty theatres (700-500 seats), Jonesboro, Arkansas.

TRUE AS STEEL. (7 reels). Star, Aileen Pringle. A very good picture. Business good. Good audience appeal. All classes, city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (668 seats), Easton, Pennsylvania.

UNDER THE RED ROBE. (12,000 feet). Star, Robert Mantell. A costume picture in which the characters act more like human beings than in any I have seen since "Monte Cristo." Scenery is fine and action is kept running throughout the picture. Tone good. Good attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

UNINVITED GUEST. (6,145 feet). Star cast. I did not see this one, on account of the World Series, but from reports it seemed to please. They said that there were some beautiful underwater scenes. Tone okay. Sunday, yes. Fair audience papeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. A fine picture is my opinion of this one. The snow scenes are wonderful beyond description. Barrymore, as usual, is good. The only fault is that it is a bit too long. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WILD ORANGES. (7 reels). Star, Frank Mayo. A Hergeshimer story. In every sense of the word an entertaining picture that will hold the interest of the average crowd. The story is the big thing. Tone good. Fine attendance. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Paramount

ALASKAN. (6,736 feet). Star, Thomas Meighan. A fine feature. Sure this feature will please any audience anywhere. Beautiful outdoor scenery. Fine acting, splendid cast. Direction, photography excellent. Tone good. Sunday, yes. Audience appeal, ninety-nine per cent. Farmers, merchants, town of 1,650. Mrs. . B. Travelle, Elite Theatre, Placerville, California.

ALASKAN. (6,736 feet). Star, Thomas Meighan. Brought us a record-breaking business. The picture is not near Meighan's standard but the combination of James Oliver Curwood, Paramount and Thomas Meighan is a big one for the box office. Pleases those who just like to see Meighan, but story is not well done and action is very crude at times. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

ALASKAN. (6,736 feet). Star, Thomas Meighan. We expect more from Meighan. Fair business, but a few pictures like this and he will lose his prestige. City of 10,000. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

BEDROOM WINDOW. (4,850 feet). Star cast. Fair audience picture. Well acted and good photoplay but failed to bring them in. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

BEDROOM WINDOW. (4,550 feet). Star cast. This is an extra good picture. Everyone who saw it was pleased. However, both the title and the paper were not pullers in this town. So the picture failed to draw. Tone okay. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats, Graham, Texas.

BIG BROTHER. (7,080 feet). Star, Tom Moore. Pleased one hundred per cent and is worth playing in any class of theatre. Needs extra advertising as the name and cast will not draw much, but don't be afraid to advertise it because it won't disappoint them. Tone fine. Sunday, yes. Good audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Tribute and Aid

"Dear Van, and Gang: I read the reports with great pleasure every week and thought that if I send in a few it might help the GOOD CAUSE along."—L. G. Tewksbury, Tewks Theatre, Stonington, Maine.

Greetings — and appreciation from all of "Our Gang."

Come in often, Mr. Tewksbury.

BIG BROTHER. (7,080 feet). Star, Matt Moore. Good picture to just fair business. Seems to lack pulling power in itself, and the Big Brother movement is not sufficiently popular to attract wide attention to a picture as yet. Tone very fine. Sunday, yes. Audience appeal very good. Mixed class, town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre, Redding, California.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star cast. This is a good picture. Tone good. Sunday, yes. Great audience appeal. All classes, town of 2,000. Admission 10-30. H. L. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CALL OF THE CANYON. (6,982 feet). Star cast. A great picture. Good drawing power in small towns. Tone good. Great audience appeal. All classes, town of 2,000. Admission 10-30. H. L. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Perhaps the best of the Zane Grey stories we have shown so far. Very pleasing, without so much of the bloody murder stuff. Print usual. Managed to get through without any breaks. More loose patches. Tone okay. Sunday, a little rough. Very good audience appeal. Draw mostly from out-of-town and rural districts. Town of 900. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

CALL OF THE CANYON. 6,982 feet). Star, Richard Dix. A combination of jazz parties and canyons in Arizona. Print was in rotten shape but seemed to please majority at that. Tone fair. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. My decided opinion is fifty per cent of our bookings should be of this type and everybody would be happy. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

CHEAT. (6,325 feet). Star, Pola Negri. Seemed to satisfy my audience, which was not large. First time for Pola Negri here. Had several good comments. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 1,290. Admission 10-15, 10-20, 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

CHEAT. (6,325 feet). Star, Pola Negri. Star not liked here, hence I'm out. Fair enough picture. Two reels too long. Tone fair. Might be suitable for Sunday. Audience appeal, hard to tell. Small town class, town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. About as good a sea story as I have shown in a long time. It is very realistic, especially the storm scenes. One good picture. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CODE OF THE SEA. (6,038 feet). Star cast. A crackerjack sea story. One of the best we have seen. We played it to a Saturday crowd and it seemed to please one hundred per cent. Tone good. Sunday, yes. Audience appeal very good. Mixed class, town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre, Redding, California.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Very good. Held audience's attention throughout and pleased ninety per cent. Tone good. Sunday, yes. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Another good picture. Personally I thought it as good as his previous efforts. Meighan means something at the box office. Tone okay. Sunday, yes. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. The weakest picture Meighan has ever made. "Back Home and Broke" caused the Zukor outfit to make a big super-star of Meighan when he is not there with the goods. They demand top money for a picture just merely because it has this star's presence in it. I am paying just four times the money for Meighan that I used to and he is not drawing any more than of old. If you want to play fair with your patronage don't promise them anything in this piece of cheese. As one exhibitor said, a fine picture to sleep through. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

COVERED WAGON. Star, J. Warren Kerrigan. A big picture but overrated. It is good but I can't see quite as big a thing as the producer claims for it. However, I made a few dollars on it and that's what I am after. Tone good. Sunday, yes. Good audience appeal. Small town and farming class, town of 600. Admission 25-75. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Prints in All Exchanges —Now Booking

Season 1924-1925—Thirty First-Run Pictures

COVERED WAGON. Star cast. Played this at fifty cents to the best business of the year. It's a great picture, being educational and surely has enough action to suit anyone. My patrons all said it was worth the money paid to see it. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre, Sutherland, Iowa.

COVERED WAGON. Star cast. Broke all previous records and if you have the music as I had it, it will please everyone that sees it. We showed to more people than the population of our town. Tone okay. Sunday, yes. Audience appeal wonderful. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

COVERED WAGON. Star cast. A great picture, already sold to your patrons. Broke house record. I put the picture before the public school as historical and got a half holiday for the whole school to see it at one o'clock show at special price. Tone good. Sunday, yes. Audience appeal, greatest ever. College class, town of 2,100. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

COVERED WAGON. Star cast. We played it percentage and made nice money. Did more business than any picture we ever played, and what is equally as pleasing, the picture gave universal satisfaction and will do much toward industry's upbuilding. Tone good. Sunday, yes. General audience appeal. All classes, town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

COVERED WAGON. Star, Ernest Torrence. Could not want a better drawing picture, and as it was a western, my patrons were well pleased. Paid flat rental and put it over. Profit on this made up for loss on others. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. A dandy program picture and suited okay. Many good comments. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (320 seats), Alexandria, Minnesota.

DAWN OF A TOMORROW. (6,084 feet). Star cast. A picture of the London slums; typically English, with an all-American cast. Personally I liked it very much, having been over the ground in London. It will please the majority. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

DICTATOR. Star, Wallace Reid. Just moderately entertaining, with small audience. Tone okay. Sunday, yes. Audience appeal, seventy-five per cent. Farmers, fishermen, town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Very, very sad affair. Wonderful cast, with absolutely no story whatever. Nothing in it to hold your interest. Nita wears some beautiful gowns and while I don't pretend to be an authority on ladies' wearing apparel, I would say some of them were very unbecoming to her. All the stars do as well as they can with the story, but here is where the picture flops. Will not please over twenty per cent in small towns, and I am doubtful if even the city would take to it. My patrons did not hesitate to tell me what a weak sister it was. Of course you Paramount boys will have to run it as you cannot eliminate it, but my advice is to watch your step, and only call in a few of the society folk who want to see the gowns. S. H. Rich, Rich Theatre, Montpelier, Idaho.

Hot Tip

I am rushing this report on the 1924 PENDLETON OREGON ROUND-UP so that it will be of benefit to other exhibitors and probably save some of them plenty worry. The report is simply this—IT IS IN 2 SHORT REELS—about 1,800 feet. These pictures have been in 5 and 6 reels heretofore and it is downright crooked for an exchange to sell the film at full price and say nothing of its length. I had to phone for another film to complete program. P. A. Preddy, Elaine Theatre, Sinton, Texas.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Pola is good in this picture, as it fits her type much better than some of her other American-made productions. However, Pola has never been a drawing card in my town. At the prices we pay we cannot play her pictures at a profit. Tone all right. Sunday, no. Good audience appeal. Mixed class, town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre, Redding, California.

TIGER LOVE. (5,325 feet). Star cast. This was a good picture. Poor drawing power. Tone fair. Sunday, no. Good audience appeal. All classes, town of 2,000. Admission 10-30. H. L. Lloyd, Colonial Theatre (400 seats), Post, Texas.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. Above the average for this kind of picture. They do not please as a whole; just a few warm scenes in it that put it over with the college boys. Tone okay. Sunday, yes. Medium audience appeal. College class, town of 2,100. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. A fair program offering for us. Moreno and Taylor took their respective parts well. Picture did not draw us enough business to pay our expenses. It has the usual Paramount class. Tone, fair. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Very interesting picture. A program picture bought reasonable. Tone, good. Sunday, yes. Good audience appeal. Tourists town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

TO HAVE AND TO HOLD. (8 reels). Star cast. Very good, but also very poor business. Too much footage for summer showings. Tone, good. Sunday, yes. General audience appeal. Rural class town of 300. Admission 10-30-15-40-25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

TO THE LADIES. (6,268 feet). Star, Helen Jerome Eddy. A very good, clean, amusing comedy drama, well acted and directed. Pleased a good crowd. A good picture for a Sunday showing. Used regular advertising to draw good attendance in face of fairs and local opposition. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TO THE LAST MAN. (6,995 feet). Star cast. One of Zane Grey's best. Pleased my audience, especially those who have read the book. Comes so much nearer the book than most any picture. Tone good. Sunday, no. Good audience appeal. Town and country class, town of 1,290. Admission 10-15, 10-20, 15-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

TO THE LAST MAN. (6,965 feet). Star cast. A western feud picture with action galore. Should please most any audience where westerns are the favorite type of entertainment. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. This is a very good program picture. tI is bound to please any audience. You can buy it right and can make money on this one. Tone, good. Sunday, yes. Very good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriver, Onida Theatre (225 seats), Onida, South Dakota.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. A good picture which follows the book and will give satisfaction. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House Theatre, Sutherland, Iowa.

TRIUMPH (8,297 feet). Star cast. This picture was fair only. Paid too much for "The Paramount sign again." Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

TRIUMPH. (6,297 feet). Star, Leatrice Joy. A good picture but not outstanding and not one that will stand the advance in admission price which is called for by the rental asked for DeMille's pictures. Sunday, yes. Audience appeal, eighty per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. A good and pleasing picture, but right here my recommendation ceases. Rated by Paramount at exactly four times too high a rental. Lost money. Tone, all right. Sunday, suppose so. Fair audience appeal. College town class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

VALLEY OF SILENT MAN. (6,490 feet). Star, Alma Rubens. A very good picture, but the snow scenes get tiresome. Book it, though, as it's a Curwood story, and that helps draw business. Tone, okay. Audience appeal, excellent. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

WAGON TRACKS. Star, William S. Hart. A little old, but it pleased one hundred per cent. Good print. Tone, okay. Excellent audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Wonderful picture and wonderful drawing card. A credit to everybody connected with it. Coloring

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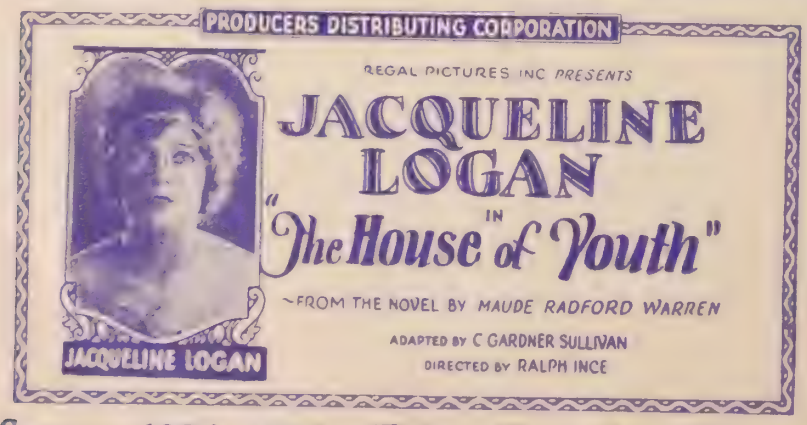

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beautiful. Everybody delighted. A picture any exhibitor can show with credit to his house, Zane Grey, who happened to be in town opening day, visited theatre and acknowledged an introduction to our audience. "Wasteland" will back up strong advertising. Tone, good. Sunday, yes. Audience appeal, very strong. Mixed class town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre, Redding, California.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Only fair picture, but the color novelty seemed to be an attraction, and box office report was exceptionally good. City of 10,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. An excellent picture and well worth seeing. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. A fairly good program picture. We hit a very rainy night on this one, so I can't judge very well as to its drawing power. We had very poor attendance. Tone, fair. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. We got a poor print on this, and this may account for my lukewarm appreciation of the picture. In my opinion, very much over-rated as entertainment. Business only fair, but we got by all right by charging super-special prices. Patrons divided as to opinion. Tone, okay. Sunday, yes. Average audience appeal. Rural class town of 300. Admission 10-30, 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

WILD BILL HICKOK. (6,892 feet). Star, Bill Hart. Hart is surely going back and must say that while this feature pleased it did not satisfy as the old Hart pictures did. Tone, good. Sunday, yes. Attendance, good. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. A fine production and should appeal to all. Didn't make any money on this but no fault of the picture. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 3,775. Admission 10-20-25. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). This is an excellent production. Drawing power great. I ran it two nights and stood 'em up. The largest attendance I have ever had on any picture I have run in five years. Tone, good. Sunday, yes. Audience appeal, very good. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Splendid picture. Pleases young and old. Drew fifty per cent. increase over usual business. Tone, good. Sunday, yes. Good audience appeal. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

DYNAMITE SMITH. (6,400 feet). Star, Charles Ray. This story of a timid young adventurer, made bold by love carries you into the romance of "Frisco's" waterfront, Canada and Alaska. There is plenty of explosive action in "Dynamite Smith" the T. N. T. sort and the climax is tremendously exciting. The picture is a sort of a "thriller de luxe, winding up in a thrilling and exciting manner. Sweet Bessie Love helps to make the picture the success that is. William Noble, Express Theatre, Oklahoma City, Oklahoma.

Preferred

APRIL SHOWERS. (6,350 feet). Star, Colleen Moore. Good program picture but too much shower to get a crowd, all liked it that saw it. Tone, good. Sunday, no. Fair audience appeal. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. Might have been a good picture but the print received was poor and not fit for showing. What was left seemed to be very good. Tone, questionable. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Road Show Tip

While not on a picture, this tip from Helen Drexler, Star Theatre, Crofton, Nebraska, may hit somebody who, like good old Adolph Schutz, at one time wanted tips on some road shows.

"A word about Holmes' Shows, owned by a Mrs. Reeves.

"The company consists of six people, all artists in their line. Their music is fine and their specialties are wonderful. They play two days. Fun, fun, fun all the time.

"The wooden shoe dancing put on by one of the gentlemen is alone worth the price of admission.

"A good show. Snap 'em up when any of you showmen get a chance. They are playing Nebraska at present."

Producers' Dist. Corp.

MIAMI. (6,317 feet). Star, Betty Compson. Print okay. Very good Sunday picture. Had good attendance. Well pleased. Klieman & Roben, K-R Theatre, Ashton, Iowa.

NIGHT HAWK. (5,115 feet). Star cast. One of the best Harry Carey subjects I ever ran, and I have used them all. Dave Walsh, Little Hippodrome Theatre, Buffalo, New York.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Splendid. Held interest all the way. Those that don't like westerns liked this one as it had a different swing. Tone, none. Sunday, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. This went over fairly well and comments were all favorable. It was a good program picture. Al. C. Werner, Royal Theatre Reading, Pennsylvania.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Received more favorable comments from patrons than any previous play. Showed to capacity business during entire run. Have rebooked it for later date. Box office receipts largest for six months. Mrs. Bessie Rutledge, Orpheum Theatre, Fort Worth, Texas.

ROARING RAILS. (5,753 feet). Star cast. Each picture I receive from this company satisfied. Makes me money and full of pep, and, oh boy! talk about Carey losing out. "Roaring Rails" is a wonder, and the kid better than Coogan. You had better keep some open time for Producers, and there is nothing slow about them. L. M. Carroll, Carroll Theatre, Matewan, West Virginia.

ROARING RAILS. (5,753 feet). Star cast. The best Carey I have ever seen. It is different from other railroad stories. Audience well pleased. Business good. H. H. Hustler, Highland Theatre, Audubon, New Jersey.

Selznick

CRICKET ON THE HEARTH. Star, Joseph Swickard. This is an excellent feature if you have the right audience to see it. It is for the highbrows as it is a Dicken's story. We had fair business. Tone, okay. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FLAPPER WIVES. Star cast. Poorest picture I ever played. Don't let them tell you Strongheart has a lead. Tone, fair. Sunday, yes. No audience appeal. Country class town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (253 seats), Callaway, Nebraska.

LAW OF COMPENSATION. Star, Norma Talmadge. This was an old picture and the continuity was not good. Seemed draggy. It was a substitute and sent for Saturday night. Tone, fair. Sunday, no. Audience appeal, nothing extra. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

QUEEN OF SIN. (8 reels). Star cast. A great big piece of cheese story, keep away from it if you don't want them to lynch your print. According to Moving Picture World eight reels, received in six reels in bad condition. Sunday, no. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

RUPERT OF HENTZAU. (9,400 feet). Star cast. Lots of stars, lots of film, lots of them walked out on account of too much of the latter. I say about a fifty per cent. picture. Country class town of 900. Admission 10-25, 10-35. W. F. Haycock, Star Theatre (253 seats), Callaway, Nebraska.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. A fine picture laid around the race

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PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, Inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER
and MATT MOORE

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track. Did not draw quite as well as it should have. Some very good shots of the ponies in this one in the race. Tone, good. A family picture. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WOMAN'S SECRET. Star, Mae Marsh. A very poor attraction that failed to either please or draw. Tone, poor. Sunday, no. Poor audience appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

Universal

ACQUITTAL. (6,325 feet). Star, Norman Kerry. Not up to expectations. Do not get the opinion that it was punk. It was all right but not as good as reports on it had led me to suppose. Tone, okay. Sunday, yes. Audience appeal, average. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BACK TRAILS. Star cast. One of the best Hoxie's I have played. Plenty action. Good business. Fred P. Hornscheidt, Gem Theatre, Wichita Falls, Texas.

BUTTERFLY. (7,472 feet). Star, Laura LaPlante. Beautiful society drama. Excellent acting and lavishly staged. Our patrons liked it. Laura La Plante deservedly starred. We did fine business despite strong opposition. Tone, good. Sunday, yes. Splendid audience appeal. City of 250,000. Admission 25-40. Children ten cents. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

CHAPTER IN HER LIFE. (6,330 feet). Star cast. A Christian Scientist picture. Fair entertainment for children and will get all Christian Scientists if advertised accordingly. I don't have many here so did not break any records. Tone, okay. Sunday, yes. Poor audience appeal. College class town of 2,100. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

DARING CHANCES. Star, Jack Hoxie. A good western story with a child actress that is a wonder. All of Hoxie's westerns are good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DARK STAIRWAYS. (5,030 feet). Star, Herbert Rawlinson. A very good crook story but Rawlinson seems to have lost out here. Fails to draw any more. Print good. Tone, okay. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DRIVEN. (5,400 feet). Star cast. A good picture but prints bad. All the Jewels I have run yet have been bad prints. Would advise the exhibitor to stay away from these unless he can get prints. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

WANDA HAWLEY

Featured in the Al Christie production, "Reckless Romance," released through Producers Distributing Corporation.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. Just an ordinary picture, bordering on the foolish. The aeroplane shots save it from being a joke. Supposed to be a special but is a long way from it in my estimation. Tone, all right. Sunday, yes. Fair audience appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HIGH SPEED. (4,927 feet). Star, Herbert Rawlinson. One of Herb's good ones. Took very well with my audience. Tone, all right. Sunday, yes. Good audience appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. Don't pass this up. She is sure a wonderful little star and the story has a good moral. Picture very fine. Tone, good. Sunday, yes. Strong audience appeal. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

RAMBLIN' KID. Star, Hoot Gibson. My patrons liked it, and it pulled them in. Well pleased with the production. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. This is Reginald Denny at his best. A snappy high class society film which pleased our customers immensely. Denny is rapidly becoming screen's most popular male star. Tone, splendid. Sunday, yes. Great audience appeal. City of 250,000. Admission 25-40 Children, ten cents. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. This is by far the best thing Denny has done so far. Let's hope that Mr. Laemmle will be far sighted enough to secure only the best vehicles in the future so as to keep up the undoubted popularity of this star. Advise all exhibitors to grab it. Those who have not yet played "Sporting Youth" should secure both immediately. They are both comedy-dramas. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

RIDERS UP. (4,904 feet). Star, Creighton Hale. A very ordinary program. I think people were glad that it was a short feature. Tone, fair. Hardly suitable for Sunday. Audience appeal, not much. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SAWDUST. (4,800 feet). Star, Gladys Walton. Splendid program picture. Circus feature fine. Good entertainment for everybody. Tone, good. Sunday, yes. Fair audience appeal. Rural class town of 250. J. J. Halley, San Andrews Theatre, San Andrews, California.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Not a picture for Dean. Business fair. All classes city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (668 seats), Easton, Pennsylvania

TURMOIL. (7 reels). Star cast. An average picture, nothing out of the ordinary. Look before you book. Quite a lot of hokum, especially the incident where the dam gives away. I don't imagine it would appeal strongly in some localities. Tone, fair. Sunday, yes. Fair audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

TURMOIL. (7 reels). Star, Charles Ray. A truthless woman, a romance upset, a whirling, swirling catastrophe of life, diverting drama that will grip you. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

WINE. Star, Clara Bow. A good picture with Clara Bow's personality that made the picture a knock-out. Pleased one hundred per cent. Drew a full house with Corinne Griffith in "Island Wives" as competition and they walked a mile further to see it. Tone, fine. Sunday, yes. Audience appeal, one hundred per cent. College class town of 2,100. Admission 10-25. Robert X. Williams Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

Vitagraph

BEHOLD THIS WOMAN. Star, Irene Rich. A good picture that pleases, and that's enough. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

CODE OF THE WILDERNESS. (6 reels). Star, John Bowers. This picture is a world beater, and if Paramount had it it would be another "Covered Wagon." It will stand boosting and an advance in prices. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

CODE OF THE WILDERNESS. (6 reels). Star cast. Went over one hundred per cent. Very clean. Thrilling western picture. Extra fine cast and knocked them for a row of thrills. A real outdoor story. But this one, it's good. Audience appeal, one hundred per cent. City and country class town of 2,000. Admission 10-25-35. G. A. Peterson, Cozy Theatre (400 seats), Hollis, Oklahoma.

LADDER JINX. (5,068 feet). Star cast. Fine comedy drama and went over fine. Prints in good shape. Tone, good. Audience appeal, one hundred per cent. City and country class town of 2,000. Admission 10-25-35. G. A. Peterson, Cozy Theatre (400 seats), Hollis, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star cast. A sea picture in seven reels. A story that will interest the boys. Not a slow

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moment in the story. Tone, good. Sunday, yes. Good audience appeal. City of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

Warner Bros.

CORNERED. Star, Marie Prevost. This picture was brand new and we advertised it, that way. A good crook picture but no box office value. Tone, fair. Sunday, no. Audience appeal, not much. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. Wesley Barry don't go much here. This is a good one, but failed to draw. Print in worst shape I ever received from Warner Brothers. Can't hardly get it through machine. City and country class town of 2,000. Admission 10-25-35. G. A. Peterson, Cozy Theatre (400 seats), Hollis, Oklahoma.

THREE WOMEN. (8,200 feet). Star, Pauline Frederick. A splendid picture. Wonderfully directed and pleased everyone. Splendid business throughout week in spite of Spark's circus. Tone, fair. Sunday, yes. Good audience appeal. All classes city of 91,000. Admission 40-50. Guy O. Kimmer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

Comedies

DRENCHED. (Eductiaonal). Star, Cliff Bowes. They certainly must have used a lot of water to make this one. Bowes must have spoiled a couple of suits making this one. It sure is wet. A fair Cameo laugh maker. Tone, okay. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FLIP FLOPS. (Mack Sennett). An extra good comedy. Small class town of 300. Admission 10-25, specials, 25-50. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GREAT OUT DOORS. (Pathe). Spat Family. Just about the craziest thing you have ever seen. Book this one and kill business. Tone, none. Sunday, no. Audience appeal, none. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississipi.

GREEN AS GRASS. (Educational). Good. Lots of fun in this one. Sunday, yes. Audience appeal, good. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HALF BACK OF NOTRE DAME. (Pathe). Star, Harry Langdon. Booked this on strength of Straight from Shoulder Reports, ani it is a humdinger. Book it if you can buy it right. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

JUNIOR PARTNER. (Educational). Star, Johnny Fox. Good kid comedy that pleased the children immensely. Played it with "Penrod & Sam," and made a good combination, as it was a "Kid" program all the way through. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 15-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NO LOAFING. (Educational). Star, Poodles Hanneford. Seems like loafing, though, after seeing Lige Conley and Jimmie Adams in the other Educational comedies. This fellow not as clever as the two afore mentioned boys, although the comedy pleased a few. Tone, okay. Sunday, guess so. Fair audience appeal. General class town of 1,000. Admission 15-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OH TEACHER. (Educational). Juvenile comedy. A very good comedy. Well worth playing. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

RINGER FOR DAD. (Mr. & Mrs. Carter DeHaven). Like the majority of DeHaven's, nothing extra. Not even good comedy fillers. Condition of print, good. Sunday, yes. Good attendance. All classes town of 2,800. Admission 15-25-20-30. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

"Excuse our recent NEGLECT! —will do better," says our good scout who has long contributed to these dependable pages—J. A. Herring, Playhouse, Strong, Arkansas.

Anybody else been neglectful? SHOOT IN THE TIPS!

ROUGHING IT. (Pathe). Spat Family. Another Spat bull's eye. These Spats are clean and humorous, containing a good share of that your and mine family stuff that appeals to all classes. Tone, good. Good audience appeal. General class town of 1,200. Admission, regular 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

THERE HE GOES. (Educational). A real two-reel comedy. Will knock them off their seats. I run Educational comedies one hundred per cent., and they plase 100 per cent. This is a real one. Audience appeal, one hundred per cent. City and country class town of 2,000. Admission 10-25-35. G. A. Peterson, Cozy Theatre (400 seats), Hollis, Oklahoma.

WAGGIN' TALE. (F. B. O.). Better than the average DeHaven, as it has a few laughs in it. Good print. All classes town of 2,800. Admission 15-25, 20-30. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WEAKLING. (Fox). Fox comics are all good. This one is real good. Factory class town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Serials

INTO THE NET. (Pathe). Star, Jack Mulhall. Judged by the first two episodes, this is the best police serial ever made. I opened this with the first two episodes in conjunction with "In Hollywood." This will help your box office any time. A very good Sunday night serial. This is the first serial this house has ever run. Robert Elliane, Palace Theatre (1,307 seats), Norwich, Connecticut.

Short Subjects

FIGHTING BLOOD. (F. B. O.) Star, George O'Hara. A good short subject liked by old and young, and is different from the ordinary short subject. Tone, okay. Sunday, yes. Fine audience appeal. Farmers and small class town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

KINOGRAMS. (Educational). We have had this news reel for about four months and are pleased with it. The prints are always in good shape and we get good service. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TELEPHONE GIRL. (F.B.O). Star, Alberta Vaughn. Would call these the very best two-reelers ever made. My patrons are unstinted in their praise of each and every one of them, and this series has started many new fans for me. Am on number ten and found no flivvers so far. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Miscellaneous

BACK FIRE. (State Right). Star, Jack Hoxie. A good western full of action and just as good as Universal Hoxie's. Star made up too heavy for closeups. Print good. Tone, okay. Not suitable for Sunday. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BAFFLED. (State Right). Star, Franklyn Farnum. Fair western picture with little action. Some producers think that all necessary to produce a western is a few backgrounds with a cactus here and there, a little sand, and a few cowboys riding around on sleek, well fed horses. Franklyn Farnum deserves better direction. Tone, fair. Sunday, yes. Weak audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BROKEN SILENCE. (State Right). Star cast. This is a very poor Curwood. One is very foolish to buy an old picture at any price unless it was a real success when new. Tone, fair. Sunday, no. Audience appeal, not much. Small town and farming class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

DAUGHTERS OF PLEASURE. (Principal). Star, Monte Blue. (6 reels). An exceedingly excellent picture, full of passion and excitement, and very interesting. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DRUMS OF JEOPARDY. (Truart). (6,529 feet). Star, Elaine Hammerstein. A very good picture sold to me right. Good cast and print new. Star somehow or other does not draw for me. Tone, okay. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

EAGLE'S CLAW. (State Right). Star, Big Boy Williams. Fair western story. Give this star, if you may call him one, better stories and he will make good. Print fair. Tone, okay. Sunday, no. Audience appeal, fifty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FIGHTING SKIPPER. (Arrow). Star, Jack Perrin. Action and plenty of it. One of the best serials I have seen for a long while. People came just for the serial. Tone, good. Neighborhood class city of 15,000. Admission 10-15. V. A. Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

GAMBLING FOOL. (Celebrated Players). Star, Franklyn Farnum. This is just another good Independent western subject. Will please the ladies as well as men. The Independents are getting better all the time. Their westerns are great. Stay with them, boys, and watch them improve. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GENTLEMAN UNAFRAID. (State Right). Star, George Larkin. Pleasing story. Larkin dances in this picture, and it reminds you of Valentino in "Four Horsemen." Print good. Tone, okay. Sunday, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOLD MADNESS. (State Right). Star cast. (5,860 feet). This is far below the average for a James Oliver Curwood picture. Lacks action and audience appeal. Tone, okay. Sunday, yes. Audience appeal, forty per cent. High class farmers town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre, Sinton, Texas.

HIGH SPEED LEE. (Arrow). Star, Reed Howes. Reed Howes is certainly good looking and with more experience should make good. Average feature. Tone, good. Sunday, yes. Neighborhood class city of 15,000. Admission 10-15. V. A. Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

I AM THE LAW. (Affiliated Distributors). Star cast. (6,800 feet). Pleased about fifty per cent. Those enjoying "mounted police" stories will appreciate this. Not much for those who don't. Business very light with us. Fair tone. Sunday, questionable. Audience appeal, fifty-fifty. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

Quoting Laemmle Will Help to Sell

Here is a frame used in many of the Universal exchanges to sell the exhibitors through the vigorous column run in the Saturday Evening Post each week.

THE LAEMMLE FRAME

This is one of the best selling advertisements in the entire list of national advertising, and if you use Universal Service, you cannot do better than to copy the frame and make it a permanent feature of your lobby display. Even where it does not refer to your own bookings it will assist in that it sells the general Universal idea, and sells it remarkably well.

The same thing can be done with other national advertising, but the Universal column is better than most of the full or double pages, and easier to read.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

BESIDES "Tarnish" as the feature photoplay of the week's program, a great deal of interest was centered in the reappearance here of Mme. Elsa Stralia, after a world tour. Exploitation was brought to bear for this dramatic soprano, as well as for the film feature, with the result that musical Brooklyn was on its toes for the event. In addition there were two other cinema incidents, namely the Topical Review and a novelty reel called "Trickery" distributed by Allyn B. Carrick. Also, four other musical presentations helped make the show one of the most diversified seen here. The music end of the performance took up thirty minutes, while the films required one hour and thirty minutes, bringing the whole up to the customary two hours.

The overture was Wallace's "Maritana," used here for the first time. Brooklyn audiences, usually cold to music unfamiliar to their ears, received this with enthusiasm. The lighting included one rainbow-hued flood from the dome, of 150 amperes, on the musicians, and another of orange covering the first, likewise from the dome. Two light pink entrance spots crossed on the ceiling drapes and sides of the orchestra shell. Borders of large stage full blue, and green one-half. Silver draw curtains were closed over the production stage and used as a transparency. Four spots behind these curtains, two light amber and two light orange. Two deep blue open box lamps lighting blue plush cyclorama backing up silver draws. Amber and orange arch spots also hitting the draw curtains. Eight minutes.

For a novel pantomime-dance-song presentation the Ritz Male Quartette was doubled up with the ballet, the incident programmed as In Silhouette. The music was Toselli's "Serenade" and Burgmein's "Carnival." The quartette was costumed as black and white pierrots, and the dancers wore black and white ballet dresses. The drop, revealing a garden and balcony, was done by P. Dodd Ackerman. Eight steel blue open box lamps lighted this drop from behind, giving the silhouette effect in striking manner. No other lights were used. Five minutes.

Girl of My Heart, six minutes, required the services of a tenor and five girls of the ballet, as follows: Irish girl, Spanish girl, Italian girl, Scotch girl and American girl. The tenor sang the verse and chorus of the song in front of the gold curtains of the production stage, the curtains then opening to reveal a scrim, two runways, sign post, all backed up by deep blue plush cyclorama. As each of the girls appeared the tenor sang a measure of appropriate songs: "Peggy O'Neil," "Lolita," "Maria Maria," "Bonny" and the second chorus of "Girl of My Heart." As the American girl gets on, the scrim is drawn to show the other maidens posed for a full-page finish. Amber and orange arch spots were used on the gold draws, and a magenta spot in each of the transparent windows at either side of the orchestra reflected light on the musicians. Blue borders large stage; green and magenta entrance spots crossing on the ceiling drapes. Lights for the dancers were from overhead and sides

Elsa Stralia, dramatic soprano, appeared on the apron of the large stage under a pink spot from the dome on her head and a blue spot from the dome on her dress. The front llama cloth curtains at the proscenium served as the background for the number. From the booth was thrown a dark violet Mestrum flood on this curtain. Entrance spots on the ceiling of green and magenta. The singer's selection was "Ernani Involami" from Verdi's "Ernani." Five minutes.

An Orange Grove, six minutes, introduced a soprano, male quartette and dancers. The scene was a neutral back drop flooded by blue box lamps, and props included ten orange trees and orange crates. These were wired for lights for a finish. Men wore blue overalls and big straw hats, and girls wore gingham and sunbonnets. Theme selections were "An Orange Grove in California" and "Home in Pasadena."

A western exhibitor writes that the stunts he sees here are so much better than his own that he sends none in. Suppose all of you felt the same way about it? Send in the stuff that has helped you and it will help others, who have helped you.

Metro-Goldwyn Releases

TWO OF THE STUNTS USED ON THE RECENT METRO-GOLDWYN WEEK IN VALDOSTA, GA.

It has already been told in these pages how the Strand Theatre framed its own private "week." These photographs show a pair of the stunts that put the idea over. On the left is the peep-hole window with advertising material for Three Weeks, Along Came Ruth and Little Robinson Crusoe. On the right is the bannered trolley. The lettering is crude but it served.

Three Way Stunt Worked on Bread

Free samples of bread have been used in many places to put over the Metro-Goldwyn production of Bread, but in Evansville, Ind., the stunt was welded to the Jackie Coogan milk idea by offering a pass to anyone who bought a loaf of a certain sort of bread and handed it to a representative of the Salvation Army stationed in the lobby.

For the convenience of patrons a drug store directly opposite the theatre was sold on the idea of adding a bakery department for one day and the drug concern and the bakery took an entire page in the papers to tell about it.

Since there was a charity angle to the idea some 500 window cards were laid off to other stores, completely covering the town.

The stunt got enough attention for the play to get a profitable patronage.

Music Won

Putting in an orchestra for the showing of The Covered Wagon at the Grand Theatre, Columbus, Ga., was what sold the big production for J. Wright Brown.

Neither theatre in Columbus regularly uses an orchestra and so the announcement that a specially engaged orchestra would interpret the score of The Covered Wagon did more to make an impression of bigness than any of the special advertising, and made for a decided success.

The lobby display was a cross banner and a cutout of the wagon from the 24-sheet. A trailer and special slides were employed for two weeks in advance, with 43 inches of special advance advertising, but the music and the announcement that the house would open two hours earlier than usual to accommodate the crowds was what made these crowds develop.

A First National Release

A NEATLY DESIGNED FRONT FOR SECRETS FROM SEATTLE

Done by the Strand Theatre, mostly with cutout material ingeniously combined with the work of the house artist. Located on a very busy street, the display value of the two marquise cutouts is many times that for a neighborhood house.

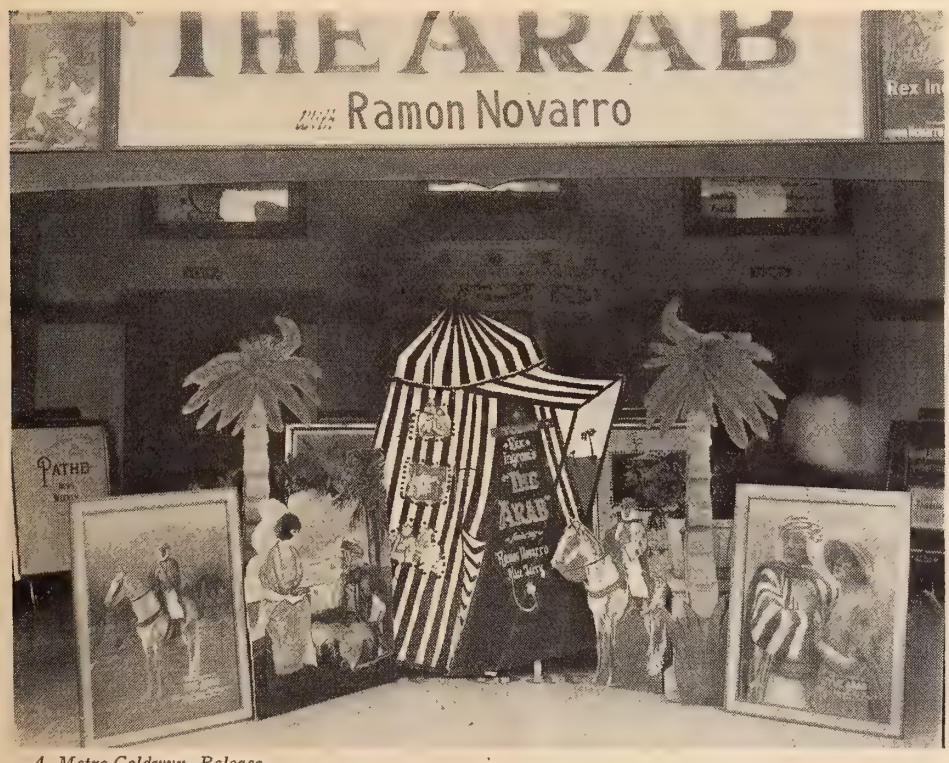
Using a compo board airplane with the title, Sinners in Heaven, in block letters on the under side was about all that Frank J. Miller did for the Daniels-Dix combination at the Modjeska Theatre, Augusta, Ga.

The plane had a propeller working on a fan, but this did not make enough noise, so Mr. Miller added a buzzer. You can get about the same effect with a piece of tin so placed that the tips of the propeller barely touch it.

It's Good IF—

Here's a good stunt if it doesn't land you in jail. If you don't plan it all in advance with the civic authorities it probably will get you a heavy fine and the sort of publicity you don't care for. It was worked for the Columbia Theatre, Erie, Pa., by a Metro-Goldwyn exploiteer, David Flair.

He arranged for 200 piles of sand, each a foot in height and each carrying a banner for The Arab. The night before the opening he slipped a pass into one out of every four of the piles and advertised the fact in the morning paper.



A Metro-Goldwyn Release

AN ATMOSPHERIC LOBBY ON THE ARAB FROM H. B. CLARKE

He used painted palms and a flat tent for the Garing Theatre, Greenville, S. C., but it got the idea over as well as real palms probably would have done. The two oil paintings were put in for photographic purposes. They don't regularly show.

"Fireworks"
THE YEAR ROUND
Flags, decorations, novelties, table and dance favors, paper hats, paper flowers, balloons, noise makers, confetti, serpentines, whips, canes, celebration goods in general.

Matinee souvenirs and advertising toy rubber balloons for theatres a specialty. Our catalog tells the story—send for it.
Brazel Novelty Mfg. Co.
1924 Ella St., Cincinnati, Ohio

Made Yolanda Debut High Society Event

Charles Raymond, of the Rialto Theatre, Washington, D. C., gave a special performance of Yolanda to official and diplomatic Washington, and made it a real society event. The ladies of four cabinet officers had parties in the house, the District Commissioners were also among those present, as were the members of some of the minor legations and embassies. The White House was represented by one of the President's numerous secretaries and Mrs. Coolidge's personal secretary, while there was a goodly sprinkling of Army and Navy officers and official society in general.

It made the society columns instead of the amusements page, and did the house considerably more good than double the space in the section reserved for amusements.

Mr. Raymond also used a paraphrase of the police summons, which were placed in the cars parked at one of the ball games just when the close race for the pennant was drawing crowds to the ball park. This was done for Butterfly and not for Yolanda, which did not require much additional publicity after the big stunt.

In some ways it is easier to work a big society stunt in Washington than in any other city in the country, but this does not detract from Mr. Raymond's achievement.

A Paramount Release

TWO STUNTS USED BY HOWARD WAUGH ON FEET OF CLAY

One is just the poster cutout, but the other is modeled to show the feet of clay where others got less with an entire statue, and the feet are more within the reach of the average artist. Done for Loew's Palace Theatre, Memphis.

Had the Mayor

Valdosta, Ga., is the latest to swing into line with the mayor barking for a special week. It was Metro-Goldwyn this time and the stunt was swung by the Strand Theatre.

Mayors are getting almost too common. If you want a special week you must at least get the Governor and his staff to get a write-up.

Blew Themselves

Two hundred children were induced to take an encore on the familiar Jackie Coogan impersonation when Little Robinson Crusoe played the Tivoli Theatre, Chattanooga.

C. B. Stiff not only gave each child a tin horn but he offered prizes of $5, $2.50, $1.50 and $1 for the best impersonations, permitting one of the newspapers to take the credit for the stunt so long as he got the space.

The kiddies were judged in front of the newspaper office and then handed the horns and marched to the theatre in a body. It's been done before, but it always works.

Put Over Reno for Return Engagement

Harold E. Rice, of the Majestic Theatre, Pueblo, Colorado, put over Reno for a return engagement to a nice summer business through the intensive use of a petition.

It was primary time, and all sorts of petitions were being circulated, so Mr. Rice got out his petition on behalf of the henpecks; the ostensible object being the doing away of the necessity for a trip to Reno by persuading wives to treat their unfortunate spouses more kindly.

He obtained several yards of signature to his burlesque petition and then made that his chief lobby display, placing it on an imposing velvet-draped pedestal with a rolling pin to serve as a paper weight.

The lobby was further decorated with flat irons, coffee cups and other implements of domestic warfare. That's not so new, but Mr. Rice added to this the complete set of forms used in divorce cases, which he obtained from the clerk of the County Court.

Comparatively few persons have seen divorce decrees, and this was his best bet. As he trusts to the lobby to do the bulk of his selling, the value of this stunt was unquestioned, and he drew a much better business than he had anticipated.

A United Artists Release

THIS IS JUST ANOTHER WINDOW BUT A HANDSOME ONE

Keep it until you want to sell your local dealer on a window and then give it to him for a map. Not all of the copies are Dorothy Vernon of Haddon Hall, but the stills and cutouts overshadow the other titles. From C. B. Stiff, Chattanooga.

Adapted

Adapting the Welcome Stranger billboards used by Omaha, the Granada Theatre, San Francisco, sold the Federal Securities Corporation the idea of running a daily advertisement with the catchline covering a general welcome. The copy was changed for a month, but the heading stayed, to advertise the Producers Distributing Corporation picture when it came along thirty days later.

Just what the value was to the financial company seems more or less open to question, but the value to the theatre is apparent.

The scheme will work better where the greeting is on behalf of the community organizations.

A Paramount Release

HERE IS ONE COVERED WAGON THAT IS NOT HEADED WEST

It is touring New England in the interest of the Poli theatres, where the Paramount picture is to play. It was originated by Gordon Wrighter, of the Palace, Springfield, but it is working for as many towns on the circuit as it has time to make.

Covered Wagon to Tour New England

Sylvester Z. Poli has a considerable circuit in Connecticut and Massachusetts, and he has The Covered Wagon booked, so Gordon Wrighter, of the Palace Theatre, Springfield, Mass., built a good reproduction of the original prairie schooner and sent it cruising around town on behalf of the picture.

There was a fair during the showing of the picture, and the four-horse team with its picturesque vehicle did much to get the fair crowds headed to the Palace.

After its showing it was started for Hartford, Conn., where it was met by Boy Scouts and Campfire Girls and escorted into town. The Mayor looked it over and gave a parking permit for a city park.

It is the intention of the Poli general management to send the wagon to all the towns where they can use the perambulator, and as most of the cities are within reaching distance, the schooner will cruise over most of southern New England.

There is a real veteran down in the southwest that may be rolling up a greater mileage, being chaperoned by the Paramounteer for that district, but it is likely to be an even break, at that.

Roused Singapore with Robin Hood

Very black Robin Hoods were one of the features of an intensive campaign on Robin Hood when it opened in Singapore to give the Fairbanks production a start in the Straits Settlement and the Orient generally. The picture opened at the Victoria at a dollar top, and Max Baker, of the United Artists agency, worked hard on the exploitation.

Native boys were decked out with bows and arrows to impersonate the hero while they peddled bills, and there was a more carefully gotten up native for a special bally. A 60-foot banner was stretched on the front of a government building under construction, and native artisans turned out Robin Hood dolls, which found a ready sale.

At a fancy dress ball prizes were offered for the best impersonations of Robin Hood and Maid Marian, and for the first time in Singapore a picture was prologued.

This last was purely scenic effect, a drop showing the entrance to the castle. During the overture the drawbridge was let down to disclose the screen on which the picture ran. It was inexpensive, and yet decidedly good.

Adroit

Austin, Texas, is a college town, and right after the fall term opens it is the custom of the students to put the freshmen over the jumps. One of the favorite stunts is to invade a picture show and "let" the freshies address the audience. Even police protection is of no avail.

La Mert Guyer, of the Majestic Theatre, had The Covered Wagon, and he did not want the show spoiled. But the students figured that here was where they could get the largest —if not the most appreciative—audience, and they started to crash in.

Guyer met them with a better idea. He had a regulation covered wagon for a perambulator. Why not let the victims haul that around town? The idea made a hit, and instead of breaking up the show the students advertised it for about an hour a day for each day of the run and it made more talk than would a twenty-mule team with Warren Kerrigan driving.

Tact and quick thinking help a lot sometimes.

Police Passed 'Em

Getting the police to hand out theatrical circulars has been done before, but not so often that the matter is stale news, so pin a badge on A. G. Stolte, of the Capitol Theatre, Des Moines. The police put out 20,000 folders on The Sea Hawk, and asked for more.

The reason was that the bills also carried the new traffic regulations. Every traffic officer in the city was given a supply and in four days there was a request for a fresh supply.

The girl ushers, dressed in Spanish costume, put out blotters in the business district and a mechanical display figure with changing cards was dressed as a pirate and put into a store window to exploit the novel.

It all helped to make a wonderful business.

Gaudy

They like bright things in Laredo, Texas. Jack Rowley, of the Royal Theatre, got Cytherea too late to get hold of paper from the exchange, so he painted his own cards. One of them was in red, black, blue, green, yellow and white. Then he ran out of paint, but still the sign attracted considerable attention.

Get These

Eddie Bonns, of Metro-Goldwyn, has revived the slate window card for Buster Keaton in The Navigator. This shows the comedian holding a slate on which any sales message may be written, the message being erased for a new sales announcement when desired.

These were first put into use with one of the old Wesley Barry pictures and they made windows where nothing else would be taken in. They should do as well for Keaton and can be used for other Keaton comedies.

Get as many as you think you can land. They are more than ordinarily useful.

A First National Release

THESE BANNERS COST ONE PASS APIECE IN JACKSONVILLE

Guy Kenimer advertised free passes in the paper and so many autoists called that he had to have more banners painted for The Perfect Flapper. A pass was the only reward, but the stunt helped to swell the receipts by about $800 over the average.

Metro Exploiteers Like Make-up Idea

Showing examples of stage and screen make-up, which has been extensively used in the Southeast, is traveling toward the setting sun.

H. D. Grove, Jr., of the Strand Theatre, Des Moines, worked it with Charles Simpson, of the Metro-Goldwyn forces, and got four windows instead of only one by slightly changing the idea.

As previously worked, the make-up has been landed on some drug store, the girl presumably using the cosmetics supplied by that store. In the Des Moines campaign the exploiteer shrewdly took it over to a furniture store and then sold three leading drug stores the idea of dressing their windows to connect with the display.

The girl worked from twelve to one and from five to six, and it was necessary to have special police detailed to keep the crowds from breaking the heavy plate windows. At other times the window carried a card announcing that on the stated hours a lesson on screen and street make-ups employed by Aileen Pringle, would be demonstrated.

In addition to the three windows, the furniture store took a third of a page the opening day of His Hour to plug the showing and the Elinor Glyn production. They still take Elinor Glyn seriously out in the middle west, and the stunt materially swelled the crowds.

Another useful idea was the coating of the colored 22x28 cards with bleached or "white" shellac to suggest oil paintings. Set into borrowed frames they made as good a showing as actual paintings, which is a good thing to remember.

A Metro-Goldwyn Release

ANOTHER ADAPTATION OF THE MAKE-UP IDEA FOR HIS HOUR

This time the stunt was worked in Des Moines and a furniture store was tied to the use of the model instead of the usual drug store, but three drug stores were linked to the cosmetic idea which gave the Strand Theatre four windows for one.

Here, too

Ace Berry, of the Circle Theatre, Indianapolis, used Stanley N. Chambers' idea of a surprise week, and carried it to the point where the newspapers in their reviews of the show withheld the name of the picture. He had a surprise picture, a surprise overture, a surprise presentation, a surprise comedy and a surprise novelty, but he admitted frankly that he was going to have a news reel.

Now that it is all over it won't hurt to tell that the picture was In Every Woman's Life.

It's one of those occasionals, but it is a good, hard worker. Why not try it. It's specially good when you have a really good picture with a non-selling title.

A special showing of America at the Imperial Theatre, Jacksonville, made such an impression that several of the guests urged Charles Morrison to hold a second. He very promptly did and got more than double the usual value out of the stunt.

Votes for Women

Madera, Calif., is small enough to get an entire town interested, so when Lew H. Newcomb decided upon a voting contest for The Perfect Flapper he did not require that tickets be purchased. You just cut out a ballot from either newspaper and voted it in one of several stores where boxes had been provided. This tied the papers and the stores to his advertising.

A curling iron, a two-pound box of candy and some tickets were the prizes that had the whole town talking and working. Sunday night he came within $11 of the record for that day and beat his Monday record for a follow, and the record was not made at regular prices, either, while the Colleen Moore picture carried no extra charge.

A Paramount Release

AN UNUSUAL WINDOW HOOK-UP FOR THE ALASKAN IN DALLAS

There is little in common between a beauty shop and Alaska, but the line "Gold attracts men, but beauty holds them" enabled the Palace Theatre to get this desirable window for the Meighan picture. Planned by John J. Friedl and Raymond Jones.

Moon Sells Coffee

Turn about is only fair play. With all the trade hook-ups available, it was inevitable that the dealers should ask some reciprocity.

Russell B. Moon, Chicago Paramounteer, has written a booklet on how to sell coffee to be given the trade handling the Monarch brand. This was displayed in the store where Merton of the Movies used to clerk, and a little tricking of the still has given an additional display that looks like a demonstration. This has been made into a window hanger which is being sent all through that sales district.

The booklet suggests a number of good sales ideas linking the coffee to Merton and his adventures and marks a new departure in hook-ups.

Points the Way

Having booked the Famous Forty, Claud Cady, of the Gladmer Theatre, Lansing, Mich., has added a new sign to his house front. It is an arrow seventeen feet long by three high, so built that the lettering on the shaft can be changed for each change of title, but the Paramount trade mark has been built into the feather. It shows on both sides and is visible about eight blocks distant. It worked fine on Manhandled, but he is wondering what he can do with The Story Without a Name.

A Paramount Release

THE FOYER ADVANCE ON FEET OF CLAY FROM ATLANTA

How Howard Price Kingsmore advertised in the Howard Theatre lobby. The statue in the foreground is a clay model and not a flat. He used the rain insurance idea and white footprints on a black ground which were pasted to the sidewalks.

A Window Contest Got 200 Displays

Hitting off on a new tack, Roland G. McCurdy, Universal exploiteer, cooked up a nice little three-way stunt for Wine in San Francisco.

He hooked the Wildroot Company and the manager of the Examiner's Merchandising Service Bureau to a window dressing contest. The company offered $200 in prizes, the Examiner gave the newspaper space and the California Theatre got the space and the display value of 200 windows for nothing at all.

We don't know what connection Wildroot has with Wine, but there must have been some hook-in angle, for dealers took up the scheme and all of the windows were illustrated with scenes from the play.

Fifty more windows were won with a special sticker gotten out by the theatre, and with 250 windows back of a good newspaper campaign, featuring the fake story of the floating cabaret, the picture went over.

That cabaret story has done a lot for the play even though it narrowly escaped going on a bust when a U. S. revenue cutter was sent on a wild-goose chase for the mythical ship.

Free Cards

George Brown used 3,000 of the postcard reproductions of the 24-sheet on Her Love Story, but he didn't pay for them. He did pay for the printing of the sales message on the back, but a local real estate firm paid for the cards and the printing of their own one line message on the front. The cards were given out at a local exposition.

Much use was made of two cuts of Miss Swanson, one in the bobbed hair in Manhandled and the other the long wig in Her Love Story. These were only two items of a campaign that sold the star to a 20 per cent. increase over the usual business.

Teachers Helped

School did not open until the week after Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., worked on Paramount Week, but he got the school co-operation just the same.

The teachers had reported for duty to register the classes and look after other details. Tunstill persuaded the school boards that Wanderer of the Wasteland had real educational value, and as a result each pupil on registering was given a herald on the feature and advised to see it.

That gave the kids a "teacher says" to take home, and the result was an unusually large juvenile patronage, while the adults crowded in for Manhandled, which shared the week.

Pleased Prisoners

A special showing of the Lincoln film to the inmates of Auburn (N. Y.) prison got a fine run of publicity for the Strand Theatre, Syracuse. The film was sent over to Auburn with the offer of small cash prizes for the best criticisms by the inmates, and these were used for press and lobby work to good effect.

The idea was old, but it had not before been done in Syracuse, and Lincoln was particularly appropriate for such a stunt.

Borrowed a Burro

It was not very difficult to dig out an old prospector and a burro in Fresno, Calif., and the pack was decorated with banners reading, "I am the Wanderer of the Wasteland."

The prospector led the animal through the streets and managed to get him stalled at some of the important intersections, all of which was good business for the Liberty Theatre.

It beat the usual "I am a jackass" stunt three ways for ticket selling.

Incensed

Utilizing the tie-up with the Temple of Allah incense, the Garrick Theatre, Minneapolis, distributed 3,000 sample packages on behalf of The Arab.

This is better than the sand idea in that it will be more lasting. Sand is looked at and thrown away, where the incense will be burned, and the extra time and effort required will all work on behalf of the Metro-Goldwyn production.

A Paramount Release

A COVERED WAGON TABLEAU WITH SPORTING SHOE TRIM

This was built by R. K. Thomajan, Paramounteer, of a backing and three ground rows, with a sand and rock floor. The log frame gives a finish to the display, which is smaller than the window space.

Novel Cut Device Puts Over a Title

By all the rules this plan book cut for The Side Show of Life is a poor one because it does not clearly display the title, and yet it really is good because the novelty of the display leads the reader to stop long enough to get the title, even though he may not be looking for the amusement advertising. Doing this, it does more than the most eligible type lettering could effect. The Ohio Theatre, Indianapolis, employed the cut in this 130 x 4 to very good effect, and held the selling talk to the centre, where it became a part of the cut. This line cut, with little detail, is better than the average and one of the most useful that Paramount has worked out for the Famous Forty.

A Paramount Release

AN ATTRACTIVE SELLER

Ingenious Hooks

A nice co-operative page was used by the Gateway Theatre, Glendale, Calif., on Never Say Die. No prize stunt was used, the aptness of the title getting the interest of the readers. A tire company advertised that its product never says die, and a candy concern urged a similar sentiment with the suggestion that she could be won with a box of candy. They even hooked in a tent repertoire show to advise that after seeing Never Say Die the reader also see the tent troupers. That's something new.

Poor Typography Hurts Big Space

This display from the Circle Theatre, Indianapolis, looks like one of those things you find in some little backwoods sheet when the compositor is trying to spread himself. It's "yap" clear through to the bone, with its excess of all capitals, carefully centered banks and even that old time "!!Enormous!!" Some comp from away up the banks of the famous Wabash must have blown into the composing room of the newspaper. It is one of the poorest displays ever originated by the Circle. The copy is good and probably the original layout was better than this. It looks as though a good idea had been foully murdered in the printing office. The worst offense is that three line bank of all capitals eleven inches long. And this bank is the keynote of the play and the main line of the advertisement, apart from the title. The space is a six nines, and that gives ample room in which to gain real effects, but there is no use trying to get a nice layout with a compositor who has no ideas. About the only thing he did not do was to centre the title, and probably that was marked so he could not. Centre the title, and you would have a typical back-country layout.

Bi-colored Letters Hurt Display Value

We do not often get a chance to find fault with Milt Crandall. Generally it is the other way around. Perhaps this will help to keep his head down a little, for Milt has been pulling stuff that justified a swelling of the skull. But this space from the joint ad of the Rowland and Clark houses in Pittsburgh is very much small-town. The alternation of white and black in the lettering of the title is atrocious. If there is a stronger word than atrocious, slip it in, for we never got anything worse. When Milt did fall he surely went the distance—all the way down. And there is so little excuse for it. The sea hawk did not have to be that size. Lots of theatres have managed to get along without any hawk at all and still fill all the seats for a couple of weeks or more. The hawk should have been reduced to a size that would bring the tips of the wings below the main title. We imagine that Milt knows that as well as we do. Probably the artist sprang it on him too late to make a change, and we don't imagine it will happen again. Certainly not in just that way, though newspaper artists find more ways of breaking out than smallpox. The Liberty did a big business with this picture, as did the downtown house. But there were few tickets sold on this appeal. The campaign was so big that a single poor advertisement could not affect the run, but that does not alter the fact that this is a darned poor piece of advertising drawing.

A First National Release

ROTTEN LETTERING

Taking Chances Out in Milwaukee

Someone took a big chance out in Milwaukee, and came through with it fairly well. Appreciating that The Sea Hawk was out of the ordinary, an effort was made to suggest this fact in the displays. And they decided upon what was more or less on the magazine style. But they knew they were taking chances on getting the cut work mussed, so they shrewdly put enough type into the layouts to ensure sales even if the cut did not come through. Take the first example. This is 10½ across three. Save for the top line and the panel the face of the display is a grey tint that seems to be benday rather than a halftone screen. The portrait, however, is halftone. In a magazine this would be a very pretty display. In a newspaper it is up to the printer. He can blotch it and utterly ruin it, but it came through better than was to be expected. But had it gone wrong it still would have been a good seller because the talk was in the panel, where it could not be hurt. The effect over to the

CIRCLE
Another Big One in Our Greater Movies Season
"SUNDOWN"
A FIRST NATIONAL PICTURE
"YOUR BREED WAS STRONG ENOUGH TO TAKE THAT LAND FROM THE CLAWS OF THE WILDERNESS, BUT NONE COULD BE STRONG ENOUGH TO KEEP IT FROM THE GENTLE FINGERS OF PROGRESS"
In those few words lie the pathetic passing of those romantic figures of a by-gone day—The Cattle Kings of a Mighty West
A PICTURE THAT TINGLES EVERY MOMENT
!! ENORMOUS !!
A Dozen Stars—100,000 Cattle—Hundreds in the Cast
OVERTURE
"LUSTSPIEL"
By Keler-Bela
BAKALEINIKOFF
Conducting
CIRCLE
PRESENTATION
A Prologue to
"SUNDOWN"
Featuring
"The 3 Stars of Harmony"
ANIMATED CIRCLE NEWS
A
BOBBY VERNON
COMEDY
"BRIGHT
LIGHTS"

A First National Release

A VERY POOR DISPLAY FOR SOME WELL-WRITTEN COPY

left, at the bottom of the space is one we do not recall having seen used in a newspaper display before. The benday was overprinted in black type before the cut was made, so that the lines stand out with type clearness against the grey ground, instead of being hand lettered, and therefore more or less illegible. A little more color on the portrait and this would have equaled a magazine page, but considering the paper stock, the quality of the ink and the speed of the press this came through better than anyone had the right to expect, and it made a thoroughly appealing display, giving added strength to the panel. Through this device the small panel has the same strength than would be given had the entire space been taken for

A First National Release

A TINT GROUND

Now!
Sabatini's Dazzling Romance of a Gentleman Pirate Chieftain That Is Giving Milwaukee the Thrill and Throb of its Life —Ask Any of the Thousands Who Saw It Yesterday.
Performances Commence at 11:00, 1:00, 3:00, 5:00, 7:00, and 9:15
Feature 10 Minutes Later
Prices
75c
50c
25c
Enid Bennett
Milton Sills
FLAMING ADVENTURE
GLORIOUS ROMANCE
"THE SEA HAWK"
STRAND

A First National Release

ANOTHER EXPERIMENT

that type announcement and yet they have three times as much space for the attractor and achieve a result that is individual and artistic. In their second attempt they were not quite so fortunate. Here the grey ground comes out all right. It has to, since it is benday, but the two figures are a bit vague. As in the other the space is made fool proof by doing all the talking in type with the exception of the entirely safe reverse strip for the title. The Strand took a chance and won out, but it was a pure gamble and an effort to repeat might result in a loss, though with the precautions taken they are sure of a good type advertisement, no matter what happened to the cut.

Fool Proof Space Is Terminal Idea

We think that they could use roofing composition in the ink fountains and still get a fairly good impression on this display from the Terminal Theatre, Newark. Certainly the cheapest grade of ink is going to give something that can be read, for there is not a letter in the entire four elevens that can be blotted out. Coming from a house which offered about the worst in the country last year, this is the more remarkable. The figure of Mix is done with benday to give a halftone effect without the halftone risk, and the lettering is all type, very little all caps and these lines not more than one inch wide. The pressman who can spoil this is a hand-made genius. The Terminal has used only one of the old-fashioned cuts this season, with five scene sketches and a lot of tiny hand lettered captions, but mostly it goes in for these bold effects and licks the entire amusement page. There is nothing "artistic" about this, but it is a fine example of common sense layout that will bring results.

William Fox
TERMINAL
Now Showing
UP TO AND INCLUDING FRIDAY
William Fox
Presents
Tom Mix
and
"TONY" The Wonder Horse
in
Oh, YOU TONY!
As a Western Graduate of a School of Etiquette
HARD-RIDING, DARE-DEVIL, CAREFREE TOM MIX DOING PARLOR DUTY— WHAT'S THE WORLD COMING TO?
A Rip-Roaring Comedy-Drama that Hops from the Plains of Arizona to the Palaces of Washington, D. C., and Back Again for a Sensational Road Race— The Greatest of Tom and Tony's Riding Career
ASSOCIATE FEATURE
"The TORRENT"
by LANGDON McCORMICK Author of "The Storm"
with WILLIAM FAIRBANKS, ORA CAREW, FRANK ELLIOTT, GERTRUDE ASTOR
COMEDY
"Unreel News Reel No. 4"
TERMINAL CONCERT ORCHESTRA
Fox News Review
Coming Next Saturday The New SYNCOPATION A Jazz Treat

A Fox Release

YOU CAN'T SPOIL IT

Beaucaire Cuts Make Good Ads

One of the prettiest ads on Beaucaire yet to turn up on this desk is sent in by the Capitol Theatre, Pittsfield, Mass. Apparently the fine drop-out cut designed for the full page display in the press book encouraged Manager Frederick to use a good thing while he could get it, so he took the figure, cut it down to go into five columns and got something that sold just on the looks of the space. Had Mr. Frederick put nothing but the title into this five by seventeen and a half, he probably could have sold. He added just enough talk and did not proceed to spoil it by adding more. He realized that white space was the proper setting, and he avoided the common fault of over stuffing the space and spoiling the entire effect. Before you ever see the title, you are sold on the idea that here is something big, and of course the combination of star and play verifies that first impression. When a manager learns that an extra large space does not call for an additional number of words, he is well on his way to the Master Craftsman degree, and we think Mr. Frederick qualifies. He has turned out an exceptionally pretty display, not marred by the usual faults, yet he gives dates, show times and all other necessary details. But that cut is an incentive to good work.

A Paramount Release

ONE OF THE PRETTIEST

Flashy

A cutout from the 24-sheet on Secrets was used several weeks in advance of the date at the Empress Theatre, Owensboro, Ky. To get attention it was lighted on the flasher system and few of the patrons during these weeks overlooked the cutout in spite of the fact it was above the usual sight line.

The result was an exceptionally good three-day business when the cutout was removed to the front of the house with a "Now playing."

Special Scaramouche

When Scaramouche came to Berkeley, Cal., the Strand Theatre not only interested the public schools in the educational side of this production but arranged a special session for the students in history at the University of California. A special rate of twenty cents was given on the special tickets, and the Professor at the head of the history department gave a lecture preparatory to the showing.

Fox's Service Picture Released November 30

THE William Fox screen version of Robert W. Service's best seller, "The Roughneck," which was completed at the Fox West Coast studios under the working title of "Thorns of Passion," will be released with the original book title. This special production, backed by an intensive advertising campaign, will go to exhibitors the week of November 30.

In view of the success of the novel, which is listed among the six best sellers of current fiction, it was decided to retain the original title of this popular novel for the screen version of the first full-length novel from the pen of the man who made the Yukon country famous through his poems. Thousands of picture fans are familiar with the writings of Robert W. Service and the original title of this photoplay will prove to be of great value in presenting this attraction.

George O'Brien, one of the strongest box office attractions today because of his work in "The Iron Horse," "The Man Who Came Back" and "The Painted Lady," is starred in this picture, his fourth for William Fox. One of the best supporting casts ever gathered for a big picture will assist O'Brien in making this production one of the best William Fox has ever produced. Billie Dove is cast in the leading feminine role. The other principals include Harry T. Morey, Cleo Madison, Charles A. Sellon, Anne Cornwall, Edna Eichnor, Buddy Smith, Harvey Clark and Maryon Aye. The story was adapted for the screen by Charles Kenyon.

San Francisco Applauds Harold Bell Wright Film

HAROLD BELL WRIGHT'S "The Mine With the Iron Door," the Principal Pictures Master Production presented by Sol Lesser, is proving one of the outstanding successes of the season, according to reports received by Irving M. Lesser, vice-president of Principal, from big houses in which preliminary runs are taking place. At Loew's Warfield, San Francisco, the picture did a big business. San Francisco newspapers were enthusiastic in their praise of it. Following are some of the comments:

San Francisco Chronicle—It found favor in the eyes of the big crowds. The picture is exquisite scenically, the final picture with the Indian Natachee taking his station as guard for La Canada del Oro, home of his ancestors, is as beautiful and soft as a mezzotint.

The Examiner—Local theatregoers are giving the new film a rousing premiere reception. There is much action in the unfolding of the plot and the climax depicts a fight between the Indian and the villain that's as thrilling almost as any seen on the screen.

The Call—"The Mine With the Iron Door" is a decided success. At last we have a western that is not "blood and thunder" but has a real story and real merit. A splendid cast, wonderful settings in mountain and desert country, and a story with plenty of action by Harold Bell Wright are a combination pretty apt to spell success. There is action jammed into every foot of the film. The cast is magnificent.

News—Warfield audiences and others will doubtless eat up "The Mine With the Iron Door." The acting of Frazer, Pat O'Malley and Raymond Hatton is acting as Wright's prose in writing. Dorothy Mackaill brings something more to the film—credence, sincerity, uncrystallized reaction.

Strong Vitagraph Cast for "Pampered Youth"

VITAGRAPH has recruited an extraordinary cast for "Pampered Youth," work on which is about to begin at the company's Hollywood studios, with David Smith as both producer and director. This is the picturization of "The Magnificent Ambersons," Booth Tarkington's Pulitzer prize-winning novel.

"Pampered Youth" will bring together no fewer than eight Vitagraph favorites who had important roles in previous successes, besides several other artists who have long lists of popular productions to their credit. Cullen Landis is to impersonate the grown George Minafer, who is the central figure in Mr. Tarkington's story and whose tendencies as a spoiled boy and self-satisfied young man justify the new title selected for the picture.

Ben Alexander has been engaged to impersonate George Minafer, the boy. Alice Calhoun, George's attractive young mother; Allan Forrest will have the characterization of Eugene Morgan, the family friend for whom the pampered George develops a consuming hatred.

Emmett King is cast as Major Amberson in "Pampered Youth." Wallace McDonald is to play Wilbur Minafer. Charlotte Merriam will have the role of Lucy Morgan, George's fiancee. Kathryn Adams plays Fanny Minafer. Aggie Herring plays Mrs. Foster and William J. Irving is cast as George Amberson, the uncle.

Buddy Messinger in the Century comedy, "Here He Comes."

"Top of the World" Completed

"The Top of the World," a Jack Cunningham adaptation of Ethel M. Dell's famous novel, has been completed by Paramount under the direction of George Melford.

Startling camera effects have been obtained of James Kirkwood, who plays a dual role. Anna Q. Nilsson, Raymond Hatton and Sheldon Lewis are the other featured players. The story is laid in England and South Africa.

Nearing Completion

After over seven years' work the film version of Sir Arthur Conan Doyle's novel, "The Lost World," is nearing completion. Earl Hudson hopes to approve the final scene within one to two months. Watterson R. Rothacker started work on "The Lost World" over seven years ago. Last spring he joined forces with First National for its completion. Bessie Love, Wallace Beery, Lewis Stone and Lloyd Hughes finished with their roles some weeks ago.

AL ST. JOHN
In the Educational comedy, "Stupid But Brave."

From William Fox's "Purchased Women," an Emmett Flynn production from the novel by Gilbert Frankau

Pathe Short Subjects

Sixth Chapter of Serial in Program For Week of November 16

"Ten Scars Make a Man," goes into its sixth chapter on the Pathe program releases for the week of November 16, supported by a strong lineup of short subject product. This chapter of the latest Patheserial is one of the most exciting episodes seen to date in this thrilling drama of the great west.

Another important unit on the program of Pathe for the week is the Hal Roach "Our Gang" comedy entitled "Fast Company." "Love's Sweet Piffle," featuring Ralph Graves, is the Mack Sennett comedy offering for the week. This production is the forth picture of the first series of Sennett Star Comedies. "Gridiron Glory," a Grantland Rice "Sportlight," is also one of the releases for the week.

Pathe Review No. 46 contains three subjects. The first is a second installment of "Jungle Life in India." This subject thrills with scenes of tracking down the rhinos with both camera and gun. The second subject is "Classical Jazz." The third is a Pathecolor on American industries and covers the growing of "Cherry Coffee in Hawaii."

"She Knew Her Man," animated cartoon comedy of the Aesop's Film Fables, "Topics of the Day" No. 46 and Pathe News Nos. 94 and 95 complete the program for the week.

A Screen Find

Billy Boye, the two-and-a-half-year old boy wonder who appeared in several of the Ricordo Film Corporation's two reel comedies, notably "Engaged for Ten Cents" and "The Boarding House Battle," has been placed under a five year contract by M. H. Karper, the well known playwright and head of the Karper Productions of 1480 Broadway.

Mr. Karper discovered his latest protege one day at a private showing of little Billy's latest picture, "Stealing a Sweetheart," in which the tiny screen wonder displayed the rarest of screen gifts in natural pantomime unusual in screen children.

New York Critics Vote "Hot Water" Great Fun

WITHOUT a single exception New York newspaper critics declared Harold Lloyd's latest comedy one of the funniest this comedian has ever made. The picture opened, Sunday, October 26, at the Mark-Strand to the biggest business ever experienced by this theatre for an opening day. The figure reached with "Hot Water" for the opening day was close to $1,000 bigger than the opening day of "Girl Shy," while the house record for any picture was broken by several hundred dollars.

The New York World stated: "It seems a little indecent that any critic should have as much fun in a theatre as I had yesterday. Something probably ought to be done also to prevent audiences becoming so demonstrative as those sitting before this new comedy, 'Hot Water,' of Harold Lloyd's. . . . no one should let it pass unseen."

Louella O. Parsons in the New York American said: "I defy any man, woman or child to go to the Strand Theatre this week and not laugh at Harold Lloyd's latest comedy 'Hot Water.' The mother-in-law bugaboo may be an old-time gag, but I have never in a cartoon, a short story, a motion picture, or on the stage seen any mother-in-law situations as funny as the side-splitting comedy of Josephine Crowell and Harold Lloyd. 'Hot Water' is the best comedy up to this moment I have ever seen."

Mildred Spain in the New York Daily News said: "'Hot Water' is funny. Yesterday's audience couldn't have waxed much more mirthful. Shrieks, giggles, grins and laughs—all were there. Here's a dandy picture for children. But make no mistake, grown-ups will enjoy it, too. You shouldn't let it get out of New York without seeing it."

The New York Evening Bulletin: "At the Strand Theatre yesterday we waited in a dense mob for thirty minutes to get in to see Harold Lloyd's new picture 'Hot Water.' Now that is popularity—to see the crowd one might have thought that the Strand was the only picture theatre in the whole of New York. But Lloyd is always worth waiting for; and never more so than in this picture."

Girard Added to Cast

According to advices received by George H. Davis and Samuel J. Briskin of Banner Productions, Inc., Joseph Girard has been added to the cast of "The Three Keys," which Ben Verschleiser is making on the Coast from Frederic Ormonde's novel, with Edith Roberts, Jack Mulhall and Virginia Lee Corbin in the featured roles.

Edward Le Saint is directing the production, which has new been in work for about a fortnight and is scheduled for release by Banner, Dec. 15. Besides those named, the cast of "The Three Keys" includes: Gaston Glass, Miss DuPont, Charles Clary and Stuart Holmes.

Among Mr. Girard's recent productions are: "In Hollywood with Potash and Perlmutter" and "Judgment," both First National features.

Paramount Signs Robert Cain

Robert Cain has been engaged by Cecil B. De Mille for his new Paramount production, "The Golden Bed."

He is the latest addition to the featured cast of this screen play by Jeanie Macpherson from Wallace Irwin's novel. Mr. Cain has a most interesting role in a cast which includes Rod La Rocque, Vera Reynolds, Lillian Rich, Warner Baxter, Theodore Kosloff, Julia Faye, Robert Edeson and Jane Winton.

"Good attraction" (Harrison's Reports)

"Produced lavishly . . . Sustains interest . . . Good attraction for theatres that cater to strong melodrama loving patrons." Harrison's Screen Reports

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

Warner Brothers' "The Narrow Street" from the E. B. Morris novel

"Barbara Frietchie" Scores Big Success in Boston

THE Thomas H. Ince special, "Barbara Frietchie" has registered a decided hit in Boston where it was presented at the Modern and Beacon Theatres.

Jake Lourie in a wire of congratulation to Paul C. Mooney, vice president of Producers Distributing Corporation, said: "Congratulations on 'Barbara Frietchie' which opened to the biggest day's business in the history of the theatre. The gross for the week's business was most gratifying and our patrons went out 100 per cent. pleased. Your pictures are not only good but are registering at the box office."

Boston newspaper critics were unanimous in their praise of the production and the following excerpts are accurate reflection of their critical opinions:

Prunsella Hall in the Boston Post said: "'Barbara Frietchie' is one of our bigger and better pictures. Florence Vidor brings not only beauty, but intelligence and personality to her portrayal of Barbara, while Edmund Lowe is a handsome and gallant Captain Trumbull."

"'Barbara Frietchie' will give the public thrills galore and a series of dramatic climaxes well arranged by the director."—Boston Advertiser.

"Florence Vidor is an appealing and very beautiful Barbara. Edmund Lowe acts the captain to perfection. The supporting company was very good. Lambert Hillyer directed the production and some of the war scenes were most realistic. Those who like good melodramatic fare in their movies will enjoy this film."—Boston Herald.

"The direction is particularly good. The picture is full of good action good humor and splendid sentiment which is never overdone."—Boston Globe.

Held for Second Week

First National's Edwin Carewe production, "Madonna of the Street," from W. B. Maxwell's popular novel, "The Ragged Messenger," with Nazimova and Milton Sills, proved such a popular attraction at the new Piccadilly Theatre in New York this week that Manager Lee Ochs decided to hold it over for a second week, although First National's new special, "Sundown," was booked to begin a two weeks' showing there on November 1. "Sundown" will have its New York premiere a week later, on November 8.

Kirkland Works Fast

"Tom Boy" Rapidly Being Finished for Chadwick

The next ten days will see the completion of "The Tom Boy" which David Kirkland is directing for the Mission Film Corporation as one of the units in the Chadwick Nine. Reports from the West Coast indicate that Mr. Kirkland is rapidly finishing the last scenes, following which he will cut and edit the picture and rush it east to the Chadwick headquarters in New York for early release.

Herbert Rawlinson and Dorothy Devore head the cast, which includes also James Barrows, Lee Moran, Helen Lynch, Lottie Williams, Harry Gribbon and Virginia True Boardman.

"Tainted Money" Completed

C. B. C. announces that "Tainted Money," the new picture of the Perfection series, has been completed. The cast is headed by Eva Novak and William Fairbanks and includes Bruce Gordon, Edwards Davis and Carl Stockdale. The direction was in the hands of Henry MacRae. Action and thrills typify this picture from beginning to end.

Praises Fox Educational

New York City Official Says Picture Is Finest Argument for Preservation of State Parks

"The Finger Lakes," a William Fox Educational Entertainment released November 9 by Fox Film Corporation, was declared by Murray Hulbert, president of the Board of Aldermen of New York City, to be one of the finest arguments ever presented to the public for the preservation of state parks.

"The beauty, grandeur and exquisite scenes of nature shown in this Fox picture of the Finger Lakes," said Mr. Hulbert, after viewing the reel, "should make every citizen of New York proud of the natural beauty of the Empire State and should imbue him with a desire to preserve this natural charm and develop it."

Mr. Hulbert is a member of the Finger Lakes State Park Commission and the members of this commission recently were invited to view the Fox Educational.

"Fool and His Money" Started

A wire from Harry Cohn, head of C. B. C.'s producing forces, states that Earl C. Kenton has started the filming of the fifth Columbia special, "A Fool and His Money." This is the film version of George Barr McCutcheon's novel of the same name. The featured players are William Haines and Madge Bellamy, supported by Stuart Holmes, Alma Bennett, Charles Conklin, Lon Poff, Eugenie Besserer, Carrie Clark Ward, Edwards Davis and Baby Billie Jean Phyllis.

"On the Threshold" Cast

Renaud Hoffman, who is now directing the first of his four productions to be released by Producers Distributing Corporation on the Spring program, has engaged Sam de Grasse, Willis Marks, Robert Gordon and Margaret Sedden for important roles in support of Henry B. Walthall and Gladys Hulette in "On The Threshold."

Willis Marks played the part of the father in "Not One to Spare" and in "On the Threshold" he will portray another strikingly vivid characterization of a sympathetic old man.

AS IN ANOTHER DAY

Marion Davies as she appears in Metro-Goldwyn's "Janice Meredith."

From "Eve of the Revolution" of the Chronicles of America series being released through Pathe

Alice Terry's Plans

Alice Terry has been signed for the leading role in "Kings in Exile," the romance by Alphonse Daudet which Victor Seastrom is to produce for Metro-Goldwyn-Mayer.

This announcement, coming from Irving Thalberg, production executive, sets at rest many rumors as to Miss Terry's next work, and also confirms the fact that on completing the Seastrom picture she will join Rex Ingram in Europe, where she is to play the lead in her husband's picturization of "Mare Nostrum," the Blasco Ibanez novel which Willis Goldbeck has adapted for the screen. She will play opposite Antonio Moreno in this picture.

Charles Cohen Promoted

Charles Cohen, who has been exploitation man for the New York exchange of Renown Pictures, Inc., has been promoted to the post of publicity director and will have charge of the exchanges located in New York, Buffalo and Chicago, as well as five additional offices which this firm will open in the near future. He will also handle the exploitation for the parent organization, Truart Film Corporation, producers and national distributors of many of the pictures released by Renown.

Start New Comedies

Two new comedies were started this week at the Mack Sennett Studios, one featuring Harry Langdon and the other with Ralph Graves in the principal role. Ralph Graves' picture depicts the comedian as a plumber who breaks into society. Eddie Cline is directing and the cast includes Eugenia Gilbert, Alice Day, Elsie Tarron and Vernon Dent.

Harry Langdon is a wealthy clubman in his new comedy, which is being directed by Harry Edwards. Natalie Kingston plays the feminine lead and Vernon Dent and Yorke Sherwood have important parts.

Cody Will Make Another Series

Jesse J. Goldburg, president of Independent Pictures Corporation, has signed Bill Cody up to make another series of eight pictures when the series on which he is now at work, has been completed.

Gilbert with Mae Murray in Metro's "Merry Widow"

JOHN GILBERT, whose appearances in Metro-Goldwyn-Mayer productions this season are winning him a large following, will play Prince Danilo opposite Mae Murray in "The Merry Widow," Erich von Stroheim's special production on which camera work is about to start.

The selection of Gilbert for one of the most sought-after roles of the year was decided by Metro-Goldwyn-Mayer executives this week. The decision, it is made known, was based largely on Gilbert's splendid performances in "His Hour," "He Who Gets Slapped," "The Snob" and "The Wife of the Centaur." "His Hour," the Elinor Glyn production and the only one of the four pictures thus far released, has definitely established Gilbert's popularity with the public. "The Snob," Monta Bell's picture, was released this week, and the Seastrom production of "He Who Gets Slapped" follows it in two weeks. By the time King Vidor's "Wife of the Centaur" reaches the screens of the country, Metro-Goldwyn-Mayer officials are confident that Gilbert's popularity will be second to no leading man in the industry. It will be his first appearance opposite Mae Murray, and this combination, under the direction of Erich von Stroheim, is expected to make "The Merry Widow" one of the biggest box office pictures that has been produced.

Tully Marshall, one of the favorite character actors in pictures, has been cast for the role of Sadoja, a part of leading importance in "The Merry Widow." The first woman chosen as a member of the large company that will lend support to Miss Murray is Josephine Crowell, selected for the role of Queen Milena. Announcement of other cast additions may be looked for shortly from Irving G. Thalberg, production executive.

Von Stroheim himself prepared the screen adaptation of the Lehar operetta, in collaboration with Benjamin Glazer. Produced originally by Henry W. Savage, "The Merry Widow" is still the most popular light opera that has been seen, and Metro-Goldwyn-Mayer plan to make it one of the biggest spectacular specials on their schedule this year.

New Griffith Film

"Isn't Life Wonderful" is the colorful title D. W. Griffith finally has given to his new production for which he went to Germany to take the exterior scenes.

The story has developed into nine reels under the working title of "The Dawn." The picture is now nearing completion at the Griffith studios in Mamaroneck, the secluded spot in Long Island Sound which a celebrated foreign writer recently described as "The Island of Art."

New Renown Picture

The secret is out. The entire Renown staff has been talking about a great picture soon to be released by that organization and promising that the title would be a big box-office attraction. It is "Soiled," from the Red Book story, "The Debt of Dishonor," by Jack Boyle, and was made by Phil Goldstone. The cast includes Kenneth Harlan, Robert Cain, Vivian Martin, Mildred Harris, Johnny Walker, Mary Alden, Wyndham Standing, Alec Francis and Maude George. Jack Bellman is planning an extensive advertising campaign.

Title Final Three of Series

The titles of the final three bouts of the "Flying Fists" series of two reel features starring Benny Leonard are "The Jazz-Bout," "His Sur-Prize Fight," and "The Comeback." Sam Hellman, the famous Saturday Evening Post humorous writer, is responsible for stories and titles. Lawrence Windom, the director, completed the cutting of the series this week.

"One of season's best" (Zit's Weekly)

"Picture is easily one of the season's best . . . Climax and denouement worthy of O. Henry." Zit's Weekly

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

Scene from "The Dark Swan," a Warner Brothers Production

1st National Gets Prints of Three New Pace Makers

DURING the past week First National headquarters has received the prints of three more productions in its group of Pace Makers. The three pictures in question, "Husbands and Lovers," "Inez from Hollywood" and "Sandra," have been screened for company executives and the publicity and advertising departments, among whom an unusual degree of enthusiasm has been aroused.

"Husbands and Lovers" is a John Stahl production for Louis B. Mayer, with a distinguished cast, including Lewis S. Stone, Florence Vidor and Lew Cody. Sam Rork's "Inez from Hollywood," with Anna Q. Nilsson, Lewis S. Stone and Mary Astor, directed by Al Green, while a story of Hollywood is also a dramatic domestic drama.

"Sandra" is a Sawyer-Lubin production, directed by Arthur H. Sawyer, starring Barbara La Marr, supported by Bert Lytell, and contains a number of spectacular situations which give the star opportunity for dramatic moments. Pearl Doles Bell's novel, upon which the picture was based, has enjoyed a big circulation and its readers will want to see the picture. With Barbara La Marr's great personal following, this picture should have a big box office pull.

These are fine additions to the Pace Makers, which already include such outstanding productions as Frank Lloyd's "The Silent Watcher," Norma Talmadge's "The Only Woman," the Goldwyn-Fitzmaurice "Tarnish," Samuel Goldwyn's "In Hollywood with Potash and Perlmutter," Thomas H. Ince's "Christine of the Hungry Heart," Garrick Pictures' "Born Rich," Edwin Carewe's "Madonna of the Streets" and First National's own productions, "The Perfect Flapper," "Single Wives" and "For Sale."

Obstacle Overcome

"One Glorious Night," the fourth Columbia special featuring Elaine Hammerstein and supported by Al Roscoe, Phyllis Haver, Freeman Wood, Lillian Elliot, Mathilde Brundage and Margaret Selwyn, is rapidly nearing completion. Scott Dunlap, the director, has had great difficulty in having to properly stage a very difficult scene in which a train of cars on a roller coaster at an amusement park plunges from its tracks into the sea many feet below. This has been accomplished and all work proceeds smoothly.an exteremely unusual finale.

Print of "White Man" Here

The first print of the new Preferred Picture, "White Man" was received in New York this week. The picture will be delivered to all B. P. Schulberg exchanges within the next fortnight prior to its general release on November 15th.

"White Man," is Gasnier's latest production, and is adapted from George Agnew Chamberlain's popular novel. In the cast are Alice Joyce, Kenneth Harlan and Walter Long.

Peninsula Buys "The Detour"

In line with its policy of producing pictures adapted from successful stage plays and novels, William J. Connery of Peninsula Studios Inc. announces the purchase of the film rights to "The Detour" by Owen Davis author of a long list of outstanding stage successes. "The Detour" is a comedy drama of domestic life in which there are a number of decidedly novel situations that climax in

Stern Signs Wanda Wiley

President of Century Places Comedienne Under Five-Year Contract—To Make Series of Two-Reelers

Wanda Wiley, that comedienne extraordinary, who has been making the world laugh with her unusual acting in Century Comedies, has been signed by Century for five years, according to word just received from Julius Stern, president of the organization, and now in Hollywood supervising production.

In commenting on the contract, Mr. Stern said: "So convinced am I that I have made one of the greatest, if not the greatest discovery, of my career in Wanda Wiley, that I decided to sign her up for a long term contract and so insure her appearance in Century Comedies, which I try to keep in a place above all other two-reel comedy productions.

"As her leading man in the first of the new series, I have engaged Joe Moore, a member of the famous family of motion picture actors. To direct this series I have engaged Jess Robbins, one of the best known comedy directors in the business."

The first of the new series of Century Comedies starring Wanda Wiley has been temporarily titled "Up in the Air."

Jumps to Third Place

Omaha Shows Big Gain in Eschmann Month Drive; Coast Branches Going Strong

The sixth week of the Eschmann Month sales contest closed with Portland still in first place, with Cleveland again second. The biggest single change in the standing of the branches for the week was the jump of Omaha from the eleventh to the third place, passing Charlotte.

The West Coast branches have been going strong in the contest. The western district, of which Joseph Skirboll is manager, has stood in first place among the districts from the beginning of the drive, while Portland has steadfastly maintained first place among the branches.

The national average of the contest at the close of the sixth week was 99.20 per cent. of the national quota.

HARRY LANGDON
In Sennett's Pathe comedy, "All Night Long."

BETTY BRONSON
As "Peter Pan" in the Paramount version of J. M. Barrie's fantasy

Goldburg Announces Plans

President of Independent Pictures Maps Out Ambitious Program for Next Season

Fifty-two productions for the year 1925-1926 is the program of the Independent Pictures Corporation according to the statement of Jesse J. Goldburg, president.

In addition to another series of eight Bill Cody pictures, eight society melodramas and eight Marguerite Clayton specials in which this screen favorite will be given stories on the style of those used by Mae Murray, the program includes eight westerns starring a new western hero whose selection has not been definitely decided upon, and twenty special productions sixteen of which will be made for national release to be distributed by one of the largest national distributors in the industry.

These fifty two productions will all be five or more reels and do not include the fifty-two single reel features to be known as "The Screen Book of Knowledge." The purpose of the latter group is to give the public films of an educational value that are at the same time entertaining and comprehensive. The exact plan for these has not been completely decided.

Complete Cast of "Dixie"

Reginald Barker has announced the complete cast of "Dixie," the Gerald Beaumont story which he is directing for Metro-Goldwyn-Mayer from the adaptation made by Waldemar Young. Frank Keenan, Claire Windsor and Lloyd Hughes have the leading roles in this production, and are supported by John Sainpolis, Otis Harlan, Joseph Morrison, Otto Hoffman, Edward Martindel, Ruth King, William Quirk, James Quinn, Loyal Underwood, Bert Lindley, William Orlamund, Milton Ross and J. P. Lockney.

Miss Clayton Will Make Eight

Marguerite Clayton has been selected by Jesse J. Goldburg to make a series of eight special productions. She will appear as the vivacious, carefree butterfly who flits her way out of trouble as easily as she gets into it.

Banner's Latest Production Available at Exchanges Nov. 15

PRINTS of "Those Who Judge," the third and latest of the Banner Big Four Series, will be available at exchanges on November 15, according to an announcement by George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc.

A full line of paper and art and novelty advertising accessories has been prepared on this elaborate feature, which are set forth effectively in an attractive press book of sixteen pages which Banner has just sent out to the exchanges handling its product. In it the exhibitor is given every aid and facility for putting on the biggest kind of an advertising and exploitation campaign on "Those Who Judge," which Banner officials assert sets a new high mark in independent attractions, both in the quality of the story's drawing power, the elaborateness of its settings and in its cast, which throughout is of the best box office talent.

A comprehensive advertising campaign in the trade press will also be conducted as an adjunct to the selling activities of the exchanges handling the Banner Big Four Series.

"Those Who Judge" is based on the novel by Margery Land May, originally published under the title, "Such As Sit In Judgment," which has had a wide sale, both here and in England. Burton King directed it.

The cast is headed by Patsy Ruth Miller and Lou Tellegen, both favorites of established screen reputation and box office value, and includes: Edmund Breese, Mary Thurman, Coit Albertson, Flora Le Breton, Walter Miller, and Cornelius Keefe.

New Vitagraph Picture

A remarkable cast was recruited for the picturization of Marie Conway Oemler's gripping novel, "Two Shall Be Born," whose production Whitman Bennett has just completed at his Yonkers studios. Jane Novak impersonates the leading woman character, while Kenneth Harlan plays the hero. Sigrid Holmquist and Frank Sheridan have the next most important parts, and other popular players in the cast are Fuller Mellish, Joseph Burke, Blanche Craig, Joseffá de Bok, Catherine Evans, Walter James, Ellah Inez Shannon and H. Cooper Cliffe.

Many Enter Contest

Vitagraph is being deluged with answers to the question it is asking of exhibitors and their helpers throughout the United States and Canada: "What is 'Greater Than Marriage'?" The $100 prize contest is open till November 15, but already what their senders are convinced are solutions of a universal problem are rolling in by the hundreds.

The contest is open to every exhibitor and all members of the staff of every picture theatre in the United States and Canada. Each entrant writes his answer in ten words or fewer and mails it to Vitagraph, Brooklyn, N. Y. In case of a tie, each of the contestants suggesting the winning answer will receive the full amount of the award.

Leonard Bookings Heavy

With the conclusion of production on the final three bouts of the six Benny Leonard pictures, "Flying Fists," the lightweight champion is planning to co-operate with Henry Ginsberg in personal appearances and other exploitation aids in connection with the exhibition of the pictures.

Bookings for the series of two-reel features has been heavy during the past two weeks, Henry Ginsberg reports. Advance showings in Philadelphia and Pittsburgh have been received with enthusiasm by the critics. Chicago reports heavy bookings also the territories west of the Mississippi.

"A good box-office attraction"
(M. P. World)

"A good box-office title . . Good cast . . Good box-office attraction . . . Up to date . . . Smoothly developed . . . . Holds the interest . ." Moving Picture World

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn
with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors
Physical Distributors · Pathé Exchange, Inc.

Helene Chadwick and Antonio Moreno in "The Border Legion," a Paramount production

Exhibitor and Director Must Understand Each Other Better

"A VERY vital factor in motion picture production should be a clearer understanding between the exhibitor and the motion picture director," says Tom Terriss, producer of "The Bandolero" for Metro-Goldwyn release.

"Speaking on behalf of the latter, I can only say that at present we seem to be copying the example of the allied armies before General Foch stepped in. We all seem to be trying for an objective point, but with a complete lack of unity.

"It seems to me that it should be quite possible, when a director is about to launch upon an important production, to send out a round robin asking for an immediate expression of opinion upon the subject matter in hand. It may not in the director's eyes serve any real radical purpose, but I feel certain that a few good tips may come along, and if only one of them are used, then some benefit will have been obtained. And I hold nothing should be left undone to please the exhibitor and let him know that we are working as much for him as we are for ourselves.

"Personally I have made it a custom to become acquainted with quite a few of these gentlemen, and I am sure I have profited by my acquaintance. I make it a rule to visit all the pictures I can, and the more I see of them the more I realize what a little I know. The more I see of them the more I realize how much there is to learn. The supply is illimitable, the source eternal.

"I have stood up with some of my exhibitor friends and had many a friendly argument, and in pictures there are so many different angles that these could become neverending. On one occasion I was in a well known theatre watching one of the latest releases with the proprietor of the theatre when he turned to me and said: 'If some of you fellows would have the sense to know that kind of stuff hurts us all.'

"This happened to be the big punch of a picture made by one of our leading directors, and doubtless the particular scene in question may have gained some kind of notoriety through its daring and originality. But in this case it hurt. As the exhibitor admitted, he said he would rather have had the picture without it, had the producer intimated beforehand his intention of making this particular sort of scene. In this case every one would have been better off, and the exhibitor grateful.

"Then, as the picture proceeded, he said: 'That's the kind of thing—more of that. I'll bet 'So and So' didn't know what he was doing when he put that in, or didn't give it much thought. But that is just what they like here,' and so forth.

"This particular 'stuff,' as he called it, which always went over, was new to me, and I made a mental note that I would incorporate the same kind of thing in any of my future productions. Harmony between the producer, the exhibitor and the director would be most admirable. Perfect accord between them and the public would be millennium. Well, we're working at it."

Adapts New Gasnier Picture

The script for "The Triflers" which will constitute Gasnier's next production for B. P. Schulberg, has been finished. The screen adaptation of this novel by Frederick Orin Bartlett was written by John Goodrich. The feature will be the third release on this year's schedule of Preferred Pictures.

Starts on Third Production

Working Title of New Fleming Picture is "Followed by Fate," Prints of First Two on Way East

According to word received by the New York office of the J. J. Fleming Productions work has started on the third of the series of six pictures which they are releasing on the Independent market.

The working title of the third picture is "Followed By Fate" and the cast consists of Al Ferguson who is featured throughout the series and Lillian Du Bois, Frank Clark, Paul Emery, F. S. Heink and is being directed by F. J. Grandon. Lillian Du Bois has been playing leads opposite Lloyd Hamilton.

The first two pictures in the series "Shackles of Fear" and "The Trail of Vengeance" have already been completed and prints are now in the New York office. According to reports territory on these pictures is moving rapidly and a number of sales have already been closed.

J. Charles Davis, Junior, who is general manager of the company in charge of sales will leave on an extended trip very shortly at which time he expects to visit the majority of the key cities.

Peninsula Buys Kyne Story

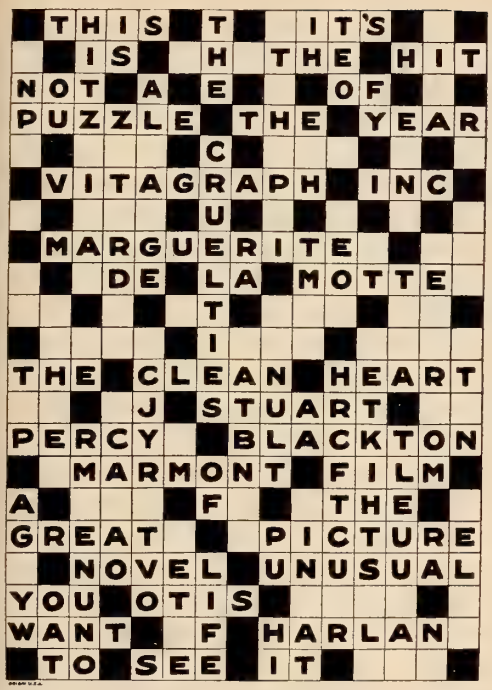
"Cornflower Cassie's Concert," one of Peter B. Kyne's classical stories of the desert country, has been purchased by Peninsula Studios to serve as a coming Frank Woods' production on the Producers Distributing Corporation Spring program.

The characters in the story are all of the picturesque types with which Kyne always peoples his desert tales, among them Chuckwalla Bill Redmond who has figured in several of the Kyne stories including "The Parson of Panamint" and "The Land Just Over Yonder."

Big Preview

The Standard Film Service Company of Cleveland gave a special preview of the big Columbia special, "The Midnight Express," featuring Elaine Hammerstein, at Read's Hippodrome in Cleveland. Admission was by invitation only and attendance was large.

PRISCILLA DEAN
In Producers Distributing's "A Cafe in Cairo."



Vitagraph has taken advantage of the present craze for crossword puzzles by issuing a one-sheet poster in crossword form for the J. Stuart Blackton picture, "The Clean Heart" or "The Cruelties of Life." Across the centre of the main title, from top to bottom in the centre, is the sub-title. With a little study other lines will be found to read:

This is not a puzzle.
It's the hit of the year.
Vitagraph, Inc.
Marguerite de la Motte.
J. Stuart Blackton film.
Percy Marmont.
Otis Harlan.
A great novel.
You want to see it.
The picture unusual.

Lionel Barrymore's Third

His Latest for Chadwick Being Planned for Early Production

Following Lionel Barrymore's short tour in David Belasco's play, "Laugh, Clown, Laugh," in which the noted actor scored a big success in New York last season, he will appear in his third starring vehicle for Chadwick Pictures Corporation to be released on the independent market this season as one of the famous unit, the Chadwick Nine. Mr. Barrymore's earlier two pictures in this series were "Meddling Women" and "I Am the Man."

No choice of story for Mr. Barrymore's third picture has yet been announced by Chadwick officials, but it is generally known that several famous plays of recent seasons are being considered, and it is not unlikely that Mr. Barrymore may make a decision between these on his return to the city some time within the next few weeks.

Barthelmess at Work

Richard Barthelmess, having completed for First National release his new Inspiration production, "Classmates," is deep in preparation for the succeeding production, "New Toys," in which his wife, known professionally as Mary Hay, will be his leading woman. This was produced on the New York stage last year by Sam H. Harris, with Ernest Truex in the chief role. The comedy was written by Oscar Hammerstein, 2nd, in collaboration with Milton Herbert Gropper. John S. Robertson will again direct Barthelmess.

Many Good Comedies Due Through Educational Co.

BOBBY VERNON'S third comedy to be released through Educational Film Exchanges, Inc., will be "French Pastry," following "High Gear," which will be released during November.

In "French Pastry," which is about finished, Ann Cornwall returns to the Christie lot as leading lady with Vernon. During the production of "High Gear," in which Marion Harlan played the leading feminine role, Miss Cornwall was loaned to Douglas McLean, and she will be seen as leading lady to this star in his new feature production. "French Pastry" will be a comedy laid in France and Germany with the Army of Occupation.

The next Christie Comedy under way will be "Easy Pickin's," featuring Neal Burns. Supporting the comedian will be Molly Malone as leading lady, Victor Rodman, Ward Caulfield and Eddie Baker. The novel plot of the comedy features a prize fight in which both contestants are hired to lose.

Walter Hiers has finished his second Walter Hiers Comedy, "A Fat Chance," which will reach the screen in the latter part of November. Under his contract with Educational, Hiers will be allowed to appear in feature productions, and has been cast in a big picture to go into production. Duane Thompson is his leading lady in "A Fat Chance," which was produced under the title of "Slim Chance."

Kathleen Myers, who played the lead in the recently filmed Christie Comedy, "Why Hurry?" featuring Jimmie Adams, is playing opposite Tom Mix in a feature production and will then return to the Christie Studio to play leads in new comedies opposite Neal Burns and Jimmie Adams. In the meantime, Vera Steadman and Molly Malone are playing leads with these two comedians in comedies now being filmed.

"Bigger and Better Hamilton Comedies" has been the slogan of Lloyd Hamilton, star in Educational-Hamilton Comedies, since the start of his present contract for six of the short subjects starring himself to be released through Educational Film Exchanges, Inc., during the 1924-25 season.

Hamilton has just completed "Crushed," one of the most pretentious comedies he has ever attempted, and in line with the "bigger and better" idea considerable time and money was spent in the production. A complete subway station was erected at the Fine Arts Studio for this picture. Two "subway trains" were also built and these run into and out of the station on the tracks.

Hamilton's next comedy through Educational will be "Hooked." This will also be "bigger and better," and makes use of a setting duplicating one of the big passenger ships plying along the Pacific Coast.

"The Deadwood Coach" Finished

Tom Mix has just completed what officials of Fox Film Corporation believe to be his greatest western picture. This is "The Deadwood Coach, adapted from Clarence Mulford's well known novel, "The Orphan." Director Lynn Reynolds has made a thrilling screen play out of this colorful story of the old West.

Doris May has the leading feminine role and George Bancroft plays the villain. The other principals include DeWitt Jennings, Buster Gardner, Lucien Littlefield, Norma Wills, Nora Cecil, Sid Jordan, Frank Coffyn, Jane Keckley and Ernest Butterworth.

THANK YOU MR. BROMBERG!

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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W RAY JOHNSTON

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A C BROMBERG.

"BATTLING BREWSTER" IS BEING DISTRIBUTED BY RAYART PICTURES CORPORATION.

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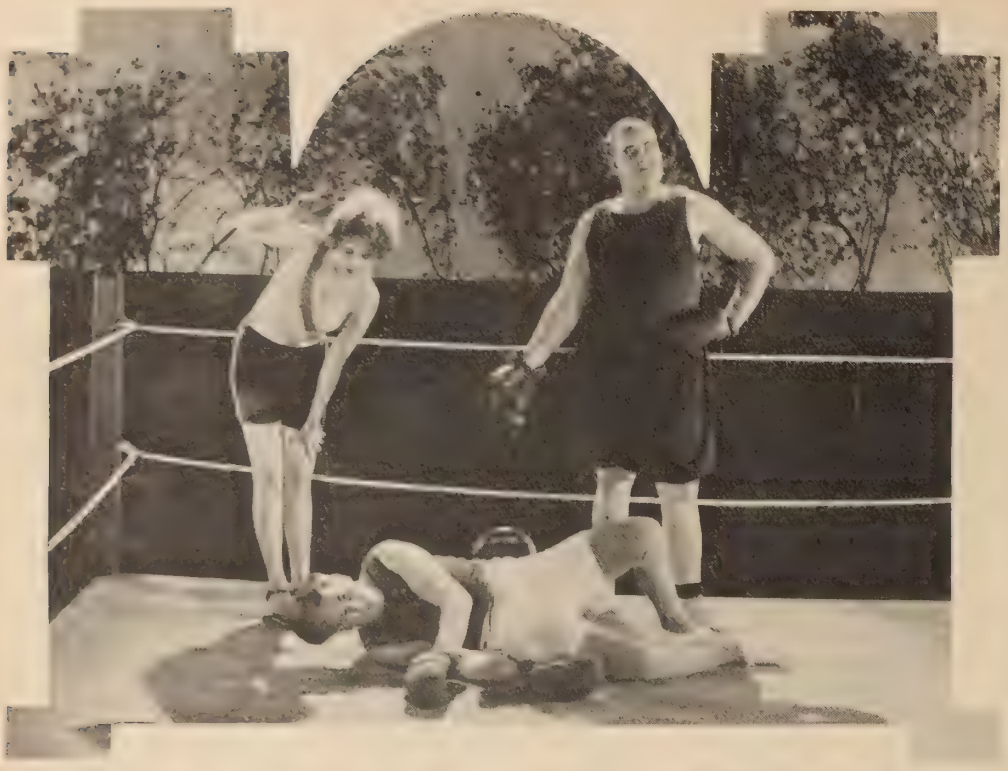

Scene from "The Nickel Plated West," a Fox Sunshine Comedy

"Sundown" Proves a Hit in Two More Big Cities

"SUNDOWN," First National's epic of the retreat of the cattle barons from the ranges of the Southwest to the grazing lands of Mexico, is meeting with fine receptions in every city where it is shown. Washington, D. C., pronounced it one of the screen masterpieces of all time, and now Philadelphia and Indianapolis have capitulated to its tense drama and great humanity.

The reviewer on the Philadelphia Inquirer wrote of it: "A real epic and one of the most moving commentaries on the passing of the old West that has ever been seen on any screen. . . . Well deserves the name of being a bit of the supreme artistry of the screen. Story full of appeal and has romance, comedy and a fine cast. . . . Charles Murray relieves the terrific tensity of the plot."

Philadelphia Record: "Staged with remarkable attention to details by a director who knew not only the West but the hearts of people. 'Sundown' deserves to be preserved as a record of the country's progress. Cattle in stampede lend thrill to the story."

Philadelphia North American: "A picture with much pathos and human appeal. . . . Full of anxious moments, breath-taking episodes, of thrilling climaxes, of pathetic incidents and sobby suspense, all tempered with occasional flashes of humor. One cannot forget in a hurry such scenes as the tremendous stampede of some 100,000 cattle or the rescue of the herds from the burning plains."

Philadelphia Public Ledger: "'Sundown' is the latest all-American picture since the enormous moving tapestry of 'The Covered Wagon.' The two are comparable in half a dozen ways, but the fundamental idea at the base of both has been to make graphic great events in the history of the West. It will grip the imagination and compel the admiration of the most frivolous movie fan."

Philadelphia Evening Ledger: "The epic theme of the ever-shifting American frontier is mirrored in 'Sundown.' A stampede of almost half a million cattle, a tremendous forest fire and an onrushing train stopped by clever tactics are highlight events in this drama."

Philadelphia Evening Bulletin: "A spectacular portrayal of the disintegrating elements which made the vast stretches of the Golden West picturesque and romantic is the foundation upon which is constructed 'Sundown.' Represents a page from current history. The picture also dramatizes the passing of the big cattle owners. Throughout the film there are many striking scenes, including a prairie fire and a stampede of cattle."

Schulberg Signs Mae Busch

Mae Busch has been engaged to play the leading feminine role in B. P. Schulberg's next Preferred Picture "The Triflers." By special arrangement entered into between Mr. Schulberg and Metro-Goldwyn-Mayer, Miss Busch will head the cast of featured players in this story which is now in production for release through B. P. Schulberg Productions, Inc.

"The Triflers" which is a filmization of Frederick Orin Bartlett's novel deals with the adventures of an American society girl seeking a thrill on the fringe of Parisian respectability. Gasnier will direct.

"The Mirage" Is Completed

Florence Vidor Starred with Clive Brook in Picturization of Selwyn's Play

"The Mirage" picturized from Edgar Selwyn's brilliant stage play and scheduled for release on December 28 by Producers Distributing Corporation has been fully completed by Regal Pictures at the Thomas H. Ince studio and the first prints will undoubtedly be ready for exhibitor screenings within the next two weeks.

"The Mirage" is the second of the special features starring Florence Vidor and while it is a subject different in every way from "Barbara Frietchie" the producers are confidently anticipating a dramatic triumph for Miss Vidor in "The Mirage" that will equal her success in the Clyde Fitch play.

The adaptation of "The Mirage" was made by C. Gardner Sullivan and produced under the direction of George Archainbaud with Clive Brook featured opposite the star and Alan Roscoe, Vola Vale and Myrtle Vane in the supporting cast.

Praise MacLean Comedies

"Going Up," the first of Douglas MacLean's independent comedies released through Associated Exhibitors, is now being released in Canada. It played a first-run engagement at the Palace Theatre, Calgary and "Spotlight" reported it in the Albertan, as follows:

"Uproarious laughter echoed and re-echoed throughout the Palace Theatre on Saturday evening during the initial showing of the screen comedy 'Going Up.' The comedy is rich in incident and is so good that all is forgotten in the joy of the moment."

Completed "Locked Doors"

William De Mille has filmed the final scenes of his production of "Locked Doors" at the Lasky studio and will bring the prints to New York where he will edit and title the picture in collaboration with Clara Beranger, author of the story.

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured in the production.

"THE BELOVED BRUTE"
William Russell, Marguerite de la Motte and Mary Alden in Vitagraph film.

Scenes from "The Painted Flapper" with James Kirkwood and Pauline Garson, produced by Chadwick Pictures Corporation.

New York Reviewers Laud Norma Talmadge's Latest

FIRST NATIONAL'S new Norma Talmadge picture, "The Only Woman," is the week's offering at the Capitol Theatre, New York, and the metropolitan reviewers found it an excellent vehicle for her fine acting talents.

Louella O. Parsons in the New York American wrote: "A box office attraction whose possibilities for making money cannot be denied. Norma Talmadge is lovely as the heroine and she gives at all times a sympathetic performance."

Mordaunt Hall in the New York Times: "The story contains interesting situations which are effectively pictured. Miss Talmadge is quite beautiful to look upon."

The Morning Telegraph: "When two such skilled technicians as Norma Talmadge and Eugene O'Brien get together, and when their wares are taken in hand by such a director as Sidney Olcott, something considerably worth while is pretty sure to result. There is an utterly realistic storm at sea which is superb."

The Daily News: "Brings Norma Talmadge back to present day fashion. For this reason alone—if there were no others—female fans should try out Norma's latest. But there do happen to be some other reasons for looking the film over. There's a plot, some excellent camera work on the part of Norma and Eugene O'Brien, and the fine direction of Sidney Olcott. Norma always is a dandy. . . . There is a very splendid storm scene. An exceedingly box office photoplay."

George Gerhard in the Evening World: "Emotional movie-goers will have a delicious time of it at 'The Only Woman.' If a picture ever was a thriller, this one is. The shipwreck scene is the most realistic thing we have ever seen. Norma Talmadge is excellent. Sidney Olcott directed and he made an excellent job of it."

Rose Pelswick in the Journal: "'The Only Woman' has color and action. The picture is well costumed. Norma is beautiful. Realistic storm features yacht cruise."

New York Evening Bulletin: "Miss Talmadge seems to be increasingly popular, for at every performance the huge playhouse is sold out, with a generous proportion of her admirers standing."

New York Evening Graphic: "'The Only Woman' is fine film fare—a 'sure-fire' box office attraction and there isn't a Norma Talmadge fan in the country who will not want to see his beloved idol in the role of Helen Brinsley, the self-sacrificing society girl."

Vitagraph Special Has Premier

Another Vitagraph special, the third in a row, is about to have its world premiere on Broadway. J. Stuart Blackton's production of "The Beloved Brute" makes its bow at the Rialto Theatre next week, starting Sunday, November 9.

Though the official release date is still several weeks in the future—November 30, the eager interest of exhibitors had been stirred in pre-views, and not only was competition for the honor of the first presentation insistent, but the lucky exhibitor was impatient to profit from his prize. Accordingly, the pre-release run was arranged.

Elaborate Production Program Planned by Peninsula Studios

THE first six months of the new regime at the Peninsula Studios in San Mateo, California were brought to a successful conclusion this week with the completion of the Frank Woods' production "On the Shelf" to be released by Producers Distributing Corporation on January 4th.

With Elmer Harris and Frank Woods jointly supervising the Peninsula productions, four successful pictures have been produced since last January. These are "The Wise Virgin," "Chalk Marks," "The Girl on the Stairs," and "On the Shelf" and plans are now being made for an elaborate production program for the next half year.

During the coming six months the activities of the Peninsula Studios will be confined exclusively to the picturization of stage plays and published stories that have proved successful in their respective fields and the stars and supporting casts will embrace only those whose names have proved box office value.

First of the new pictures to be made is "Poor Mama," a stage farce by Elmer Harris in which Trixie Friganza was starred a few seasons ago. It is to be filmed with an all-star cast. Production on this picture will start early in November. "Poor Mama" is to be an Elmer Harris Production.

The second will be "Cornflower Cassie's Concert," a story of California's gold days by Peter B. Kyne. The story was published originally in the Cosmopolitan magazine. This picture is to be directed by William Worthington, under whose direction "The Girl on the Stairs" was filmed, and is to have a feminine star as yet unnamed. "Cornflower Cassie's Concert" is to be released as a Frank Woods' production.

The third production will be "The Awful Truth," Arthur Richman's delightful comedy of the smart set in which Ina Claire was starred on the stage. This will be an Elmer Harris Production under the direction of Paul Powell, who has just completed "On the Shelf."

The fourth production so far listed will be the Owen Davis stage success "The Detour." This will also be directed by Paul Powell with a star of the first rank in the leading role.

All of the Peninsula pictures will be released by Producers Distributing Corporation during the coming season.

Clara Bow to Lead

The first announcement concerning the cast for "Capital Punishment," the special B. P. Schulberg production, was made recently by the producer when he selected Clara Bow for the leading feminine role.

Miss Bow is the first of a list of box-office names which Mr. Schulberg will feature in this unusual story.

Real Exploitation Tips on "Dante's Inferno"

IF ever there was an attraction ready-made for the best motion picture exploitation possible, it is the William Fox production, "Dante's Inferno," which is now establishing long run records in New York and Chicago, Fox says. The important part that exploitation has in the presentation of this picture has been proven by the success attained by the Fox special not only at the Broadway showing but in Pittsburgh, Philadelphia and Detroit as well.

Fox Film officials believe that this picture deserves the utmost in exploitation to obtain the maximum results from this type of production. The New York campaign can be modified for use in any city and for any type of theatre. For the benefit of those exhibitors who are about to present "Dante's Inferno," a description of the Central Theatre lobby display is outlined here.

The Central Theatre contains ten spaces in which paintings of various sizes can be placed. For each of these was made an oil painting based on the still pictures of the attraction and showing the figures undergoing punishment in the various circles and pits of Hades. All of these paintings are carried out in a red tone, no other colors being used; simply the red in its lights and shadows and with enough of black and white to give the necessary contrast and modeling of the figures.

Every painted sign in the lobby was also given a similar treatment of red tones, the background invariably being red and the lettering usually being in flame-colored yellow.

Under the marquee, running directly across the sidewalk, so as to arrest the attention of all who passed along the street, was hung a long sign which read: "Through Hell With Dante on the Road to Happiness." This, likewise, was accentuated in flame-colored letters on a vivid red background.

The newspaper campaign was conducted along similar lines. Although it was impossible to make use of the color red employed at the theatre, the illustrated advertisements in the metropolitan press carried out the same atmosphere of a trip through Hell and the weird mysteries of the Inferno revealed through this screen realization of Dante's immortal poem, and this living reproduction of Dore's masterpieces of art brought to life on the silver sheet.

Beverly Bayne and Elliott Dexter in Warner Brothers' "Age of Innocence."

Paul Powell to Direct

Paul Powell, who has just completed the direction of the Frank Woods' production "On The Shelf" at the Peninsula Studios in San Mateo California, has been engaged to direct three more pictures at the northern California studios for release by Producers Distributing Corporation. The first of these will in all probability be the film version of the New York stage success, "The Awful Truth."

Cody Starts Work on Next

Bill Cody, western star who is making a series of eight pictures for Independent Pictures Corp., has already started work on his fifth production under the personal supervision of Jesse J. Goldburg, president of Independent.

William J. Craft will direct. The story for the fifth picture was written by William Lester, staff scenarist for Independent, and Aileen Sedgwick has been cast for the female lead.

To Again Feature the Star of "King of Wild Horses"

HAL ROACH is completing preparations for making a new feature production starring Rex, the famous equine star of the screen. The phenomenal popularity of "The King of Wild Horses" has brought an insistent demand from Pathe Exchange for another picture with this magnificent stallion. "The King of Wild Horses" ran six weeks in Los Angeles and was equally successful everywhere else it was shown.

Fred Jackman, who directed it, has just returned from an automobile trip through California, Arizona and Nevada, on which he has been seeking suitable locations for the new story. He chose a desolate spot in the vicinity of Las Vegas, Nevada, where Arizona, Nevada and Utah meet. It is the habitat of the largest herd of wild horses still at large in America.

Percy Heath, widely known photoplaywright and scenarist, is collaborating with Hal Roach and Fred Jackman on the new screen story for Rex. The horses to be used in the picture have already been shipped to Nevada and camps are being pitched to accommodate the motion picture company, which will probably leave the Hal Roach Studios within the next week.

There has been no definite announcement as to the cast of the new picture, but it is understood that Marie Mosquini will have the leading feminine role. Carl Morrison, Roach's chief horse trainer, is now at the film camp in Nevada getting the horses acclimated to their different surroundings. The Roach Company expects to spend about two months there.

Cast of "Adventurous Sex"

Flora Finch, J. Barney Sherry, Maude Hill, Edna Giblyn and Marie Murray have been added to the cast of "The Adventurous Sex" now in production under the supervision of Howard Estabrook for Associated Exhibitors.

The production is being made in New York and will feature Clara Bow, supported by Herbert Rawlinson and Earle Williams.

Choose All Star Cast for Fox Version of "Dancers"

TWO important players were added this week to the cast of the William Fox screen version of "The Dancers," which is in production at the Fox West Coast studios. Alma Rubens will play "Maxine," the girl of the dance hall of the Canadian Northwest. Madge Bellamy has been assigned the important role of "Una."

George O'Brien will be seen in the leading role of "Tony." Richard Bennett made one of the biggest hits in his stage career in the part which has been assigned to O'Brien. This character, as created by Gerald Du Maurier and Viola Tree, authors of "The dancers," is ideally suited to O'Brien's personality. This will be the fifth Fox special featuring George O'Brien.

Both actresses to play opposite O'Brien have had important roles in big Fox specials this season. Alma Rubens plays the beautiful Lady Hermoine in "Gerald Cranston's Lady." Madge Bellamy received unusual praise at the start of this season because of her work in the part of "Miriam" in "The Iron Horse."

Emmett Flynn, who directed O'Brien in "The Man Who Came Back," is making the screen version of "The Dancers." The screen story was written by Hubert Parsons and Edmund Goulding prepared the scenario. Other character players added to the cast this week are Freeman Wood, Walter McGrail, Templar Saxe, Joan Standing and Alice Hollister.

Aileen Pringle and John Gilbert in Metro-Goldwyn's "His Hour."

"Lighthouse by the Sea"

Warner Schedules Strong Rin-Tin-Tin Production

"The Lighthouse by the Sea," which Warner Brothers have made from a version of Owen Davis' celebrated play, revamped only to make it a strong stellar vehicle for Rin-Tin-Tin, the famous police dog actor, will be ready for exhibition within the next few weeks. Indications are that the Warners are going to make an unusual amount of noise about this production.

Louise Fazenda is the only girl in the cast. William (Buster) Collier, Jr., has the leading male role. Rin-Tin-Tin's stunts are said to be more sensational than any he has yet done.

First Runs on "Hot Dog"

C. B. C. has received contracts for first-runs on their two-reel comedy novelty, "Hot Dog," a film which is enacted entirely by small animals. The two contracts are for the Roosevelt Theatre in Chicago and Loew's Theatre in Buffalo, N. Y.

Pathe's "Hot Heels," with Jimmy Finlayson.

The Play, From The Picture Angle

By Robert G. Lisman

"THE COCK OF THE ROOST," a comedy by Rida Johnson Young, produced by the Dramatists Theatre, Inc., at the Liberty Theatre on October 13, 1924.

This is a story of a hack writer and his family who live beyond their means. The hero is a son of fortune and "Cock of the Roost." He saves the writer's daughter from a loveless marriage and makes them all like living within their means. A conventional and unconvincing tale and not worth picturizing.

"IN HIS ARMS," a comedy of Lynn Starling, presented by Sam Harris at the Fulton Theatre on October 13, 1924.

The heroine is engaged to a selfish egotist when the cave man of her dreams appears on the scene. The cave man does a successful Lochinvar. The plot is frail but the situations are human and suitable for picture purposes. The dialogue is brilliant and should make excellent sub-titles. It is not difficult to see Constance Talmadge as the heroine of the picture.

"CLUBS ARE TRUMP," a comedy by Leslie Hickson and W. Lee Dickson, presented by Walter Hast at the Bijou Theatre on October 14, 1924.

This is a very bad play but it is good picture material. The hero is an advertising man who believes that golf brings business success. The play tells of his struggles with golf and love. In the end he loses the championship but wins the girl of his dreams. The publicity angle in connection with this property should not be overlooked.

"ARTISTS AND MODELS," a revue, presented by the Shuberts at the Astor Theatre on October 15, 1924.

Directors with a passion for cabaret scenes and producers making two-reel comedies should not miss seeing this show.

"THE FIREBRAND," a comedy by Justus Mayer, presented by Schwab, Live-right and Mandel at the Morosco Theatre on October 15, 1924.

The hero is Cellini, the famous Italian sculptor of the fifteenth century. At a glance the play appears to be a dramatization of a "Decameron Night." The lines are salacious but nothing very censorable happens. Romance and action are always good picture material and with slight changes this play should make a good vehicle for Valentino.

Tellegen Starts Fourth Vitagraph Film in Year

IN "The Redeeming Sin," production work on which has been started by J. Stuart Blackton, Lou Tellegen will appear in his fourth Vitagraph picture within a year. In "Let Not Man Put Asunder," from Basil King's novel, the "screen's greatest lover" played the most important role, that of a cynical millionaire who finally succumbs to the fascinations of a beautiful woman, thereby proving himself a normal man. In "Between Friends," from the Robert W. Chambers best-seller, he appeared as a talented sculptor, who is forced to take revenge upon his chum, who has run away with the sculptor's wife. Both of these were Blackton productions.

In "Greater Than Marriage," produced and directed by Victor Hugo Halperin, which is soon to be released, he is the playwright-husband of a dramatic star whose insistence that his wife shall abandon her career causes domestic infelicities and a temporary separation.

Playing opposite Mme. Nazimova in "The Redeeming Sin," Mr. Tellegen will appear as a French Apache, a role widely different from each of his other characterizations. Only an artist of outstanding ability and versatility could assume successfully such varied characterizations.

Miss Marian Constance has prepared the scenario for "The Redeeming Sin." This is the fifth consecutive scenario which she has written for the Blackton unit, and these five are the only ones she has ever prepared—an unbroken line of successes. L. William O'Connell, Ernest F. Smith and Herbert Fajens have been re-engaged as photographers.

Fox Completes "Gold Heels"

"Gold Heels," the William Fox screen version of the famous racing drama, "Checkers," was finished last week at the Fox West Coast studios. This special production, which was screened from the most famous racing story ever written, is scheduled for early release by Fox Film Corporation.

W. S. Van Dyke directed this production. John Stone made the screen adaptation from the original play by Henry Blossom, Jr. Robert Agnew and Peggy Shaw, who have appeared in many of this year's Fox specials, have the two leading roles. The other principals include: Lucien Littlefield, William Norton Bailey, Carl Stockdale, Fred Butler, Harry Tracy, James Douglas, Winifred Landis, Katherine Craig, Buck Black and Betty Hisle.

"Troubles of a Bride" on Fox Release List

FOR the week of November 16, the release schedule of Fox Film Corporation includes the Tom Buckingham picture, "Troubles of a Bride," featuring Robert Agnew and Mildred June. The story was written by Mr. Buckingham in collaboration with John Stone and the production was directed by the former. The story tells of a kidnapped bride who is recovered eventually by her frantic husband, after a series of thrilling adventures.

The schedule also releases "The Brass Bowl," starring Edmund Lowe, the new Fox ace, in a picture based on the story by Louis Joseph Vance, which ranked as one of the very best of the best sellers. Jerome Storm was the director. Claire Adams plays the leading feminine role and J. Farrell MacDonald, who created a sensation as the character lead in "The Iron Horse," has an important part.

Shirley Mason's picture, "My Husband's Wives," written by Barbara La Marr, is on the schedule for the week. Maurice Elvey was the director and Bryant Washburn has the principal masculine role. Evelyn Brent plays an important part. Miss La Marr said that she obtained the material for her story from life.

Numbered among her many friends in Hollywood there is an actress whose name is known wherever motion pictures are shown, who is married to a man with three previous weddings to his credit. His present wife frequently meets up with one or the other of his former loves. But the expected embarrassing moment never comes. The lady is competent to handle any situation. In referring to the girls who went before, she invariably puts it, "my husband's wives."

From this Miss La Marr has built her story.

The balance of the week's release schedule consists of the Sunshine Comedy, "The Masked Marvel," along with Nos. 12 and 13, Volume 6 of Fox News Reel.

Vitagraph Drive Planned in "John B. Rock Month"

NOVEMBER is "John B. Rock Month" in the Vitagraph organization. This drive differs from most drives in the picture industry in the fact that it was conceived and planned by the sales organization itself, instead of being initiated by executives. It happens that the birthday anniversary of John B. Rock, general manager, falls in November, and branch managers and salesmen arranged the drive as a "present" to their chief.

Mr. Rock became general manager of Vitagraph a little more than eight months ago. The first thing he did was to make a tour of the company's twenty-nine branch offices, shaking hands with the managers and their helpers. At the outset he won a warm spot in their hearts by constituting himself "one of them," and the spirit of co-operation and renewed loyalty which he instilled was strengthened when he brought them all together at an "experience meeting" in Chicago last spring.

More than all this, Mr. Rock, in collaboration with Albert E. Smith, the Vitagraph president, arranged such a schedule of special productions as Vitagraph has never offered before. Naturally enough, this endeared the general manager to the sales force more than ever.

Incidentally, the character of Vitagraph's current product seems to assure for the drive a far greater success than any that has been made in the past history of the organization. The branch managers, with the aid of the sales officials, have perfected a special organization in every part of the country, and they are prosecuting a concerted campaign which they are confident will yield results which the general manager cannot but regard as a most acceptable birthday compliment.

Rayart to Handle "Safeguarded"

Rayart Pictures Corporation announces having secured the distribution rights for a five-reel production entitled "Safeguarded," featuring Eva Novak.

This picture was written and directed by Robert J. Horner and produced on the West Coast.

The picture will be a January release on the Rayart program.

Year's Arbitration Saves $1,500,000

(Continued from page 217)

"Going to court often means bitterness, for by the time the fight is over we may have won our judgment for a thousand dollars and created hard feelings that will cost us ten thousand. Besides this, the courts are already overcrowded, calendars are too full, and the judges are overworked.

"The whole gist of arbitration lies in the fact that in most cases of business dispute both parties are honest and want to do the fair thing. Of course there are instances where one side is unjust and vindictive. Maybe both sides. But in ninety-nine instances out of a hundred the dispute is caused by a different point of view, a different apprehension of the facts, and not over a plain desire to do a wrong.

"The arbitration law in New York State provides that: 'Two or more persons can agree in writing to submit any actionable difference or controversy to arbitration, and such written agreement to arbitrate is binding and irrevocable.' It provides that the arbitrators selected by the parties shall have power to subpoena witnesses and otherwise exercise the same authority as a judge. It also empowers the court to confirm the award of the arbitrator, which then becomes a judgment of that court, and enforceable like any other judgment. This award of the arbitrator is final and will be vacated by the court only if procured by fraud. The constitutionality of this law has been confirmed by the Court of Appeals.

"There is an Arbitration Law in Illinois. I think you will find the difference between it and the New York law is that the New York law permits a summary application for specific performance, while in Illinois there is merely a claim for nominal damages: also that while New York arbitrators determine all of the issues (fact and law), the Illinois arbitrators can refer issues of the law to the court.

"New York State, by the Arbitration Law of 1920, removes the element of revocability in arbitration contracts and submissions, and makes them valid, enforceable and irrevocable."

Chadwick Heads Elated at Reception of Films

I. E. CHADWICK, president of Chadwick Pictures Corporation, and officials of his organization are highly elated by the manner in Chadwick Pictures for the independents this season have won admiration from distributors and exhibitors all over the country for their entertaining qualities and box office power.

Letters keep arriving at the Chadwick offices from all corners of the United States in praise of those pictures of the Chadwick unit of nine that have already been exhibited, namely, "The Fire Patrol," "Meddling Women," "I Am the Man" and "The Painted Flapper." Particularly the two Lionel Barrymore specials, the second and third mentioned, have aroused wide comment, and critics everywhere have been unanimous in saying that these two pictures are easily among the best this famous actor has done on the screen.

Chadwick Pictures have had phenomenal success in the leading theatres of the country, playing first runs in key cities almost immediately after being released and in many cases being signally honored with important pre-release engagements.

Pictures being projected to complete the Chadwick Nine are "The Tom Boy," now in production under the direction of David Kirkland, with Herbert Rawlinson and Dorothy Devore in the leading roles; "The Street Singer," which John Gorman will produce in New York; "The Romance of an Actress" and Lionel Barrymore's third special production.

Lillian Gish to Appear for Metro in Specials

LILLIAN GISH, through her contract with Charles H. Duell, Jr., becomes an exclusive Metro-Goldwyn star, according to the announcement by Nicholas M. Schenck, vice-president of Metro-Goldwyn. The deal is one of the most important that has occurred in the film business this year. It not only marks the first independent production of Charles H. Duell, Jr., but it sets at rest endless rumors regarding the future affiliations of Miss Gish.

As the popular star of "The White Sister" and of "Romola," shortly to be released by Metro-Goldwyn, she has been spoken of for several famous roles, and her services have been sought after by every American company and several foreign producers. "Romola," made by Inspiration Pictures, is a Henry King production and was directed by him in Italy.

By the terms of the Duell contract, Miss Gish will appear exclusively in a series of special productions for Metro-Goldwyn, it was stated by Mr. Schenck.

Metro-Goldwyn regards the new Lillian Gish series as among the most important it has ever handled. Mr. Schenck stated: "Our arrangement with Charles H. Duell, Jr., for the new series of Lillian Gish specials is particularly gratifying to us, as it will enable us to give exhibitors absolutely one of the most popular box-office stars before the public. Mr. Duell's name connected with a picture has always been a guarantee of splendid artistic quality as well as assured box-office values. "The White Sister" and "Romola" prove that. We anticipate immense success for Miss Gish's new series, and are happy to continue our association begun with 'The White Sister.' "

The new arrangement follows almost directly on the deal closed several weeks ago between Mr. Duell for Inspiration Pictures and Metro-Goldwyn for the distribution of "Romola," a Henry King production over a year in the making at Florence, Italy. Dorothy Gish is featured in "Romola" with Lillian, who is starred. This is George Eliot's famous novel.

No announcement has yet been made by Mr. Duell regarding the producing organization that will surround Miss Gish. Several stories are under consideration for the first picture under the new contract. When this decision is made, preliminary work will be started at once. In all likelihood the first production will be filmed in the East, which has been the headquarters of Mr. Duell's picture activities.

At Metro-Goldwyn Ball

Among those present at the Loew-Metro-Goldwyn Ball at the Hotel Astor on November 1 were the following members of the Nicholas Power organization: President Burns, General Sales Manager Griffin and Advertising Manager McGuire. Messrs. Burns and Griffin were accompanied by their wives.

LILLIAN GISH

F-N's Sales Conference Gets News of Forthcoming Product

THE conference of First National district managers called by E. A. Eschman, manager of distribution, at the company's home office, generated more enthusiasm for First National product and sales policies and more serious purpose to boost sales than ever before in the history of the organization. This is not a one-man opinion, but the opinion of Mr. Eschmann, of Messrs. Smith, Steele, Morgan and Hatch, his associates in the distribution department, and of the seven district managers.

The conference lasted for three days, with sessions daily at the Roosevelt Hotel from 10:30 to 5:30, with an added day of informal discussion at the home office.

Enthusiasm was registered at the start when the district managers were informed of the product which will be ready for distribution during the first half of 1925. The list of productions, stars and directors gave immediate point to the claim made for this coming product that it would surpass in audience appeal and box office magnetism any group of pictures ever released by First National or any other company.

Special attention was devoted at one of the sessions of the conference to selling pictures in the small towns, and the subject was gone into with thoroughness from all angles.

Announcement was made that in the new product would be seven special productions and twenty-one releases to be sold as The Leader Group, the title having been chosen because they form the finest assemblage of productions that any company has distributed and will still further enhance First National's reputation as a producer and a distributor of product of the first rank.

"One thing is certain," said Mr. Eschmann, at the conclusion of the three-day conference, "First National has got the pictures, the sales organization, the enthusiasm and the punch to step out in 1925 and show the industry at large that its pace of leadership is one that cannot be overtaken."

"Nip O'Scotch," a Fox Imperial comedy.

"Sunset Trail"

New William Desmond Feature From Universal

This week marks the release of "The Sunset Trail" by the Universal Pictures Corporation. It is an unusual western drama fashioned from the widely read story, "Overland Red," by Henry Herbert Knibbs.

William Desmond, seen in the starring role of many successful Universal features and serials, has a co-starring role. His work in this picture is a ditinct deviation from his accustomed he-man western role. In "The Sunset Trail" he plays the part of a lovable tramp. The other co-star is Gareth Hughes. Ernst Laemmle directed.

"The Sunset Trail" was adapted and supervised by Isadore Bernstein, a moving picture veteran who recently has turned out a remarkable succession of western features for Universal. Wyndham Gittens wrote the continuity for this picture.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Tornado"

Universal-Jewel Is Forceful Melodrama With Tremendous Climax That Should Please Majority

Reviewed by C. S. Sewell

The Universal-Jewel production, "The Tornado," is an adaptation of a stage play by Lincoln J. Carter, the celebrated writer of stage melodramas. King Baggot directed and House Peters is starred.

This picture is melodramatic but runs less to the thrill and hair-raising action type than is usual with Lincoln J. Carter's plays, and leans more to the drama of human interest and pent-up emotion, although there is a smashing big climax that will thrill the majority of patrons and have them clenching their seats.

There is an underlying note of power and strength all through the picture. In the earlier reels it is the emotional restraint of a man who has suffered and tried to forget and suddenly has the old sores reopened by the reappearance of the woman he loves and the false friend who tricked him. In the later reels it is the tremendous power of the elements.

The title has a double significance, as it is not only the name by which the hero is known to those in the lumber camp in which he has sought refuge, but refers also to the tornado that furnishes the big climax. This scene is a wonder. Starting with the jamming of the logs, causing the river to rise and inundate the town, we see men working in the blinding rain, finally breaking this jam, but not until houses have been washed off their foundations. Then there is the force of the tornado, which bowls over houses and carries roofs across the streets into the houses on the other side, causing them to topple and imprisoning refugees in a cellar with the water rapidly rising; and to cap the climax, there is the terrific piling up of hundreds of logs against the pillars of a bridge, which gives way just as a train is crossing, throwing several cars into the rushing stream, ending with the rescue of the girl by the hero and the death of the villain whom he was unable to save.

King Baggot has made an excellent job of directing this picture. There is good human interest and fine construction. More than once an opportunity for a punch scene is passed over or handled briefly in order to save the smash for the big climax.

House Peters is ideal for the role; his emotional work is splendid and he effectively portrays the man of power and kindliness who is holding himself in check. His acting is restrained, yet forceful. Ruth Clifford also measures up to the strong emotional opportunities which her role provides, and Richard Tucker is a capable weakling-villain. Kate Price and Snitz Edwards supply some effective comedy touches and Dick Sutherland furnishes heavy melodramatic atmosphere.

FEATURES REVIEWED IN THIS ISSUE

Cheap Kisses (F. B. O.)
Garden of Weeds (Paramount)
He Who Gets Slapped (Metro-Goldwyn)
In Every Woman's Life (First National)
Is Love Everything? (Associated Exhibitors)
Romance and Rustlers (Arrow)
Teeth (Fox)
Tornado, The (Universal)
Worldly Goods (Paramount)

We believe "The Tornado" will appeal strongly to lovers of forceful melodrama and prove a good attraction in the average theatre.

Cast

Tornado	House Peters
Ruth Travers	Ruth Clifford
Ross Travers	Richard Tucker
Pewee	Snitz Edwards
Emily	Kate Price
"Gorilla"	Dick Sutherland
Pa Jones	Fred Gamble

Based on play by Lincoln J. Carter.
Adapted by Grant Carpenter.
Directed by King Baggot.
Photographed by John Stumar.
Length, 6,375 feet.

Story

Grim and severe, but with a kindly heart, the boss of the lumber camp was known as Tornado. Returning to his shack in the village, he sees Ruth Travers the girl he has come to the wilderness to forget, and her husband. Ruth sends word by her husband that she must see Tornado, but the husband lies to keep them apart. Tornado, learning the couple are unhappy reaches the hotel in time to prevent Ruth from being beaten by her husband, and tells her the story of his perfidy, how he left Tornado to die in France, lied about him and finally won Ruth. The couple start to leave on an early train, but a cyclone comes up. Tornado manages to break the log jam and save the town, but the logs pile against the bridge and destroy it as the train is going over. Tornado saves Ruth and goes back for her husband, but it is too late to save him.

"He Who Gets Slapped"

Seastrom Produces Remarkable Picture With Lon Chaney, Norma Shearer and John Gilbert

Reviewed by Sumner Smith

Leonid Andreyev's play, "He Who Gets Slapped," aroused considerable discussion when seen on the New York stage. There were those critics who professed to see deep subtlety in it; others vehemently declared that it was but a shell of a plot glossed over with ambiguity. But the play went on to a financial success and was acclaimed by many as one of the most artistic productions ever put on by the ambitious Theatre Guild.

It was this professed subtlety pervading the stage play that made some folks doubtful whether it could be made into a good motion picture for Metro-Goldwyn. Carey Wilson, who adapted it for the screen, and Director Victor Seastrom did not have an easy task. Nevertheless they have accomplished wonders, producing one of the most human, gripping and at the same time artistic motion pictures that it has been the pleasure of the writer to witness this year. It is real box office stuff.

Naturally it is unfair to credit Seastrom and Wilson with the entire responsibility for a difficult task exceptionally well done. Aiding them was a splendidly capable cast—Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall, Marc McDermott, to mention only a few. Chaney again scores as a gifted character actor, making the grotesque clown of the circus a human, lovable victim of misfortune, and Gilbert is not far behind him as the impetuous circus rider in love with Consuelo. Norma Shearer screens marvelously, and especially in her scenes with Chaney surpasses herself.

It is about time to say that "He Who Gets Slapped" is primarily a circus story. "He" is a scientist who, his invention and his wife stolen by his best friend, takes a satirical satisfaction in becoming a circus clown, the butt of ill-mannered jokes. But even in this role the man's genius manifests itself, so that he becomes the best clown in France. Romance comes again in the person of Consuelo, but it is a hopeless love finely portrayed by Chaney.

The climax of the picture deftly sketches the meeting of "He" and his betrayer, Baron Regnard. Then the drama waxes intense, with "He" endeavoring to prevent Count Mancini from marrying off his daughter Consuelo to the lascivious baron. Here the picture departs from the plot of the stage play and heightens the dramatic interest by so doing. Stabbed by Count Mancini's cane sword, "He" brings about the death of Mancini and Regnard by a lion, and himself dies, still laughing at the bitter irony of fate. Bezano, played by Gilbert, thus is left free to marry Consuelo.

Victor Seastrom's direction is of finest craftsmanship. His staging of each scene is well night perfect and the backgrounds are marvels of beauty and artistry. Thus it may be said that "He Who Gets Slapped" combines a gripping story, human characters, perfection of action and unusual, romantic and beautiful backgrounds.

Cast

"He Who Gets Slapped"	Lon Chaney
Consuelo	Norma Shearer
Bezano	John Gilbert
Count Mancini	Tully Marshall
Baron Regnard	Marc McDermott
Tricaud	Ford Sterling
Clown	Clyde Cook
Briquet	Harvey Clarke
Zinida	Paulette Duval

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NEW YORK LOS ANGELES

He's Wife ..... **Ruth King**
Clown ..... **Brandon Hurst**
Clown ..... **George Davis**
Based on Leonid Andreyev's Stage Play.
Adapted by Carey Wilson and Victor Seastrom .
Directed by Victor Seastrom.
Art Direction by Cedric Gibbons.
Photographed by Milton Moore.
Length, 6,600 feet.

Story

"He Who Gets Slapped" is a highly educated student who has spent his life in study. On the eve of his recognition as a great scientist, Baron Regnaud steals "He's" discovery and, as a crowning blow, "He's wife." "He" joins Briquet's circus and becomes a famous clown. "He" falls in love with Consuelo, daughter of the improverished Count Mancini, who is living on her earnings as a bareback rider. She loves Bezano, another rider. "He" is never taken seriously. The crowds laugh when "He" tries to denounce Baron Regnaud from the ring, and Consuelo laughs when "He," torn by great emotion, tells her of his love. Mancini plans Consuelo's marriage to the dissolute baron. They are found together in the circus office by "He," who looses a lion upon them, and they are killed after Manicini has stabbed "He." By a superhuman effort "He" drags himself into the circus ring and staggers about as the crowds roar with laughter, taking it for more buffoonery. Then "He" dies in the arms of Consuelo, who is free to marry Bezano.

"Worldly Goods"

Agnes Ayres and Pat O'Malley Get the Laughs in Domestic Comedy
Reviewed by Sumner Smith

There are as many honest laughs in the Paramount Picture "Worldly Goods" as there are thousands in John D. Rockefeller's income tax return. This second directorial effort by Paul Bern treats in a light but nevertheless emphatic way the part that money plays in married life, with Agnes Ayres and Pat O'Malley scoring in both the comedy and the sober touches. Sophie Kerr's magazine story makes excellent screen material and it has been handled in just the right way. Enhancing the humor are many clever subtitles.

It seems as though "Worldly Goods," though following very conventional comedy-drama lines, will prove a strong box office picture because of its especial appeal to women. Mere man is made the goat all the way through, thanks to O'Malley's adept delineation of a husband who could talk far faster than he could make money. Strengthening this "propaganda" discrediting the male is Bert Woodruff's fine characterization of a middle-aged man who could run the United States and all of Europe but who couldn't hold his job. The women in the Rialto Theatre, New York, were laughing all the time that "Worldly Goods" was on the screen. Undoubtedly they told their husbands all about it.

The supporting players do uniformly good work. Edythe Chapman is an able foil for Woodruff and Otto Lederer is effective as the salesman of engagement rings on a two-dollar-a-week basis.

Cast

Eleanor Lawson ..... **Agnes Ayres**
Fred Hopper ..... **Pat O'Malley**
Clifford Ramsey ..... **Victor Varconi**
Mrs. Lawson ..... **Edythe Chapman**
Mr. Lawson ..... **Bert Woodruff**
Letitia Calhoun ..... **Maude George**
Vivian Steel ..... **Cecille Evans**
Sol Shipik ..... **Otto Lederer**
From novel by Sophie Kerr.
Scenario by A. P. Younger.
Directed by Paul Bern.
Length 6,055 feet.

Story

Eleanor Lawson chooses to marry Fred Hopper, a breezy salesman, instead of Clifford Ramsay, the young and wealthy head of a big department store. The honeymoon is hardly over when bill collectors besiege Hopper and his wife learns that he is more talk than industry. They are in a bad way when Eleanor gets work and Hopper decides to ask Ramsay for a job. He overhears Ramsay discussing the purchase of a site, obtains an option on the property through the loan of money from an infatuated married woman and cleans up $70,000. In the meantime, Eleanor has left him because of the other woman, but they are reconciled after Ramsay has failed to induce Eleanor to sue for a divorce.

"Romance and Rustlers"

Pleasing Arrow Western Starring Rodeo Champion Has Abundance of Action, Comedy and Romance
Reviewed by C. S. Sewell

Under the alliterative and highly descriptive title of "Romance and Rustlers" Arrow Film Corporation is offering a Ben Wilson production, the third of a series staring the celebrated rodeo champion, Yakima Canutt.

With such a title, cattle rustling naturally figures largely in the story which centres on the activities of the rascally foreman who secretly works with an outlaw gang and seeks to place the blame on the hero, who of course vindicates himself in the end. In this respect it follows the lines of a large number of westerns, but there is a pleasing variation in the development of the angle covered by the other half of the title.

The hero first sees the girl when he has imbibed too freely to beguile his loneliness and she seeks refuge in his cabin and goes to sleep. Warned that the stuff he drank would make him see angels he thinks he is "seeing things." The next time he sees her, she has her eyes closed and as he is just regaining consciousness as result of an injury and he again thinks he is "seeing" his sleeping angel as he calls her. This introduces a pleasing note and good comedy. In fact these situations are quite out of the ordinary for a picture of this type.

The rustling part and melodrama is made more than usually interesting by the presence of Yakima Canutt in the leading role. Naturally his performance with the cattle and on horseback is the real article and excellently done. Particularly good is the stunt where he mounts a horse with his hands tied and the fight with the villain where Yakima hangs on to the side of the running horse. So snappy is his work that one would like to see more of it.

The star has an easy-going manner and is never camera-conscious and makes a good impression. As an actor he can hold his own with a number of the screen stars. Harris Gordon does not seem to quite fit the role of the villainous foreman, but Dorothy Woods is attractive as the girl and Joe Geard satisfactory as her father.

"Romance and Rustlers," because of Yakima Canutt's work, good comedy, plenty of typical western situations, and pleasing romance, should prove a pleasing attraction wherever Westerns are liked.

Cast

"Bud" Kanes ..... **Yakima Canutt**
Ruth Larrabee ..... **Dorothy Woods**
George Wallace ..... **Harris Gordon**
John Larrabee ..... **Joe Gerard**
Story by George Morgan.
Directed by Ben Wilson.
Length, 4,939 feet.

Story

Bud Kane, nearly crazy with loneliness in his job as line-rider on a ranch goes to a near-by bar for company and imbibes of liquid which he is told will make him see angels. Returning home he finds that Ruth Larrabee his boss' daughter has sought refuge in his cabin. She leaves while he is sleeping off the effects and he believes he has been seeing things. The Foreman, Wallace is in league with rustlers and throws the blame on bud. Bud discovers Wallace with the rustlers but Wallace turns the tables on him and brings him to the boss and sends for the sheriff. Ruth takes Bud's part and with the arrival of the sheriff and the round-up of the rest of the gang, Wallace is captured by Bud after he tried to escape and arrested with the others. Old Larrabee is amused and pleased at the prospect when he catches Bud calling her his real angel.

"In Every Woman's Life"

First National Offers Unusual Story With Lavish Settings and Tremendously Dramatic Climax
Reviewed by C. S. Sewell

Whetting the interest with the opening subtitle that there are three men in every woman's life, the man she should have married, the man she could have married and the man she did marry, all three sometimes combined in one man, First National's "In Every Woman's Life" is a decidedly out of the ordinary production.

The action starts out in the palatial home of a French Count who is in love with one of his guests, an American girl, but is opposed by another American. There is no hint of villainy and the impression is produced that it is another triangle—society romance. But there is an unusual note in the development and a certain sophistication in the handling that somewhat mystifies you as to just how the plot will develop.

Suddenly the heroine elopes with the American, and then things begin to happen. A scene aboard ship discloses the fact that there has been no marriage and the chap is a villain. The French Count appears and marries the girl to save her honor. Then her real sweetheart turns up on the same boat. From here on there is plenty of action. Suddenly there is a thrill when the young fellow falls into the sea and another when the Count jumps in to rescue him. A lifeboat strikes the Count and he is entirely paralyzed.

This leads up to a situation in which the villain again appears and attempts to attack the heroine, with the Count helpless in bed. By a supreme effort of will he manages to raise one hand enough to fire a pistol, killing the villain. The heroine is arrested, but the paralyzed man, though unable to speak, makes known the fact that he is guilty and then dies. Melodramatic as this seems, due to the superb acting of Marc McDermott as the paralytic it is one of the most dramatic situations imaginable, and packs a terrific punch with nerve-tingling suspense.

This production has been lavishly mounted and a feature of more than ordinary interest is a banquet in a big hall with about fifty guests on horseback. There is also a well-pictured scene of a horse race.

Virginia Valli seems slightly miscast in the earlier scenes but redeems herself by fine work later. Marc McDermott really holds the center of the picture and his portrayal of the Count is truly remarkable. Stuart Holmes is satisfactory as the villain in the main, although he over-acts the scene where he is shot and takes too long to fall, making it rather unconvincing.

Some of the comedy appears forced, but the drama is certainly there with a punch. With the other thrills and McDermott's wonderful work, it is a picture that will probably afford good entertainment for the

majority, even though the earlier part may prove somewhat perplexing.

Cast

Sara Langford.....Virginia Valli
Julian Greer.....Lloyd Hughes
Count Coti Desanges.....Marc McDermott
Douglas Greer.....George Fawcett
Diana Lansdale.....Vera Lewis
Captain.....Ralph Lewis
Chas. Carleton.....Stuart Holmes
Dr. Logan.....John Sainpolis

Adapted from Olive Wadsley's novel "Belonging."
Scenario by Albert Shelby LeVino.
Directed by Irving Cummings.
Length, 6,300 feet.

Story

Count Coti, wealthy French sportsman whose horse is defeated by one owned by his guest Carlton, an American, arranges for a return match. Both are in love with Sara Langford, Carlton arranges to elope with Sara but due to an accident they just make the ship and Sara expects to be married in America. Coti learns Carlton is married, catches the steamer and to save Sara's name marries her. On board the boat is Julian Greer whom she really loves, and whose grouchy father has broken off the match. Julian in seeking to embrace Sara falls into the sea. Coti dives to his rescue and is hit on the neck by the lifeboat and paralyzed. Arriving in America, Julian and Sara take care of him and tell him his horse won the race, but Carlton comes to collect the winnings, and in full view of Coti tries to attack Sara. Julian comes to her rescue and in the fight Carlton is killed. Sara is arrested but Julian takes the blame, Coti who can neither move or speak, manages by a supreme effort of will to demonstrate that he was able to grasp a pistol in the bed and fire the shot that killed Carlton. This exertion kills him and leaves Sara free to marry Julian.

"Cheap Kisses"

Interesting Story and Effective Comedy Makes C. Gardner Sullivan Picture a Pleasing Offering

Reviewed by C. S. Sewell

Produced by C. Gardner Sullivan, who also wrote the story and prepared the scenario, "Cheap Kisses," which is being distributed through F. B. O., deals with a chorus girl of excellent character who marries into a wealthy and snobbish family and gets a taste of the sham and artificiality and cheap morals of certain persons of that type.

Mr. Sullivan, who has a host of successful picture stories to his credit, is a skilled technician and has made this production with the box office in view, introducing elements which have proven their audience appeal. The story is interesting and holds the attention throughout, even if the big situation is not altogether plausible.

The action is built up along somewhat out of the ordinary lines and for a considerable part of the footage the spectator will probably believe that it is going to be more of a comedy than drama, for there are some excellent comedy situations in the early reels. As the story develops, however, it is seen that Mr. Sullivan has made a certain type of snobbish rich the object of satire, holding up to ridicule the attempts especially of those who have passed their prime to appear jazzy and kittenish, making their actions appear foolish but amusing. He also takes a fling at their moral weaknesses, even picturing the young hero not only as a chap who falls for a scheming adventuress, but turns out to be a cad.

There is considerable jazz atmosphere for those who like it, and the story runs along smoothly. Audience sympathy is well placed and you are thoroughly in accord with the action of the heroine. Lillian Rich gives a good performance in this role.

The outstanding point of this picture, however, is the unusual and decidedly original comedy contributed by Jean Herscholt in a character-comedy role. There are a number of laughs that are hearty and genuine in the scenes where, as a famous sculptor, the idol of society, he visits the home of the heroine, dons an apron and helps in the kitchen, and even in this attire ushers in her snobbish in-laws. The comedy grows naturally out of the situations and is never forced, making it doubly effective.

The picture is portrayed by capable players, including Cullen Landis as the young husband, Vera Reynolds, Phillip Smalley, Louise Dresser, Lincoln Stedman and Sydney De Grey. It is a picture that should entertain the majority of patrons.

Cast

Ardell Kendall.....Lillian Rich
Donald Dillingham.....Cullen Landis
Kitty Dillingham.....Vera Reynolds
George Westcott.....Phillip Smalley
Jane Dillingham.....Louise Dresser
Gustaf Borgstrom.....Jean Hersholt
Maybelle Westcott.....Bessie Eyton
Bill Kendall.....Lincoln Stedman
Mignon DeLisle.....Kathleen Myers
Henry Dillingham.....Sidney DeGrey
Butterworth Little.....Michael Dark

Story and scenario by C. Gardner Sullivan.
Directed by John Ince and Cullen Tate.
Photographed by J. C. Cronjager.
Length, 6,538 feet.

Story

Donald Dillingham marries a chorus girl, Ardell, and his wealthy family turn him down, but when they learn that the celebrated sculptor, Borgstrom, who is being lionized by society, has selected Ardell as the most beautiful American woman, they call on Donald and insist that he and Ardell and Borgstrom visit their big estate. Among the jazzy crowd present is an adventuress, Maybelle Westcott, and Donald falls for her. Ardell, using as a lever, his father's infatuation for a show girl, gets money from him and then buys Maybelle off and exposes her when she does not live up to her bargain. Donald resents her attitude and she leaves him. Returning to their home she finds Donald, contrite, is already there and she forgives him.

"Is Love Everything?"

Associated Exhibitors Offers Society Problem With Alma Rubens, Frank Mayo and H. B. Warner

Reviewed by C. S. Sewell

Whether a girl should marry the man she really loves or a man of wealth in order to save her family from financial embarrassment, and having chosen the wealthy one, just what the husband's attitude should be when he believes she still loves the other fellow, furnished the basis of the Associated Exhibitors production, "Is Love Everything!"

While the theme is a familiar one, the development and the climax are out of the ordinary, as it is the wealthy husband who gets a large majority of the sympathy. He is a sterling fellow with everything in his favor and if love was guided by logic there would seem to be no reason why the woman should not be happy with him, as the other fellow is flirty and easy-going and has really nothing to recommend him.

William Christy Cabanne, who directed this production, has introduced a yacht sequence with a reasonably effective wreck and rescue by a rum-runner, with a mutiny aboard and considerable fighting among the ruffians. Here the lover shows his mettle, saves the girl and finally wins his reward.

The climax is unusual, as you naturally expect the husband's return and when he appears you anticipate he will win his wife back, but finding her in the other fellow's arms he goes back to the sea with the captain who rescued him. This has the element of surprise and novelty, but it is doubtful if it will prove satisfactory to a large number of patrons who have had their sympathy for the husband built up all through the picture.

Mr. Cabanne, in directing this picture, has weakened the force of the story by certain inconsistencies, he leaves you to guess how the husband was rescued, and other points are unexplained. The settings are elaborate and there are a number of picturesque scenes. The picture will probably prove pleasing to those who like society dramas with a certain amount of melodrama, even though it does not develop any real strength or depth.

Alma Ruben gives a good performance as the girl, but is handicapped by lack of real sympathy for her, and the same is true of Frank Mayo as the hero who has not much to do except in the rescue scenes. The remainder of the cast is satisfactory, the best performance is by H. B. Warner as the husband. His work is sincere, dignified and excellent, and the scene where he sacrifices his own love for the happiness of the girl, is especially fine.

Cast

Virginia Carter.....Alma Rubens
Robert Whitney.....Frank Mayo
Jordon Southwick.....H. B. Warner
Boyd Carter.....Walter McGrail
Edythe Stanley.....Lilyan Tashman
Mrs. Carter.....Marie Shaeffer
Mrs. Rowland.....Irene Howley

Story and direction by W. Christy Cabanne.
Continuity by Raymond S. Harris.
Length, six reels.

Story

Unable to decide between steady-going Jordon whom she admires and happy-go-lucky Robert whom she really loves, Jordon's money influences her mother's opinion and Virginia marries him. Her scapegrace brother Boyd steals her old love letters from Robert and tries to sell them to Jordon, who destroys them. Jordon however plans a test by inviting Robert to a yacht cruise. A collision destroys the yacht but Robert, Boyd and Virginia are among those rescued. Robert continues to plead his love and although Virginia is true to his memory, she finally consents to marry him believing Jordon dead. Jordon however has been picked up and comes home just at this time. Realizing their happiness and willing to sacrifice his own feelings in his great love for Virgina he decides to let them continue to believe him dead and goes away with the sea captain who rescued him.

"The Garden of Weeds"

Paramount Offers Adaptation of Stage Play, Starring Betty Compson and Directed by James Cruze

Reviewed by C. S. Sewell

Paramount is offering "The Garden of Weeds," an adaptation of a stage play by Leon Gordon and Doris Marquette, with Betty Compson as the star and James Cruze handling the directorial reins.

The title is the name given by a wealthy crook, devoid of all the better principles, to his estate where he entertains chorus girls and hangers-on until he tires of them, and the story principally concerns this man and a girl who after being his mistress for a while marries an upright chap without disclosing her past. The drama lies principally in her fear of her secret becoming known and in the manner in which her old associates again cross her pathway, even including the man who taunts her with veiled insinuations.

(Continued on page 271)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Fast Company"

(Pathe—Comedy—Two Reels)

Hal Roach's latest "Our Gang" comedy, "Fast Company" toes the line with the rest of these unique kid offerings. The "Our Gang" brand is becoming so established that whenever you hear it mentioned immediately there comes to mind—funniest antics, heartiest laughs and best entertainment. Thus when we say "Fast Company" toes the line we mean it's great stuff and the best of material for any box office. The freckled boy, Mickey, changes clothes with a poor-little-rich-boy and gets a chance to familiarize himself with the interior of a big hotel. The wealthy youngster, on the other hand, falls right in line with the gang and develops into a regular kid. The whole bunch raids the hotel, led by Mickey's goat. They are excommunicated but return via the fire escape. A cop sees them and then starts another wild rampage through the hotel. One of the funniest scenes is when the youngsters get into the hostelry's new grille, known as "Cocoanut Grove." There they pretend they are cannibals. They indulge in a couple of whiffs of a corncob laid down by an absent carpenter and wind up on a park bench, with each and every one holding his respective "tummy."—T. W.

"The Nickle Plated West"

(Fox—Comedy—Two Reels)

Old-fashioned rural melodrama is burlesqued in this Fox Sunshine comedy with highly amusing results. The picture opens on a farm on Christmas morning with everything covered with snow and the temperature hovering around zero. The girl appears, seeking shelter from the storm, but instead of being in rags she is in tights and explains she was in a balloon that was wrecked. The hero and his uncle volunteer to take her back to Hollywood and start out with a caravan of flivvers ending in getting mixed up in a real estate boom in Los Angeles, where the tent flies away, carrying the girl who finally falls into the arms of the hero. The action follows familiar burlesque lines, but there has been a lot of excellent gags along novel lines, such as milking a cow that gives frozen milk resembling macaroni, some ingenious and new stuff with flivvers and some fine "snow" stuff, making it altogether two reels well filled with action and situations that will bring smiles, chuckles and laughs to the face of the average patron. It is one of the very best of the recent Sunshine comedies. Harry Sweet has the leading comedy role.—C. S. S.

"Sweet Dreams"

(Universal—Comedy—Two Reels)

With more of a connected plot than the usual Century comedy distributed by Universal, this two-reeler concerns a poor girl, who posing for an artist meets a rich fellow who falls in love with her. His mother seeks to force him to marry another girl who poses as an heiress, the poor girl learning that she is the rightful heir; rushes to the wedding in time to prevent it and all ends happily. There is quite an amount of amusing material, including several gags, particularly in the scenes where the girl meets with all kinds of difficulties in seeking to prevent the wedding. While this is not entirely original, it will provoke a number of laughs and quite a little ingenuity has been shown in some of the situations. Altogether, this subject is well up to the Century average.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Antony and Cleopatra (Universal)
Artist's Model, The (Educational)
Bull Fight, The (Fox)
Fast Company (Pathe)
Gridiron Glory (Pathe)
Nickel-Plated West, The (Fox)
Poor Butterfly (Educational)
She Knew Her Man (Pathe)
Sweet Dreams (Universal)
Watch Your Pep (Educational)

"She Knew Her Man"

(Pathe—Cartoon—One Reel)

When the farmer forbids his feline mouse getter from associating with an ardent backfence soloist she "steals away at midnight encased in her lover's furry arms." The farmer repents when the mice take advantage of her absence. When she returns with "hubby" she gets a royal welcome until —the farmer discovers the kittens outnumber the rodents. "She Knew Her Man" is well up to Cartoonist Paul Terry's high standard.—T. W.

"The Artist's Model"

(Educational—Cartoon—One Reel)

This Pen and Ink Vaudeville by Earl Hurd portrays theatricals in which a briefly clad girl steps out of a poster, a Wild Zulu Jazz Band is operated by means of the conductor's club, slack wire artists perform on a barrel, "Props" cleans out the Zulu group with the dice and the colored conductor seeks revenge. The sketching is well done but there is little novelty of idea, except, perhaps, where the piano player strips the keys in his contortions.—S. S.

The House of FEATURETTES

Week of Nov. 9

Eastman, Rochester, Plays "Marvels of Motion" Issue A.

Rialto, N. Y., Plays "League of Nations" (Out of the Inkwell).

Moore's Rialto, Washington, D. C., Plays "Runaway" (Out of the Inkwell).

120 First-Run Novelties, 1924-25

RED SEAL PICTURES CORP.

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"Poor Butterfly"

(Educational—Comedy—Two Reels)

Jack White's Mermaid Comedy gets off to a good start with excellent subtitling and introductory characterization of a country girl, Oleander Anchovie, her suitor, her grandpa and an uncle so tough he played tiddle-de-winks with manhole covers. The amusement heightens when a bugologist is introduced, and he figures in by chasing to find garments for his nether extremities. The rest of the comedy possesses average slapstick appeal, until several characters begin performing the time-honored stunt of losing their clothes. There are quite a few good gags in this subject and, all in all, it ought to satisfy the not too critical. But it does seem that watching a man run around in his underclothes and a colored man slice off part of a woman's dress with a sword no longer is the essence of humor. The cast is excellent. It includes Ruth Hiatt, Jack Lloyd, Jay Belasco, Jack Ackroyd, Wm. J. Dwyer, Peg O'Neil, Otto Fries and Louise Carver. —S. S.

"Antony and Cleopatra"

(Universal—Comedy—One Reel)

The latest offering in Universal's Hysterical History series burlesques the love affair of Marc Antony and Cleopatra, with Julius Caesar as the rival. A bee stings Cleo on the nose, swelling it up to unusual size, a blow from the slave restores its shape. Antony cuts Caesar out and flees with Cleo down the Nile in a row boat. Caesar sics his pet alligator after them, but Marc captures it. Cleo runs away in a Ford chariot, but when the chap begins pulling the familar stuff she dons arctics, gets out and starts to walk home. There are a number of amusing scenes, but it is hardly up to the amusement average of the majority of this series.—C. S. S.

"The Bull Fight"

(Fox—Instructive—One Reel)

With the exception of the actual killing of the bull, the entire career of the bullfighter, the idol of the Spanish populace, is shown in this interesting Fox Educational. We see even the small children on the farm imitating the fighter and the bull and learning at an early age the tricks of the profession. Then is shown how the ambitious youngster fights his first bull at his home town fiesta and if victory continues to crown him how he finally goes from triumph to triumph, finally becoming a noted fighter in Seville or some other prominent city. The manner in which the bull is excited and all the details of the fight are pictured except the actual death blow.—C. S. S.

"Gridiron Glory"

(Pathe—"Sportlight"—One Reel)

Grant Rice's "Gridiron Glory," as the title implies, is especially appropriate for the current season when the pigskin oval is the center of discussion in the world of sport. This "Sportlight" takes excellent advantage

of the theme to show the highlights of many of the recent collegiate clashes on the greensward. It also shows football teams in training and depicts details of some methods with which even some football fans may not be familiar.—T. W.

"Watch Your Pep"

(Educational—Comedy—One Reel)

In this Cameo Comedy, Cliff Bowes and Virginia Vance board the train for a vacation at Malaria Lake. Their baggage, including one dog, generally interferes with the Pullman car passengers and they are thrown off the train. At the lake the tent falls down several times through the stupidity of Vance, who is subtitled as a son-in-law "whose only exercise consisted of jumping at conclusions." There are spills in the water, etc. The subject manifests little originality but will get by with audiences that like slapstick.—S. S.

"Garden of Weeds"

(Continued from page 269)

Naturally, there is no sympathy for this man, and the heroine forfeits most of the sympathy she would naturally get by her affair with him, for which no excuse is given and over which she seems to have no deep regret. There is very little action except a melodramatic touch including a fight and the fall of the villain to his death; the fight is brief and the fall has been handled in the same way.

The production depends largely on the characterizations of the two leading players. These have been skilfully developed by Director Cruze and admirably played by Rockcliffe Fellowes and Betty Compson. The story moves along smoothly and is interesting, although it seems slight for the footage allotted. There are good atmospheric touches, and in fact no fault can be found with the direction and acting. There are a couple of very finely handled scenes, notably where the girl attempts to tell her story, and you wonder whether the husband is asleep as he pretends; also the scene in which there is excellent suspense and considerable clever dialogue where the villain is apparently telling her husband of another case, when in reality he is making veiled references to the wife.

Warner Baxter is satisfactory as the husband, but has little to do, and the same is true of Al St. John as a vaudeville actor. Charles Ogle seems somewhat out of place as a confidence man. The remainder of the cast are all good types, especially Lilyan Tashman.

"The Garden of Weeds" appears to be a picture which will appeal more strongly to high class audiences.

Cast

Dorothy Delbridge.....Betty Compson
Douglas Crawford.....Warner Baxter
Phillip Flagg.....Rockcliffe Fellowes
Henry Poulson.....Charles Ogle
Jack Lane.....King Zaney
Archie.....William Austin
Manager.....William Turner
Nick.....Toyo Fujito
Hazel.....Lilyan Tashman
Nat Barlow.....Al St. John

Based on play by Leon Gordon and Doris Marquette.
Scenario by Walter Woods and Antony Coldeway.
Directed by James Cruze.
Length, 6,230 feet.

Story

Of great wealth but lacking in the better traits, Flagg maintains an estate which he calls his "Garden of Weeds" where he entertains girls of the stage until he tires of them. Attracted to Dorothy Delbridge, he has her fired because she refuses to accept his attentions. She later accept his invitation and becomes the mistress of "Garden of Weeds." Meeting Crawford, another wealthy chap, she breaks with Flagg and marries him but has not the courage to reveal her past. Crawford engages Flagg's butler, who threatens to reveal the secret. Flagg comes to see Crawford and arranges to fleece him in a shady deal. He begins to taunt her with veiled jibes to get even. Dorothy, unable to stand it any longer, reveals the truth. Crawford says he has known it all the time and proceeds to thrash Flagg, who falls over the balcony railing and is killed.

"Teeth"

Duke, a Big Dog, Shares Honors With Tom Mix and His Horse Tony in Pleasing Fox Feature

Reviewed by C. S. Sewell

Tom Mix's beautiful horse, Tony, has a rival that makes him take a back seat, and for that matter, Tom himself is pushed somewhat into the background by these two animals in this star's latest production for Fox, "Teeth."

The new rival is Tony, a dog, not a police dog, just a big black intelligent fellow that even grabs the title of the picture, for "Teeth" is the name Tom calls him. There is something unusually appealing and interest-holding about a dog on the screen, particularly if he is a good one, and this dog, "Duke" certainly is a clever and likeable animal, he does not do any remarkable stunts, but he certainly has a full bag of tricks.

The story is a melodrama built to show these two animals and especially the dog to advantage and it accomplishes its purpose. There is a good story running through it that entertains thoroughly even though there are a number of improbabilities and the dog has been pictured as possessed of almost unbelievable intelligence that weakens the force of some of the scenes.

There is, of course, a romance, but it is a secondary consideration and does not occupy much of the footage. There is plenty of action and it deals principally with the arrest of Tom for a murder he did not commit, and the way in which the dog proves a real pal and aids him in getting out of the scrape and rescuing the girl. Tom is his usual likeable self, and Lucy Fox is well cast as the girl, George Bancroft makes a despicable villain, and Lucian Littlefield is surprisingly good as a comedy sheriff's assistant.

The climax and rescue occurs in a forest fire, and these sequences have been well-handled and are very realistic. An effective scene shows the couple seeking refuge in a water hole with various other animals of the forest including a big bear. There is a pleasing note in the situation that brings the hero and girl together, both claiming the dog that wants to be loyal to both and has his problem settled when the romance culminates.

With unusually good animal stuff, a pleasing little romance, effective melodrama and a story that builds up sympathy and holds the interest, and with nicely balanced comedy relief for the villainy, "Teeth," despite its improbabilities provides entertainment that should prove better than average for practically all classes of patrons.

Cast

Dave Deering.....Tom Mix
Paula Grayson.....Lucy Fox
Dan Angus.....George Bancroft
Sheriff.....Edward Peil
Pnder Sheriff.....Lucien Littlefield
Toney.....Tony, the horse
Teeth.....Duke, the dog

Based on novel "Sonny" by Virginia Brightman and Clinton Stagg.
Scenario by Donald Lee.
Directed by J. G. Blystone.
Length, 6,190 feet.

Story

Dan Angus, train baggage master, mistreats two dogs in his care throwing the small one off, while the big one attacks him. Dan is fired and gets off at a small town, steals from the postmaster and kills him. Dave, a prospector finds the large dog and rechristens him "Teeth" Paula, the owner of the dogs comes back to the town to find them. Dan frames Dave who is arrested for the murder, but with the aid of "Teeth" escapes to the woods. Paula follows with Dan after her. Dan attacks Paula and puts her in a cabin accidentally setting the forest on fire. Teeth gets Dave who rescues Paula. Dave takes her to a waterhole while Teeth brings the horse Tony. After the fire, Dan who has been caught in the flames confesses and Paula confesses her love for Dave, thus ending the dispute as to which shall keep Teeth.

Lionel Barrymore in "I Am the Man" produced by Chadwick Pictures Corporation for the Independent Market

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Days of '49 (Neva Gerber)	Western serial	Apr. 5..	
Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,600
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Justice	Western drama		4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama		
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.		
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

Jumping Jacks	Hodge-Podge	Mar. 1..	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1..	2,000
Cave Inn	Sid Smith	Mar. 1..	1,000
The Ant Lion	"Secrets of Life"	Mar. 8..	1,000
Long Ago	"Sing Them Again"	Mar. 8..	1,000
The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Footsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000

	Kind of Picture	Review.	Feet
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn)	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 20..	4,700
Money to Burn	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spec.	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Prioe (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western		
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama		
Go-Getters Series	Thrill comedy	Oct. 18..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy		
In Every Woman's Life (all-star)	Drama		6,298
Sandra (LaMarr)	Drama		
Classmates (R. Barthelmess)	Drama		
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7.576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5.444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Highly Recommended (St. John)	Comedy	Feb. 9..	2,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
School Pals	Imperial comedy	Feb. 16..	2,000
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Froglánd	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29..	6,316
Plundered (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	6,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony		
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8..	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Honor Among Men (E. Loew)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7.761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9.087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17,	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,315
He Who Gets Slapped (Chaney)	Drama		
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Men Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,064
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Deniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Fast Set (Compson-Menjou)	Domestic dr.	....	6,966
Forbidden Paradise (Negri)	Drama		
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama		
Where Honor Ends (Dix)	Drama		
Sainted Devil (Valentino)	Drama		
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415

PATHE

Love's Detour	Charles Chase	Mar. 8..	2,000
The National Rash	"Sportlight"	Mar. 8..	1,000
The All Star Cast	Terry cartoon	Mar. 8..	1,000
The Buccaneers	"Our Gang"	Mar. 8..	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8..	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15..	1,000
The Mandan's Oath	Frontier series	Mar. 15..	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
One Good Turn Deserves Another	Terry cartoon	May 31..	1,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,300
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review.	Fee
Grit (G. Hunter)	Crook dr.	Jan. 12..	5,50
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,60
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,55
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,00
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,60
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,00
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,30
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,90
Miami (Compson)	Drama	Jun. 14..	6,31
Night Hawk (Carey)	Western	Jun. 14..	5,11
Lightning Rider (Carey)	Western	Jun. 21..	6,00
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,00
Legend of Hollywood (Marmont)	Drama		
Wise Virgin (Miller)	Drama		
Siren of Seville (Dean)	Drama		
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,253
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature		
Girl on the Stairs (Moller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Roaring Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
On the Shelf (all star)	Drama		
Soft Shoes (Carey)	Western		
Of the Highway (Logan)	Drama		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance		

SELZNICK

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.	....	5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		
Nell Shipman Series	Little dramas		
Featurettes (Talmadge-Tearle-O'Brien)			

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..	6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..	6,000
Daring Love (Hammerstein)	Drama	July 5..	5,605

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Ginson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Valli)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	...
Trailing Trouble (Morrison)	Western	May 17..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Why Pay Your Rent? (Roach)	Comedy	May 24..	1,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000

VITAGRAPH

Love Bandit (Kenyon)	Big Woods drama		6,000
Horseshoes (Semon)	Comedy	Dec. 22..	2,000
Let Not Man Put Asunder (Tellegen)	Divorce drama	Jan. 26..	8,250
My Man (P. R. Miller)	Modern drama		6,800
Trouble Brewing (Semon)	Comedy		2,000
Borrowed Husbands (Florence Vidor)	"Flirt" drama		7,000
Between Friends (A. Nilsson)	Friendship drama	Apr. 26..	6,936
Virtuous Liars (Powell)	Society melodrama	Apr. 19..	5,650
One Law for the Woman (Landis)			6,000
Code of the Wilderness (Bowers)	Modern drama	July 12..	6,480
Behold This Woman (Rich)	Hollywood drama	Aug. 2..	6,425
Captain Blood (Kerrigan)	High Sea drama	Sep. 20..	10,068
Clean Heart (Marmont)	Drama	Sep. 27..	7,950

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	7,500
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama		6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama		7,300
Lover of Camille (all-star)	Romantic drama		7,200
This Woman (Rich)	Society drama	Nov. 1..	7,000

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	Kind of Picture	Review.	Feet
Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18...	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Barefoot Boy (Bower)	Romance	Nov. 24..	5,943
Forgive and Forget (Rich)	Social drama	Nov. 10..	5,677
Marriage Market (Lake)	Social drama	Dec. 29..	6,297
Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama		
Street of Tears (Santschi)	Drama		
For Another Woman (Harlan)	Drama		
Pell Street Mystery (Larkin)	Drama		
Trail Dust (Dunbar)	Drama		
Thrill Chaser (Howes)	Drama		
Battling Brewster (Farnum)	Drama		

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		

PROJECTION

EDITED BY F. H. RICHARDSON

Some Questions

George J. Mahowald, Garrison, N. Dak., asks some interesting questions, as follows:

I have one of your handbooks and have learned sufficient from it already to convince me it is worth twice the price I paid for it. However, I have a few questions to ask of you: First, do you consider the reflecting type of arc lamp a good buy where we are using 110 volt D. C. and a 73 foot projection distance? Second, is the motor generator a good buy where you use 220 volt D. C., Our light plant has informed us that we will have to use 220 volt current. If we put in a motor generator it would eliminate a goodly part of the heat. Am I right or wrong? Third, what, in your opinion, is a fair wage for a projectionist in charge of one Power projector, running four nights a week, one show a night?

The reflecting arc, which I think should be termed the "Low Intensity Arc," is giving excellent satisfaction. You have not given me sufficient data to enable me to say definitely whether or no I would consider it advisable to supplant your present lamp with the low intensity (reflecting type) lamp. In small places, it is not an unknown thing for the power company to charge a "flat rate" to the village theatre, in which case, unless you could get a lower rate with the low intensity lamp, there would be no large advantage in making the change. On the other hand if you are paying a high rate—say ten to twelve cents per K. W.—for current, it might be alright to invest in the new lamp, though with only four shows a week it would take quite some while to get back the money invested through current saving.

You see, Friend Mahowald, in any event your current bills must be quite small, and those lamps cost quite a bit. With 110 volts and forty amperes, which is as much as I would suppose you are using, your power consumption would be 4,400 watts with your present lamp. With the low intensity you would use say twenty amperes, which would be 2,200 watts. This would amount to considerable if you were running even as much as two shows a day, and six or seven days a week. As it is—well, figure it out for yourself by multiplying the saving (2.2 K. W. if you use 20 amperes) by the number of hours you run per week, and that result by the price per K. W. you pay for current. Figuring the new equipment at say $250.00 (I don't remember its exact price, but that is about it) you can then see how long the time required for the saving to equal the amount invested would be and decide whether or no it will pay. The low intensity would, I think, give as good or a better result than you now get.

As to the motor generator and 220 D. C., again it is a question of the necessary investment and the hours you run. Using a rheostat you will use electric energy (K.W.) equal to the line voltage times the amperage, hence if you use forty amperes from 110 volt lines through a rheostat, you will use 110 x 40=4,400 watts, whereas if you use forty amperes from a 220 volt line you will consume 220 x 40 = 8,800 watts, or precisely twice the power, all the extra power being wasted in the rheostat, appearing in the form of heat therein.

IMPORTANT: Your light company undoubtedly proposes to oblige you to connect to the two outside wires of a 3-wire, 110-220 volt system in order to prevent the unbalancing effect of the projection arc, and the loading of one generator more than the other. THIS WILL RESULT IN ABSOLUTELY NO ADVANTAGE TO THEM IF YOU TAKE CURRENT THROUGH A RHEOSTAT, except that they will have an equal load added to the second generator, without in any way relieving the one now carrying the unbalanced load, and they will thus collect just twice the money from you. They do not, I think, quite understand the matter, or they would not issue such an order. If you were using a motor generator, then such an order would represent good practice. You are right about the heat matter, but that is comparatively trivial. The real effect when using a rheostat is to double the load on the power plant and to double the charge to you. The only solution is to remain as you are, which is, under the conditions, common sense, or the installation of a costly motor generator set.

As to wages—frankly I don't know. Altogether too much depends on how capable you yourself are, and what the local conditions are. A small village theatre has a strictly limited patronage and cannot possibly go very high in the matter of compensation to employees. On the other hand the living expenses are usually quite low. I am sure a moment of thought will convince you that it would be utterly impossible for me to make an intelligent reply without knowing ALL the local conditions, and knowing your own capabilities as well.

Bluebook School

Question No. 152—Does making the sides of the picture parallel remove the distortion due to projection angle?

Question No. 153—Describe, in detail, all the various evil effects of distortion in the screen image.

Question No. 154—How may the sides of the picture be made parallel when there is keystone effect? Watch your step here.

Question No. 155—Is keystone effect accompanied by out-of-focus effect? If you say yes, then tell us why.

Question No. 156—Tell us the different methods available for shapening the definition all over the screen when there is a heavy pitch in the projection.

How He Did It

Our readers will remember that some while ago Samuel F. Cooley, Projectionist, Lyric Theatre, Manchester, N. H., wrote concerning his inability to get his picture and its edges in sharp focus at the same time, using Mazda light source. He now writes setting forth what he has been able to accomplish in the clearing up of the trouble, as follows:

As to the blurred edges of the picture, you understand what my trouble was, so it is unnecessary to go into detail on that point. However in order to have it clear, there are two points to bear in mind, viz: I have Mazda equipment, with picture not filling screen all around by three inches, thus giving a clear view of edges.

After a lot of experimenting I honestly believe it is impossible to get the edges perfectly sharp, and at the same time have the picture itself in perfect focus, but I have learned a lot and have improved matters by fully 100 per cent. The following is, in part, what I did.

When I first encountered this difficulty I assumed the fault to be in the projector mechanism. I promptly installed new film tracks, aperture plates, tension shoes and tension springs, with absolutely no beneficial results. I then tackled the Gundlach half size lenses. I focused the picture as sharply as possible, removed the film and projected the white light to the screen. Was obliged to pull the projection lens back 3/64" in order to get the edges perfectly sharp. It then occurred to me that instead of pulling the lens back I would leave it alone and build the aperture plate out, but after a very pleasant Sunday spent in trying, I found it could not be built out far enough to cure the trouble without scratching the film, so that bright idea was OUT.

Next I tried out a different make of lens, with some improvement, but I was not satisfied. I then secured a Bausch and Lomb Cinephor lens, half size, which went so far toward straightening out the difficulty that I began to think I would win out after all. With these lenses the blur at the edges was reduced fully seventy five per cent., and there was no color left at all (Friend Cooley reported color fringes as accompanying the blurred edges.—Ed.) The edges were just a soft outline.

Here, I thought, was the time to return to the aperture plate, and I did so. I found I could shim out the aperture plate 5/1000" without having the film rub, and did so. The net result was very, but not perfectly sharp edges when the picture is in perfect focus.

My projectors are Simplex and when using a half size lens and the regulation 50-50 two-wing shutter there was slight travel ghost both up and down. Might be due to some extent to lost motion in the mechanism. Tried a shutter the Simplex supplies for half size lenses, but Mr. Flicker got on the job, so that was "out." Re-installed the regular, stopped the lenses down a trifle and all is lovely. No flicker, no travel ghost. What more could you ask?

I think the Bluebook school is just great. Would like to hear from other projectionists using Mazda as to what kind of screen they are using. Mine is a Gold Fibre. Have watched results in another theatre using a "special Mazda screen" and am not enthusiastic about either my own or it. The trouble with both is that when you get right down close to the screen and watch the picture closely it seems to have what I would describe as "prickly heat." IF EVERY PROJECTIONIST WOULD SPEND FIFTEEN MINUTES EVERY DAY IN THE FRONT ROW WATCHING HIS PICTURE, A GOODLY NUMBER OF THEM WOULD BE SURPRISED TO FIND WHAT A REALLY POOR RESULT THEY ARE PRODUCING. I thank you.

I put that last in capitals myself, because I'm not so sure but there is a really large size idea there. It is well worth thinking over

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Bluebook School—Answers 123-127

Question No. 123—Is the rotating shutter an integral part of the projector optical system? In replying to this question merely give your view as to just what various things constitute a part of the optical system of the projector.

Wm. A. Burnett, Newton, Iowa; Charles Oldham, Norwich, Conn.; C. H. Hanover, Burlington, Iowa; Arthur Gray, Boston, Mass.; Karl H. Sommermeyer, Marietta, Minesota; Harry Dobson, Toronto, Ontario; James J. Hodbell, East Boston, Mass.; A. H. Fell, Collingswood, New Jersey; and T. L. Grigsby, Jacksonville, Florida, all made acceptable replies to this question, though Gray was the only one who named the aperture and screen. Hanover, however, has what I think is by far the best of it, in that he has made what seems a really sensible division. His reply reads as follows:

In replying I shall have to take issue with the Bluebook, Page 206, because I hold it—the shutter—not to be an integral part of the optical system. In my opinion the optical system of a motion picture projector consists entirely and wholly of a condenser, or whatever may replace it, and the projection lens. However, there are certain other things which are so closely linked therewith that the optical system would be utterly useless without them and those things I hold to be what might be termed necessary adjuncts to the optical system.

I would put it this way: The optical system of the motion picture projector consists of two main parts, Viz: a condenser or mirror to collect and concentrate the light, and a projection lens to receive the image-laden rays and send them forward to the screen in such manner that the rays will be focused there as an image of the transparent photograph at the aperture, AND certain necessary adjuncts without which the system could not operate, viz: A light source, an aperture to define the outline of the picture, a rotating shutter to mask the lens while the film is moving, and a receiving surface called a screen. In one way of looking at it these adjuncts are really an integral part of the optical system, since without them it could not function properly, but as I said, I believe it is better to separate the elements named into the divisions I have indicated.

My compliments to brother Hanover. That is some considerable answer, if you ask me, and in that I believe our friends will all agree. Your suggestion cannot but be accepted, I think. I myself have never quite liked the idea of naming these various things a part of the optical system, but my thinker did not stretch far enough to find the obvious solution which you have named.

Question No. 124—Explain the relation between projection lens diameters and the rotating shutter.

Oldham, Gray, Dobson, Burnett, H. Y. Ballou, Hollywood, Calif.; Sommermeyer, Hanover, Hobell, Fell, and Grigsby all made acceptable answers. Here is Gray's reply:

From the viewpoint of efficient light transmission through that section of the light beam extending through the projection lens and revolving shutter (without sacrificing accuracy of image registration) the relationship between the lens free diameter and the rotating shutter becomes that of co-ordinating factors. Furthermore, the shutter question itself must be split into two factors, i. e. (a) Time ratio between the period required for the edge of the master blade to traverse the light beam, and the duration of the period of total eclipse. (b) Time ratio between the total eclipse (all blades) and full exposure; the duration of total eclipse being governed by the rotating speed of the shutter and width of its blades.

The question of primary or secondary importance of these factors is variable under varying conditions, thus: if the beam emerges from the projection lens (1) divergent, (2) parallel, (3) slightly convergent and then parallel for a short distance, then any increase in the free diameter of the lens beyond that necessary to admit the entire beam of light at the rear factor and pass it out unobstructed at the front factor will not be advisable because it will necessitate an increase in the width of the shutter master blade, as well as, probably, the interrupter blade or blades. This is because the light beam will be increased in diameter at any possible shutter plane in the three instances, regardless of whether or not the shutter be at the plane of the aerial image. Under these conditions the more important relationship is between lens diameter and shutter factor (b).

In case the light beam emerging from the lens converges from the lens to the aerial image, then any reasonable i crease in lens diameter will not necessitate an increase in shutter blade width (Not correct there, I think, as increase beyond the actual beam diameter would allow of a halo of reflected light surrounding the beam, which if not cut off by the shutter master blade would injure definition and possible set up faint travel ghost.—Ed.), and the more important relationship, which though not under the control of the projectionist, still exists, becomes that existing between the lens diameter and shutter factor (a).

Incidentally, with reference to Brother Griffith's opinion regarding the advisability of total eclipse for the entire duration of the film movement period, I hold with him in the matter. It is not good practice to "burn the candle at both ends," which homely simile applies rather aptly.

Friend Gray, if you need twice as much light and can get it by double the candle consumption—well, I dunno. Anyhow that last has nothing to do with Question No. 124. —Ed.

Question No. 125—What is the "aerial image" and wherein lies the advantage of locating the rotating shutter at its plane? Also is there always advantage in locating the rotating shutter there?

Gray, Burnett, Ballou, Dobson, Oldham, Sommermeyer, Hobdell, Fell and Hanover all 'got by,' though Sommermeyer said "Collector lens" where he evidently meant to say converging lens. Fell had an excellent answer and a mighty good one to question 124 too. This time, though, I think, Hanover, has the best of it. He says:

The aerial image is an image of the front surface of the converging lens which is present in the light beam and which may be made visible by interposing a screen at the proper plane, first having made some ink marks on the face of the converging lens, the focusing of which will enable one to find the image plane accurately.

The position of the aerial image varies according to the focal length of the projection lens and the distance of the face of the converging lens from the projector aperture. With short focal length lenses it may be inside the lens barrel. With very long focal length lenses it may be as much as sixteen or eighteen inches from the front of the lens.

Under most conditions the aerial image will be found at the point of least diameter of the light beam, though where the beam is parallel or nearly so, for some inches, it may be anywhere within that section; also under some conditions the beam is of greater diameter at the aerial image than elsewhere.

Obviously if the image is at the point of least diameter, then there is advantage in setting the rotating shutter there, because (a) that being the point of least diameter the master blade width may be reduced to its least possible width, with the possibility of also removing some from each interrupter blade, thus gaining substantially in light. (b) At the aerial image the cutting of the light beam produces a dissolving effect on the screen, which some hold to allow of a still greater reduction in shutter blade width, though I myself rather doubt this latter as being of practical advantage.

Question No. 126—What various things does the term "Projection" properly include?

Dobson, Ballou, Gray, Oldham, Grigsby, Sommermeyer, Hobdell, Fell and Hanover all made replies of varying excellence, several of which I would like to publish, did space permit. I believe that of Ballou, however, covers the ground in fairly complete way, and certainly wastes no language. He says:

The term "Projection" as applies to motion pictures, includes the following: knowledge of the mechanics of motion picture projection apparatus. A knowledge of light action and optics as applies to motion picture projection.

A knowledge of electricity and of electric arcs and projection incandescent lamps.

A knowledge of screens and screen surfaces, and above all, plenty of good, old-fashioned, common, every day HORSE SENSE.

To which I would add ability to judge of naturalness of action in moving objects, a knowledge of auditorium lighting as it affects the screen image, viewing angles, effects of distortion caused by projection angle and the effect of screen surroundings with regard to contrasting colors.

Question No. 127—Just what do you understand the term "Projectionist," which really is a contraction of "Motion Picture Projectionist," to mean, and why is its use preferable to "Moving Picture Machine Operator, or, as usually used, "Operator?"

Dobson, Ballou, Hobdell, Sommermeyer, Oldham, Gray Burnett, Grigsby and Fell all gave really excellent replies to this one. There are several I would really like to publish, particularly those of Fell, Gray, Sommermeyer, Ballou and Hobdell. For several reasons I have finally decided upon the answer of Ballou. Here it is:

The term "Projectionist" is properly applied to one who has a thorough understanding of all the subjects, both theoretical and practical, named in the answer to Question 126.

The Cinematographers are endeavoring to get away from the term "Cameraman." A "Cameraman" may be any PUNK who carries a camera around. A cinematographer is one who "paints with light"—an artist in every sense of the word. A projectionist "paints with light" in one sense of the word, though doubtless there will be those who will ridicule me for making that assertion, only the operation is the reverse of that of the cinematographer. For more reasons than one the term "Operator" should be thrown bodily into the discard. In the first place an "Operator" is looked upon as one who looks after or is the attendant of a more or less automatic machine. As an instance, take the operator of a bolt cutting machine. When the operator is taught how to set up the work and set the machine in motion to do the cutting, he then has nothing to do but watch the machine do the work. No great amount of skill is required and what it is necessary for him (or her) to do may be learned in a very short time. He (or she) therefore is not looked upon as being possessed of knowledge or skill having high value, and the "boss" resents having to pay him anything more than a very low compensation. Day after day he has but one thing to do, viz: feed material to a machine which itself makes the bolts.

It is not necessary that he make a study of steel or iron from which the bolts are made. He need know but very little about the motor which drives the machine. It is not expected that he will make a study of the best type of belt to drive the machine. In other words he need not use his brains to any considerable extent, hence he is largely a mere automaton—one who threads 'er up, closes a switch and lets 'er go!

To this excellent answer I will append that

(Continued on following page)

(Continued from preceding page)

of Gray, because it is short and gives us a slant at another angle of the matter. He says:

PROJECTIONIST— A person engaged professionally in the art of projecting motion pictures. Projectionist is the correct nomenclature, having been accepted and adopted by the Society of Motion Picture Engineers (And several states and Canadian Dominions.—Ed.) Eventually the term may and will be applied to all those engaged in professional projection, because improvement and advancement in projection mechanics and optics will necessitate a practical ability and theoretical knowledge far in advance of that now possessed by the average person now thus employed. It will inevitably be a survival of the fittest, and when that time comes we shall all have to be "there" with the real goods.

The term projectionist, as used today, quite accurately distinguishes as between the ambitious, progressive men and the only too large group of "I" hell with that kinder stuff" nonenities, who are engaged in projecting motion pictures. An operator is one who operates a machine of some sort, and since the mere operation of a propector is a mightly small part of the duty of a projectionist, the term "operator' is inadequate and misleading, not to say nonsensical.

Progressive

A projectionist whose name and location is withheld, for very obvious reasons, sends in a subscription for that excellent little publication, the American Projectionist, the address of which he has not got, and remarks:

I am an eager follower of your good work. Have the Bluebook; also I keep up with the Department work, subscribing to the Moving Picture World to be sure to get it without missing any numbers.

Some of these days I hope to write you a very interesting story. I am a progressive. I have myself gone to the extent of buying parabolic condensers and many other needed things after being refused them by my manager—that is to say, he does not exactly refuse them, but just doesn't get them.

Well, that is progressiveness with a vengeance. I love the progressive and I know just how you feel about going without the things you need to produce the results, BUT I'm denmad (spell it backwards for results) if I'd do that. I'd see him right square in the exact geographical center of the place my loving enemies all say I'm going to—before long I guess, as this 25th day of October is my fifty-eighth birthday — before I'd let any manager get away with that! You're pretty evidently a man who loves and respects his profession, and just for that I'll say more power to you—and next time that manager "forgets" to get what is needed, you get a six foot club, chase him far off into the tall timber and bust one of the trees right smack over his solid ivory dome.

Its Weight in Gold

K. J. Horton, Projectionist Solon Theatre, Spencer, Iowa, in the course of a letter says:

I have not previously written our department, but am a constant reader of it just the same. I have the Bluebook, which is worth its weight in gold. I have projected motion pictures for the past eight years. Am still at it and what is more I intend to remain at it because I like it. Am projecting at the Solon Theatre. Have two Simplex projectors and a 50—50 motor generator set. If I do say it as ortent, we certainly do put on a wonderful picture, thanks to the Bluebook, which sure has helped.

Just a Sample

That is merely a sample of many, many letters. This man is no greenhorn. He has been projecting pictures eight years. He is wise enough to know he does NOT know it all, and that it is the COMBINATION OF PRACTICAL EXPERIENCE AND BOOK LORE THAT MAKES FOR REAL SUCCESS. The man who thinks he can learn all about anything in the nature of a trade or profession out of a book or books is a fool. The man who thinks he can learn it all by practical experience is just as big a one. Study AND practice is THE thing and the ONLY thing too.

How He Did It

(Continued from page 276)

anyhow. If we can improve the picture as seen from the front row, certainly it will be improved all over the house, and one must emphatically see plenty of punkness from the front row. I would suggest serious consideration of brother Cooley's front row stunt.

I'm not going to comment on the rest of the letter. It is all good stuff and is just passed along to you as such. Take notice, my good brother, that when Cooley had a difficulty, forninst him he did NOT stand around with his finger in his mouth and cuss it. He sought help and then promptly proceeded to get busy; also when he discovered the remedy he did NOT hide it way back in the dark corner of his closet, like a hungry dog burying a bone. He acted the part of a MAN, and tried to help his brother projectionist by telling him. That will NOT in any way injure Cooley, and probably will be of benefit to dozens and perhaps hundreds of other projectionists. Cooley is NOT a tightwad seeking to keep every bit of knowledge he gets to himself. ARE YOU???

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Busts the Peace

F. W. Bradley, Projectionist Belle Theatre, Belleville, Ontario, sets a bottle of good ink forninst him, spreads a sheet of white paper before him, grabs his t—rusty pen and says:

Having been a reader of the department for two years I feel it is about time for me to bust the peace, so here I go—asking questions.

Am using two Simplex Mazda-equipped projectors, C—900 watt lamps, and General Ele-Electric transformers, type H. D. S. (Page 829 of Bluebook), 220 volt 60 cycle supply. The machine delivers 30 amperes at 30 volts.

What I want to know is this: No. 1 transformer will deliver 28 to 32 amperes or more, while No. 2 delivers 30 amperes on the first contact after passing off the warming contact and very frequently I cannot keep it below 31 amperes—that is to say when the supply voltage is a bit strong, or so I think. My ammeters are mounted on the lamphouses, and the transformers are on the floor below. The meters register correctly.

What way would you go about it to make No. 2 deliver as low as 28 amperes. Do you think a field rheostat hooked in one side of the supply circuit would do the trick! Am enclosing plan of wiring.

No Plan Found

No plan found in letter. I am afraid any field rheostat you could get would have entirely too much resistance at its lowest point. I will immediately ask the General Electric Company to advise you as to the best plan of procedure. Meanwhile you might get a piece of ordinary soft iron wire, about No. 10, and form it into a loose spiral, like a spring, by winding it around a broom handle. Break one side of the circuit on the lamp side of the transformer and hook this wire in. Make a small clamp of any convenient kind with which to clamp the end of the iron wire and the circuit wire together so as to get good electric contact. Use plenty of the wire to start with, and then keep moving the contact back, cutting out the iron, until a point is reached where you get the result you want.

Mind you this is a make-shift, and NOT for permanent use, but the high voltage will raise merry His Satanic Majesty's Dominions with your lamps, so I'm telling you how to fix that until you hear from the G. E. folks.

A Suggestion

Some one who looks, on writing paper, like C. L. Eadand, or Elland, writes from Davenport, Iowa, as follows:

As you have asked for suggestions on how to keep prints in good shape and get away from the punch marks and other freak change-over marks, I would like to suggest the following: First, that all exchanges get together on this matter, clear up and clean up their prints—also their reels, supplying new ones where necessary. Having done this, notify every exhibitor, large and small, that from a set date all films shipped to him will be in first class condition, and if they be not in the same condition when checked back, allowing of course, for reasonable wear, that they will receive notice, and after two such notifications they will be cut off from all film supply until he is able to satisfy those in authority that proper care will be taken of the films in future.

Punch Marks Out

Secondly, that all projectionists cut out all punch marks, etc., just as they have cut out mis-frames in the past. This will soon set up a very noticeable film shortage, and the exchanges will then get busy in the matter of trying to get some real, honest-to-gosh results, instead of merely wailing and gnashing their alleged teeth all the time, to the annoyance of many and the damage of no one or anything.

Thirdly, the increase of price of projector parts recently announced by the manufacturer of one of the popular projectors will play its part as to keeping up the projectors and saving them from unnecessary wear. Of course it was doubtless true that projector manufacturers are at great expense in equipment, time and general overhead, interest on investment, etc., but as it was it was quite hard enough for exhibitors to keep up their equipment, and what will it be now? Of course there are exhibitors to whom the increase will mean little and to whom it will make no difference in the number of repair parts they buy, but as a general thing I believe it will be noticed very plainly in the poorer condition of the projectors.

Two Sides

That is all very well, my good brother, but the exhibitor has no real right, as I think you will agree, to expect the manufacturer to supply repair parts at either a loss or at no profit at all.

And make no mistake about this: the exhibitor who puts up a terrific kick at having to purchase a three or four dollar sprocket, will very often cheerfully cough up ten times that sum for something not nearly so necessary "down front." I don't myself want to see the exhibitor treated unfairly by any one, nor would I keep silent if I knew it were being done, BUT I do know that in all the history of the motion picture industry, the place where expense has always been literally howled at is in the theatre projection room, and until I see greater evidences of kicks at unnecessary expense in other directions I am not so much interested in opposing a fair price for projector repairs.

An exhibitor will often trim down on pro-

(Continued on page 281)

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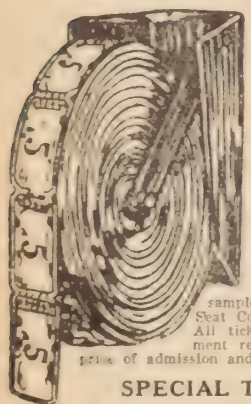

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Some Suggestions

Chauncey L. Greene, Minneapolis, writes at some length, but interestingly, as follows:

The scheme I proposed for re-grinding the pitted surfaces of collector lenses was really the idea of my very good friend O. S. Keay, of this city. The price of one dollar for resurfacing, suggested by me, is what we pay here in Minneapolis for the work, which is done by a local spectacle firm.

As I said, Mr. Keay is my friend, but if we ever met without an argument it is so long ago we have both forgotten it. Keay is a projectionist. His equipment consists of two Power projectors and a "Rexolux" single arc motor generator. Change-over is made by 'stealing' the current, hence the collector lenses pit very rapidly. When he installed Cinephor the condition was made worse, due to the relatively short crater distance. He and I discussed the matter several times. I was strong for a glass baffle plate, such as Bausch and Lomb now propose (which, by the way, was suggested by John Griffith, in this department a long while ago.—Ed.), while he was for re-surfacing the lenses. That was last November. The collector lens surfaces have been reground twice since then, and seem good for two more surfacings. One of them has cracked. It started with a very tiny crack in the center of the lens—the collector and converging lenses are NOT in contact—and gradually increased until in two or three weeks the crack reached the edge on one side and nearly to the edge on the other.

The Pin-Hole Idea

In August 23rd issue there was further discussion of the "rear of the lamphouse pin hole" idea. Why not put a dark observation window in the rear wall of the lamphouse and look directly at the reflection of the crater face on the face of the collector lens? If the window be so placed that the line of sight passes as nearly as may be to the edge of the crater there will be no trouble from multiple images.

Aspheric Mirrors?

Perhaps it is not quite the thing for me to fail to mention a thing at the proper time and then, long after, cut in. However, the answer of Brother Bennewitz to question 83, August 30 issue, seems to me to be incorrect as to its third section, wherein he says the reflecting arc mirror is spherical. All the reflecting arc mirrors (American Reflecting Arc) I have examined have been aspherical mirrors of 2.25 in. focal length, which is the reason for the wonderful quality of light from the reflecting arc lamp. There is practically no spherical aberration, and there can be no chromatic aberration in such mirrors. The resultant beam very closely approaches the ideal, or theoretically perfect condition, and mathematical theory can be advantageously applied. I shall now describe the method I use for setting up the reflecting arc, in the hope that it may prove useful until such time as Griffith has a chart prepared for us.

Setting Up Reflecting Arc

First I chuck a block of wood in a lathe and tack a piece of sheet metal to it. I then drill a hole about 1/64" with a drill held in the tailstock chuck. If no tailstock is available, press the dead center against the metal while lathe is running, and then drill with a hand drill in the center thus made. Next put in back gears, and with a tool having a slender point commence scribing a circle in the metal the exact inside diameter of the projection lens mount. A good stunt is to get a junk lens mount and make the thing permanently. Advance the tool until the metal is cut through. Place this sight plate in the projection lens mount and mount the lens in the projector in the usual way. (Evidently what he means is to either obtain a duplicate lens barrel, or to remove the lens cells from your regular projection lens barrel.—Ed.)

Arrange two threads diagonally across the aperture (from corner to corner.—Ed.) Line up the jaws of the lamp with each other by clamping one perfectly straight carbon in both jaws. (A straight carbon may be selected by rolling carbons on a perfectly flat surface.—Ed.) After lining the jaws, remove the carbon and mount the lamp in the lamphouse and so adjust it that when looking through the sight plate in the lens barrel the cross threads will center exactly in both positive and negative carbon holders. After clamping the lamp in place the negative carbon may be lowered the required amount to cause the crater to burn correctly.

When this is done remove threads and sight plate and replace the lens cells, or if you use a dummy lens for the purpose, then replace the projection lens in its mount."

For Griffith

Friend Green then continues with the following, which is respectfully passed along to Griffith and the other optical sharks. He says:

Call distance from crater to mirror X, distance from mirror to crater image Y and focal length of mirror F. From the optical theory $\frac{I}{X}+\frac{I}{Y}=\frac{I}{F}$. Call the ratio of crater image diameter to crater diameter R. This is also the ratio of Y to X. That is to say Y=RX.

Crater image diameter equals the diameter of the rear factor of the projection lens, and Y equals distance from mirror to lens. The idea is to just fill the rear factor of the projection lens with the crater image, since that is smallest part (diameter) of the light beam, and the larger it is the less will be the distance from crater to mirror. Even in extreme conditions breakage of mirrors seems to be negligible, or at least that has been my experience, even using 35 to 40 amperes.

We then have:

$$\frac{\frac{I}{X}}{\frac{R}{RX}}+\frac{\frac{I}{RX}}{\frac{I}{RX}}=\frac{\frac{I}{F}}{\frac{I}{F}}$$

$$\frac{\frac{R+I}{RX}}{\frac{I}{RX}}=\frac{\frac{I}{F}}{\frac{I}{F}}$$

Multiply both sides of this equation by XF and it becomes $\frac{(R+I)F}{R}=X$, which is the distance crater should be from the mirror. RX is the distance mirror should be from the rear factor of the projection lens.

Spot adjustments are made with the mirror, NOT by moving the lamp. Crater diameter may be obtained beforehand by assuming a conservative utilization factor of 100 lumens per ampere and measuring craters at the need current value on the smallest carbon which will carry the current, taking an average of three or four trials on as many different carbons.

Phew! That's all "yourn" Griffith, and I wish you every joy with it. I've just returned from a month's absence and a couple of bushel baskets of letters literally scream for attention, therefore I can't stop to dig out the why and wherefore of all that X times Y business, which probably is allright and of genuine value.

As to the plan for lining the optical system, it is effective, but I believe a more simple and just as effective way is to secure a perfectly straight round steel rod of sufficient length, testing its perfect straightness by rolling it on a surface you have tested for flatness with an ordinary carpenter's square. Remove the lens cells from the projection lens, open the projector film gate. Pass the rod through the lens barrel and projector aperture and on into the lamphouse, clamping its end into BOTH carbon jaws, so aligning them that they fit the rod perfectly. Then so adjust the lamp that the rod is EXACTLY central in both projector aperture and projection lens barrel. But at that I'm not so certain but that Greene's method is better and more accurate. Anyhow there

(Continued on following page)

(Continued from preceding page)

are the two practicable methods of doing the trick.

I don't really know about the rear-of-the-lamphouse observation window. I am inclined to believe the pin hole is the more satisfactory method, always provided it be rightly done. How about it Griffith, its your stunt?

As to reflecting are mirrors being aspheric—well if that is true you certainly have pulled one over on me, for I did not know it. Always supposed them to be spherical. What do the rest of you know about this?

As to Carbon Sizes

Coy Lambert, Projectionist Young's Theatre, Lexington, N. C., says:

My manager and I have had an argument concerning the size carbon I would better use. He insists on my using ¾ inch, though ⅝ inch burns best and makes the best light. It is impossible to get a decent light with ¾ inch carbons.

I might get a fair light with them if they would burn steady, but they sputter and work very badly indeed. You have probably tried to burn D. C. carbons on A. C. It might be the carbons and might be the lamp, but I believe it is the carbons because the sputtering comes at irregular intervals, just as though there were hard spots in them.

Am using A. C. at the arc, 60 amperes through Compensarcs. Simplex projectors. The main reason I think the trouble is in the carbons is that the ⅝ inch ones burn just fine, while the ¾ inch won't burn without taking the spells of "sputtering."

Confusing in Spots

Your information is a bit confusing in spots. However, just why your manager insists on the use of a wrong size carbon I cannot say. If you are only using 60 amperes A. C. at the arc, then ¾ inch is entirely too large. The ⅝ inch is correct.

If the ¾ inch carbons are White A. C. Special, then they are a high grade carbon, but too big for your amperage. They are probably damp, which would account for the sputtering. I would suggest that you lay half a dozen of them on top of your lamphouse, or inside in its bottom, for TWO FULL DAYS, and then try them. If the sputtering then continues the fault is in the carbon itself, and they should be sent back for examination and test.

As I understand you, the ⅝ inch carbons are not White A. C., but just ordinary carbons intended for use on A. C. You can get excellent results with them all right, but the quality of illumination will not be equal to that of the White A. C. Special. I would advise your manager to get White A. C. Special ⅝ carbons. It is impossible to get maximum results with ¾ inch carbons when using only 60 amperes A. C. White A. C. Special is the thing.

A Comparison

Many, many times I have seen a production (spoken drama) on Broadway, and have been enthusiastic over it. Then long afterwards, I have seen the same thing in some smaller city, only to find it either very mediocre or just plain punk. The play was exactly the same, BUT it was altogether different. By this I mean that the words were the same, merely as words. The situations were in the same, viewed merely as situations.

In one case, however, there were real actor artists and the words and the situations were nothing short of intense. They rocked one with laughter or brought one to the verge of tears many times.

Mediocrity

In the other case the play was in the hands of actors of mediocre ability—not barn stormers perhaps, but anyhow men and women not possessed of 'that something' which distinguishes the artist from him who, however worthy, is not an artist. The result was that the splendid play was splendid no longer. The situations were no longer tense. The words brought little laughter and no tears.

And now I make the assertion that the difference in results when a play is enacted by artists and by others is in greater or less degree the same as is the difference in results, insofar as concerns the audience, when the motion picture is put before them through the medium of high grade projection and when it is placed before them with projection which is not high grade. Poor projection and the barnstormer are twin brothers.

Lens Chart Good

Wm. Burnette, Newton, Iowa, writes:

Dear Mr. Richardson: Received my lens chart and here is another order for a friend who has fallen in love with it. That chart certainly is all the lens dope in a nutshell all right. Any projectionist who doesn't invest a dollar in one of them is missing the biggest dollar's worth he could possibly get. Between it and the Bluebook I am getting a whole lot of practical ideas and real knowledge I never would have got otherwise.

If I were not so infernally bashful and modestly modest I would agree with brother Burnette as to both the chart and the book. Being my modest self, however, I spare my blushes and don't say a word—well, anyway, only a few of them.

A Suggestion

(Continued from page 279)

jection room expense to the point where he makes it utterly impossible for the projectionist to put a really decent picture on the screen, apparently without any conception of the fact that by so doing he is COSTING HIMSELF A HUNDRED TIMES THE COST OF THE CURRENT AND OTHER THINGS NECESSARY TO PUT A HIGH GRADE PICTURE ON THE SCREEN. Then he wails about "dull business."

"Dull" Business

Of course business is dull. People are not so keen about spending money to see a "dull" performance of even a motion picture. In my opinion the new prices are no higher than they ought to be to allow the companies to turn out the high grade repair parts we must have in order to get satisfactory results on the screen.

As to your plan of combined action by exchanges—well, it is all right, IF you or any one else can find a way to get all the exchanges to follow it. As to projectionists eliminating punch marks—why the projectionist does do that, but you must remember that we still have a very heavy percentage of men who are merely "machine operators," and so long as their "machine" runs well they very naturally, having reached the height of their ambition, don't do much worrying about films and the faults they shoot out to the screen. That has nothing to do with "operatin' a machine." That has to do with projection.

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THE ACTOR AGREES
WITH THE EDITOR
REGARDING THE IMPORTANCE
OF
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I am sending you a photograph of Power's 6B Improved Projector Incandescent Equipment installed in my home in Hollywood and wish to express my strong approval of your campaign for better projection.

I think beyond a doubt that good projection and a clear picture on the screen are vital links in the studio-to-public chain as recently expressed editorially by William Johnston, editor of the Motion Picture News.

(SIGNED) ANTONIO MORENO.

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BEN TURPIN

in

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A Two Reel Comedy

A copper ran up to the theatre door.

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Moving Picture WORLD

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A picture-by-picture analysis based on actual performance!

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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In the pages that follow are the actual facts on the drawing power of each of The Famous Forty, based on reports of exhibitors who have played them. They tell an impressive story. They echo what the industry well knows:

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Paramount Pictures
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NEW YORK
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ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

GLORIA SWANSON

"Manhandled"

IN

AN ALLAN DWAN PRODUCTION

HERE is unquestionably the greatest Swanson money picture of them all. Playing a pre-release engagement in New York, it stood them up during the three hottest weeks in August at the Rivoli and Rialto. It got $30,312 in one week at McVickers, Chicago which is a record. Other towns report the same sensational success with this wonderful comedy-romance. The box-office figures far surpass those of "The Humming Bird" — and you know what that means. "The audiences shrieked with delight", said the New York Daily News.

By Arthur Stringer. *Screen play by Frank Tuttle.*

A Paramount Picture

"THE COVERED WAGON"

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A

James Cruze

Production

IT would take a whole book to recount the astonishing success this picture is winning throughout the conutry. Not even "The Birth of a Nation" can compare with its triumph; it is something absolutely unique in entertainment history. For example: After playing 34 weeks as a road-show at Grauman's Egyptian, Los Angles, and taking in $750,000, the picture came back to Los Angeles as a regular film attraction and did $26,000 the first six days! As for the small towns, in Lander, Wyoming (pop. 2,133) "The Covered Wagon" broke all past records at the Grand *four times over,* scores saw it three and four times, and many people drove in over a hundred miles to see it! Here is the greatest film clean-up the industry has ever known!

By Emerson Hough. *Adapted by Jack Cunningham.*

A Paramount Picture

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

A Sidney Olcott Production

Rudolph Valentino
in
"MONSIEUR BEAUCAIRE"

With

BEBE DANIELS, Lois Wilson
Doris Kenyon and Lowell Sherman

MOTION PICTURE NEWS understated it when it said, "'Monsieur Beaucaire' will tax the capacity of any theatre in the land." It's overtaxing 'em! Starting off with sensational record runs and business at the Strand, New York, the Roosevelt, Chicago, the Million Dollar, Los Angeles, and the Howard, Atlanta, the Valentino masterpiece is mopping up all over the land. The figures on "Blood and Sand" and "The Sheik" have been swamped! Get your share.

From the novel by Booth Tarkington and the play by Tarkington and E. G. Sutherland. Screen play by Forrest Halsey.

A Paramount Picture

ZANE GREY'S

"WANDERER OF THE WASTELAND"

AN IRVIN WILLAT PRODUCTION

with

JACK HOLT
KATHLYN WILLIAMS
• • NOAH BEERY • •
• • BILLIE DOVE • •

PRESENTED BY
ADOLPH ZUKOR AND
JESSE L. LASKY

THE big New York theatrical organization that wanted to take over this picture and road-show it at $2 a seat were good business men. The exhibitors who have played it as a regular Famous 40 release are even better ones! For, boys, this big Zane Grey-Technicolor epic-thriller has sure poured the coin into the box-offices. $26,000 in one week at Grauman's Metropolitan, Los Angeles, is just one typical sample. Cragin & Pike, operating the Majestic, Las Vagas, Nev., wrote to Exhibitors Herald, "A sure-fire hit. You can promise everything for this one and your patrons will agree. Record crowd." And how the newspaper critics have raved in praise of it!

Screen play by George Hull and Victor Irvin.

A Paramount Picture

A JOSEPH HENABERY PRODUCTION

ADOLPH ZUKOR & JESSE L. LASKY PRESENT

Rudolph VALENTINO IN Rex Beach's "A SAINTED DEVIL"

GREAT as has been the success of "Monsieur Beaucaire," the cash record of "A Sainted Devil" is going to prove an even more sensationally profitable one. For here is Valentino as the public wants to see him—the same sort of swaggering, ruthless, tangoing, loving South American hero that he was in "The Four Horsemen" in a lavish production packed with hair-trigger action and fiaming romance. Four beautiful women — Nita Naldi, Helen D'Algy, Dagmar Godowsky, and Louise Lagrange—fall victims to Rudy's charms in scenes of dynamic appeal.

From "Rope's End." *Screen play by Forrest Halsey.*

A Paramount Picture

POLA NEGRI *in An* ERNST LUBITSCH PRODUCTION "FORBIDDEN PARADISE"

WITH
ROD LA ROCQUE
ADOLPHE MENJOU
PAULINE STARKE

PRESENTED BY
ADOLPH ZUKOR
& JESSE L. LASKY

TO say that "Forbidden Paradise" is unquestionably the finest production either Pola Negri or Ernst Lubitsch has ever offered the public is to state the exact truth. Here is perfect entertainment, the story of an aristocratic lady with only one weakness—good-looking, strong men. The performance of Miss Negri and of Adolphe Menjou will make screen history.

Adapted by Agnes Christine Johnston and Hans Kraly from "The Czarina" by Lajos Biro and Menyhert Lengyel.

A Paramount Picture

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

CECIL B. DE MILLE'S
PRODUCTION
"THE GOLDEN BED"

Screen play by JEANIE MACPHERSON
Based on WALLACE IRWIN'S *novel*

WITH
ROD LA ROCQUE, VERA REYNOLDS, LILLIAN RICH
WARNER BAXTER, THEODORE KOSLOFF, JULIA FAYE

DE MILLE offers you his finest regular box-office attraction since "Manslaughter" in "The Golden Bed", his de luxe picturization of the season's most popular novel of American marriage and morals. With the usual DeMille lavishness of settings and beautiful women, he tells the story of the girl who gives and the girl who takes and what they did to a certain self-made millionaire. Thousands are reading the story as a book and in newspaper serial form. They're eager for the picture.

A Paramount Picture

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

GLORIA SWANSON
in an
Allan Dwan
Production
"Wages of Virtue"

THE "Manhandled" combination—Gloria Swanson and Allan Dwan—has turned out another great gold-getter for you in "Wages of Virtue." Here's the same rollicking, clowning, wonderfully human Gloria that won their hearts in "Manhandled." Ben Lyon (courtesy of First National) is the leading man, and Norman Trevor, the stage star, is also in the exceptional supporting cast. Gloria has a chance to show her whole bag of tricks, and you'll say it's a full one!

By Percival Wren. *Screen play by Forrest Halsey.*

A Paramount Picture

ADOLPH ZUKOR AND
JESSE L. LASKY
PRESENT

A JAMES CRUZE PRODUCTION

"MERTON OF THE MOVIES"

starring

Glenn Hunter
with Viola Dana

EVERYBODY agrees that "Merton" is James Cruze's best since "The Covered Wagon" and the comedy hit of the year! "Put it on and see how many people your theatre will really hold", advised Motion Picture News. "'Merton' is one of the best pictures ever made and far ahead of anything of its kind," said the New York World. And the N. Y. Daily News: "It's here at last—the perfect picture.

Adapted by Walter Woods from the novel by Harry Leon Wilson and the play by George Kaufman and Marc Connelly.

A Paramount Picture

Adolph Zukor & Jesse L. Lasky
Present

A WILLIAM deMILLE "The Fast Set"

Production

With
BETTY COMPSON, ADOLPHE MENJOU
ELLIOTT DEXTER, ZASU PITTS

WILLIAM DE MILLE has struck a big winner in this clever picturization of the famous stage marriage-play. In Los Angeles, San Francisco, Detroit, and New York, as well as in a long string of small towns, they've hailed this one as one of the year's best. "Undoubtedly pleases the public," is the verdict of the Los Angeles Express. The cast, the play's reputation, and the entertaining character of the story make it overwhelmingly popular.

Screen play by CLARA BERANGER. From the play "Spring Cleaning" by Frederick Lonsdale.

A Paramount Picture

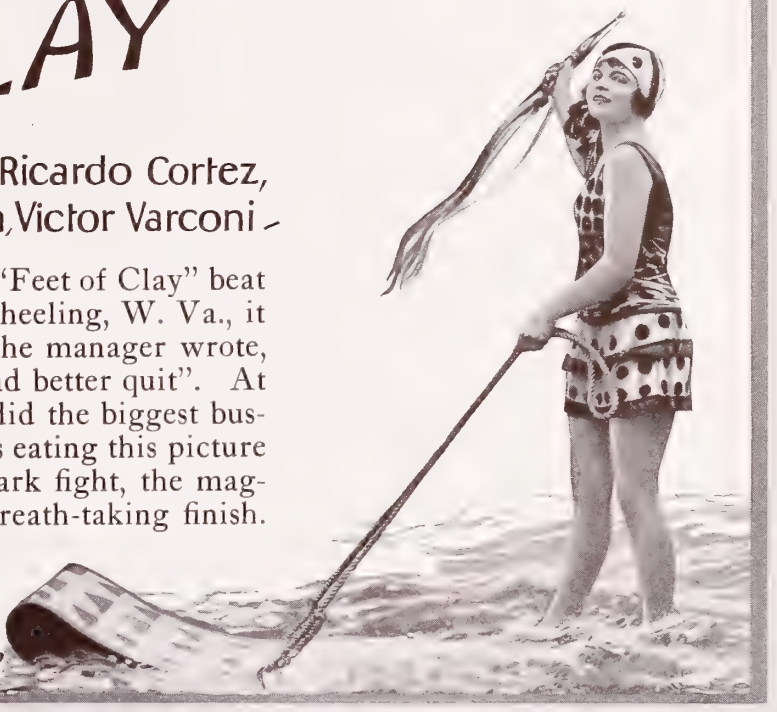
ADOLPH ZUKOR, JESSE L. LASKY *PRESENT*

CECIL B. DeMILLE'S
PRODUCTION
"FEET OF CLAY"

Adapted by Beulah Marie Dix
and Bertram Millhauser
from Margaretta Tuttle's *novel*

-with

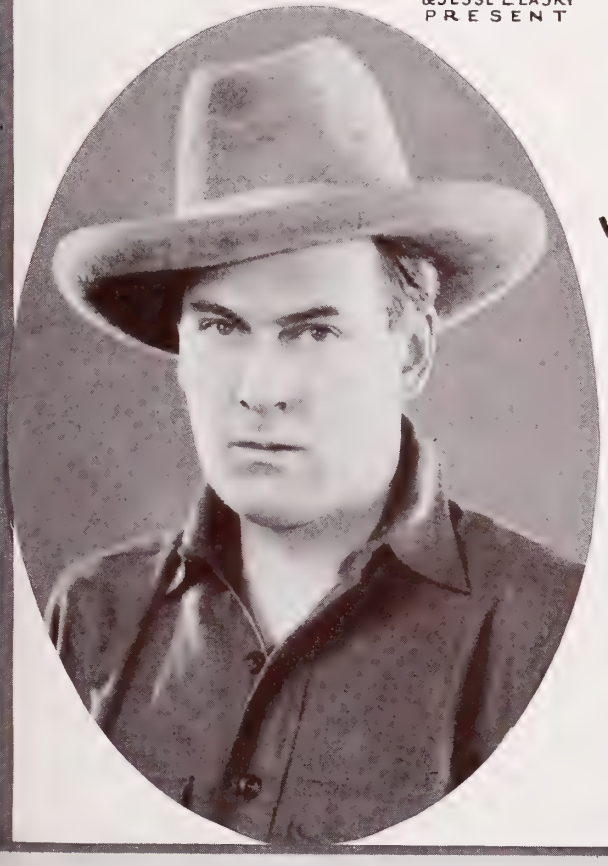
Rod La Rocque, Vera Reynolds, Ricardo Cortez,
Julia Faye, Theodore Kosloff, Robert Edeson, Victor Varconi



AT Grauman's Million Dollar, Los Angeles, "Feet of Clay" beat "Manhandled" by $3,000. At the Rex, Wheeling, W. Va., it broke all the house records for all times and the manager wrote, "If exhibitors cannot cash in on this one they had better quit". At the Arcade, Jacksonville, Fla., "Feet of Clay" did the biggest business in the history of the theatre. The public is eating this picture up! They love the bathing girl scenes, the shark fight, the magnificnt ball and gown shop episodes, and the breath-taking finish.

A Paramount Picture

ADOLPH ZUKOR
& JESSE L. LASKY
PRESENT



THOMAS MEIGHAN
IN
JAMES OLIVER CURWOOD'S
"THE ALASKAN"
A HERBERT BRENON *PRODUCTION*

WHEN they're standing in a long line two deep outside the Rivoli, New York, for the supper show, that's some picture! That's what happened when "The Alaskan" had its record run there. Meighan always gets the dough. And Meighan coupled with Curwood — no wonder it's a clean-up! "It broke all our attendance records at advanced prices," Ben Morris of the Temple, Bellaire, O., wrote to Exhibitors Herald, and the other live-wires are duplicating his experience.

Screen play by Willis Goldbeck.

A Paramount Picture

ADOLPH ZUKOR & JESSE L. LASKY PRESENT

JAMES M. BARRIE'S

"PETER PAN"

A

HERBERT BRENON

PRODUCTION

Assisted by Roy Pomeroy

UNQUESTIONABLY here is a screen attraction as unique and big in its way as "The Covered Wagon." Everybody knows of Barrie's classic; everybody from eight to eighty will enjoy the picture. It is in every way a marvelous production. Betty Bronson, whose selecting by Barrie himself as "Peter" was heralded all over the world, leaps into the front rank of beautiful young actresses. Ernest Torrence outdoes himself as "Captain Hook". The rest of the cast, including Esther Ralston and Mary Brian, are equally good. By all means ask your exploiteer about the national tie-ups Paramount has made with your local merchants for you.

Screen play by Willis Goldbeck.

A Paramount Picture

ADOLPH ZUKOR & JESSE L. LASKY PRESENT

"NORTH OF 36"

AN

IRVIN WILLAT

PRODUCTION

WITH

Jack Holt Ernest Torrence Lois Wilson Noah Beery

IN the same broad, sweeping, conscientious manner in which "The Covered Wagon" was filmed, "North of 36", by the same author, has been picturized on the actual location of the story in the remote plains of Texas, Arizona and New Mexico. Willat, who made "Wanderer of the Wasteland", is the producer. The story deals with the exciting struggles of the Texas ranchers to drive their herds through hostile Indians, floods, fire and bandits north to the western limits of the new transcontinental railroads. It is a tale that every American thrills to. It has been superbly acted by a cast of stars.

By Emerson Hough. *Screen play by James Hamilton.*

A Paramount Picture

ADOLPH ZUKOR
& JESSE L. LASKY
Present

A Paramount Picture

GLORIA SWANSON *in* "HER LOVE STORY"

An ALLAN DWAN *Production*

THE star and producer of "Zaza" and "Manhandled" offer you another money-maker in "Her Love Story". Produced from the popular Cosmopolitan Magazine serial by the ever popular Mary Roberts Rinehart — a story that the 1,200,000 readers of that publication raved over — this Swanson romance is captivating audiences everywhere, particularly the women. You know where Glorious Gloria stands among the money stars today. You know that any Swanson subject is cash in the bank in advance. Get your share from "Her Love Story." George Fawcett, Ian Keith, Mario Majeroni in the cast.

By Mary Roberts Rinehart. *Screen play by Frank Tuttle.*

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

A Paramount Picture

THOMAS MEIGHAN *in* "Tongues of Flame"

By
Peter Clark Mac Farlane

Joseph Henabery Production

IF ever there was a Meighan picture set for big money, "Tongues of Flame" is it. It's Macfarlane's last novel, the story that was praised in all the papers as his best at the time of his death a few months ago. Just finished publication in the Cosmopolitan as a serial and now coming out as a best-selling novel. Meighan has the slashing, loving, he-man type of role that they're crazy about him in. Directed by the man who made "A Sainted Devil". Bessie Love and Eileen Percy in the big cast.

Screen play by Townsend Martin.

PRESENTED BY ADOLPH ZUKOR, JESSE L. LASKY

"CHANGING HUSBANDS"

With Leatrice Joy

SUPERVISED BY CECIL B. De MILLE

READ the exhibitor's reports on this comedy in Exhibitors Herald and you'll know what a smashing success it's scoring. The cast also includes Raymond Griffith and Zasu Pitts. Ben Morris, who runs the Temple, Bellaire, O., writes, "This picture will please more than lots you pay three times as much for. It leaves everyone happy."

Adapted by Sada Cowan and Howard Higgin from story by Elizabeth Alexander.
Directed by Frank Urson and Paul Iribe.

A Paramount Picture

"UNGUARDED WOMEN"

With Bebe Daniels, Richard Dix and Mary Astor

An ALAN CROSLAND *Production*

Presented by Adolph Zukor and Jesse L Lasky

MISS DANIELS and Dix are both stars now, so you know what their names mean when they're both in the same picture as they are here. Especially in one produced by the director of "Enemies of Women" and "Sinners in Heaven." The story is drama in its most gripping form. They love it.

By Lucy Stone Terrill.

Screen play by James Creelman.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L LASKY PRESENT *A James Cruze Production*

"THE ENEMY SEX"

With Betty Compson

WHEN we ask exhibitors what's the perfect box-office picture, most of them answer, "The Enemy Sex!" Mix Cruze's humor and naturalness with Betty Compson's alluring personality and put them both in a jazz story of Broadway, and the result can't help spelling B-O-X O-F-F-I-C-E. Huntley Gordon, Percy Marmont and Sheldon Lewis are in the cast too.

By Owen Johnson.

Screen play by Walter Woods and Harvey Thew.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"SINNERS IN HEAVEN"

An Alan Crosland PRODUCTION

WITH RICHARD DIX AND BEBE DANIELS

HERE'S four exhibitors' opinions in a row from Exhibitors Herald on this release: "Excellent in every way" (H. J. Longaker, Alexandria, Minn.) "Did a fine business for me" (A. S. Widaman, Warsaw, Ind.) "Drew extra business and my patrons were not slow in telling me how much they liked it. Some said better than 'The Covered Wagon'". (J. H. Wetz, Middletown, Ind.) "The biggest surprise of the year. Outdrew 'Feet of Clay', 'Alaskan', and 'Her Love Story'. Got advanced prices." (Ben Morris, Bellaire, O.)

By Clive Arden. Screen play by James Creelman.

A Paramount Picture

A SAM WOOD PRODUCTION

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

Betty Compson

IN "THE FEMALE"

A LUSCIOUS bit of entertainment for any town. Betty was never better than in this South African and London society romance by the author of "Ponjola". Noah Beery and Warner Baxter are in the cast. The producer of "Bluebeard's 8th Wife" and "Prodigal Daughters" directed.

By Cynthia Stockley. *Screen play by Agnes C. Johnston.*

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

ZANE GREY'S

"THE BORDER LEGION"

with Antonio Moreno & Helene Chadwick

ZANE GREY is bread and butter to 90% of the box-offices in this country, and here's the best of the Zane Grey thrillers made exactly right. Clark & Edwards, live-wire showmen of Ashland, O., say, "On outdoor pictures Paramount begins where the others leave off". This picture illustrates perfectly what they mean. In addition to the featured stars, Rockcliffe Fellowes gives a great performance.

Directed by William Howard. *Screen play by George Hull.*

A Paramount Picture

Adolph Zukor
Jesse L. Lasky
present

RICHARD DIX IN "Manhattan"

An R. H. Burnside Production

From "The Definite Object" by Jeffery Farnol

THE movie critic of Variety, who writes always with the box-office in mind, says, "'Manhattan' will get dough and entertain anywhere. The exhibitors of this country can hail Richard Dix as one of the real new stars of the screen. The comment of the women folk in the audience was absolute proof that Dix is going to be one of their favorites."

Screen play by Paul Sloane and Frank Tuttle.

A Paramount Picture

ADOLPH ZUKOR & JESSE L. LASKY PRESENT

"WITHOUT WARNING"

("The Story Without A Name")

with

Agnes Ayres, Antonio Moreno

An Irvin Willat Production

2,500,000 people read this story in Photoplay Magazine and competed for the $5,000 prize offered for the winning title. That means audiences created in advance. The picture, produced by "The Wanderer of the Wasteland" and "North of 36" director, is action plus. That means audiences thrilled and satisfied.

By Arthur Stringer.

Screen play by Victor Irvin.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A James Cruze Production

Betty COMPSON

"The Garden of Weeds"

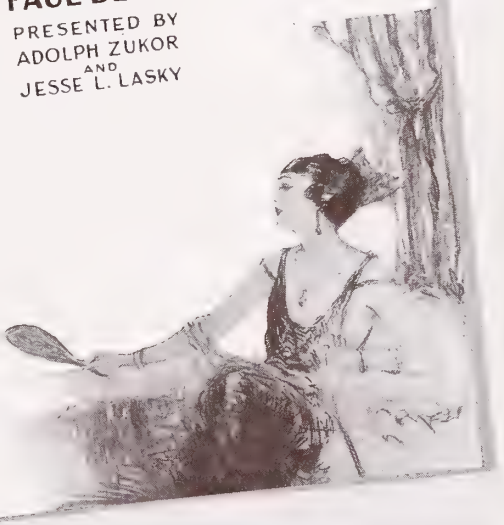
EVERYTHING James Cruze touches turns to gold, and it's his sterling direction and excellent performances by an exceptional cast (including Rockcliffe Fellowes, Warner Baxter and twenty bathing beauties) that make this subject surefire. Put it on and enjoy a worryless and profitable week.

From the Broadway play by Leon Gordon and Doris Marquette.
Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture

AGNES AYRES
IN "WORLDLY GOODS"

DIRECTED BY
PAUL BERN
PRESENTED BY
ADOLPH ZUKOR
AND
JESSE L. LASKY



THE conservative critic of the New York Times calls this "a very amusing and clever entertainment." Most critics went further in praise of it. Audiences love it because it strikes home. It's about the Great American Husband and Wife. It's fast, humorous, human. It's a fine bet for your theatre.

Screen play by A. P. Younger.

By Sophie Kerr.

A Paramount Picture

ADOLPH ZUKOR
AND
JESSE L. LASKY
Present

"EMPTY HANDS"

A VICTOR FLEMING *Production*

with Jack Holt

SUPPORTED BY *Norma Shearer*

THEY don't come any better for all types of audiences than "Empty Hands", by the author of "Manhandled". This novel of the flapper and the he-man lost in the wilds and forced to fight nature and themselves was heralded by nation-wide publicity. "Any way you look at it, 'Empty Hands' has something interesting to offer", declared the Los Angeles Times.

Screen play by Carey Wilson.

By Arthur Stringer.

A Paramount Picture

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

POLA NEGRI
IN
"East of Suez"

A RAOUL WALSH PRODUCTION

THE star of "Passion" and "Forbidden Paradise"; the director of "The Thief of Bagdad"; a brilliant love-drama of the romantic region "where there ain't no ten commandments" by the author of the famous "Rain"—what a combination for the box-office!

By W. Somerset Maugham.

Screen play by Sada Cowan.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A HERBERT BRENON Production

"THE SIDE SHOW OF LIFE"

with

ERNEST TORRENCE & ANNA Q. NILSSON

YOU owe it to the prestige of your house and to the fattening of your pocketbook to play this one. "A real contribution to the higher standards of picture making," was the comment of the New York Evening Post. That means prestige to you. "Real honest-to-goodness special, Torrence equalling his work in 'The Covered Wagon'", James Haworth of the Ilo Theatre, Cumberland, Canada, wrote to Exhibitors Herald.

From "The Mountebank," by Wm. J. Locke, and the play by Ernest Denny. Screen play by Willis Goldbeck and Julie Herne.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

POLA NEGRI

in "Lily of the Dust"

A DIMITRI BUCHOWETZKI PRODUCTION

"FAR and away the best work Pola Negri has done in America", commented the Chicago Post on "Lily of the Dust". And the Los Angeles News: "By far the best thing Miss Negri has done since 'Passion'". Ben Lyon, Raymond Griffith, Noah Beery in the cast.

From a novel by Herman Sudermann and play by Edward Sheldon. Screen play by Paul Bern

A Paramount Picture

WILLIAM FARNUM

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

"The Man Who Fights Alone"

A WALLACE WORSLEY Production

WITH LOIS WILSON AND EDWARD EVERETT HORTON

BILL FARNUM is a great bet for you in this strong fighting story produced by the man who made "The Hunchback of Notre Dame". The fans are welcoming Bill back with open arms.

From story by William Blacke and James Shelley Hamilton. Screen play by Jack Cunningham.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"OPEN ALL NIGHT"

With

VIOLA DANA, JETTA GOUDAL, ADOLPHE MENJOU RAYMOND GRIFFITH

IT'S novelty they crave, and it's comedy-novelty in a jazzy Parisian setting that you give them in "Open All Night." "Belongs among the five best pictures of the past six months", said the Chicago Daily News. New York Herald Tribune: "One of the most amusing things we have ever seen". And what a cast! Every name means something at the b. o.

By Willis Goldbeck. *Based on Paul Morand's stories.* *Directed by Paul Bern.*

A Paramount Picture

presented by
ADOLPH ZUKOR,
JESSE L. LASKY

Agnes Ayres *in* "TOMORROW'S LOVE"

A WHOLESOME American comedy of marriage produced from a popular Saturday Evening Post story. The merry story of a young society wife who divorced her husband for another man and then changed her mind. A picture especially aimed right at the average American family, the bulk of your patronage.

By Charles Brackett. *Screen play by Howard Higgin.* *Directed by Paul Bern.*

A Paramount Picture

ADOLPH ZUKOR
AND
JESSE L. LASKY
Present

BEBE DANIELS
In
"Dangerous Money"

BEBE DANIELS broke records at the Rivoli, New York, in her first Paramount starring picture! "Miss Daniels' first starring vehicle is a case of good showmanship. She is now ready to take her place at the very top of her profession", commented the New York American. Cast includes Tom Moore, William Powell, Dolores Cassinelli.

By John Russell *Based on Robert Herrick's "Clark's Field."* *Scenario by Julie Herne.* *Directed by Frank Tuttle.*

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A WILLIAM de MILLE Production

"LOCKED DOORS"

BETTY COMPSON, THEODORE ROBERTS, KATHLYN WILLIAMS
THEODORE VON ELTZ ROBERT EDESON

THEODORE ROBERTS returns to the screen in a "Grumpy" role. Betty Compson as the fascinating young wife in a strongly dramatic love-triangle. William de Mille at his box office best in an inside marriage-play of New York society. It's a money-picture, every foot of it!

Story and screen play by CLARA BERANGER

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT A

JAMES CRUZE

Production

"The City that Never Sleeps"

with

Ricardo Cortez, Louise Dresser
Kathlyn Williams, Virginia Lee Corbin

THEY sprung this one as a surprise pre-release on a theatre audience in Alhambra, Cal., and the whole audience stayed five minutes after the show to applaud. It's Cruze de luxe — humor, jazz, life!

By Leroy Scott. *Screen play by Walter Woods and Anthony Coldewey.*

A Paramount Picture

Adolph Zukor *and* Jesse L. Lasky *present*

"ARGENTINE LOVE"

with Bebe Daniels, Ricardo Cortez

An Allan Dwan Production

by VICENTE BLASCO BANEZ

ANOTHER "Sheik" written by the author of "The Four Horsemen". Produced by the man who made "Manhandled". Two young hot-bloods — a Spaniard and an American — battle for Bebe in an atmosphere of violence and romance.

Adapted by John Russell. *Scenario by Gerald Duffy.*

A Paramount Picture

ESSE L. LASKY
DOLPH ZUKOR
PRESENT

Thomas Meighan
IN "Coming Through"

IN "Coming Through" Meighan is a penniless ne'er-do-well who elopes with a millionaire's daughter, is cut off by her father, is jilted by his own wife, and then makes a man out of himself and fights back to happiness. Sounds like box-office material, doesn't it? Adapted from the Collier's Weekly serial and novel.

From "Bed Rock," by Jack Bethea. *Screen play by Paul Schofield.*
Directed by Edward Sutherland.

A Paramount Picture

BEBE DANIELS
IN "MISS BLUEBEARD"

presented by
ADOLPH ZUKOR
JESSE L. LASKY

BEBE is at her friskiest best in this French comedy of the young wife who found she had one husband too many. From the stage play that ran over a year at the Lyceum Theatre, New York. Robert Frazer, Raymond Griffith and other favorites in the cast. Directed by the producer of "Dangerous Money."

From Avery Hopwood's "Little Miss Bluebeard" from the comedy by Gabriel Dregely. *Screen play by Townsend Martin.* *Directed by Frank Tuttle.*

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

RICHARD DIX
IN
"A MAN MUST LIVE"

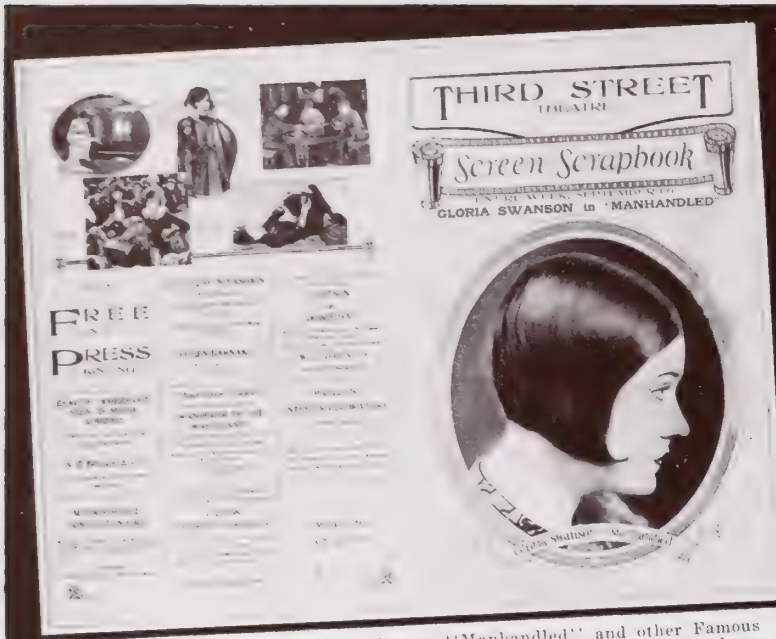
HAVING established himself strongly as a star in "Manhattan," Richard Dix comes through with an even stronger picture in "A Man Must Live," the story of a man who apparently must sell his honor in order to live. Jacqueline Logan and Edna Murphy in support

From "Jungle Law," by I. A. R. Wylie. *Screen play by James Creelman.*
Directed by Paul Sloane.

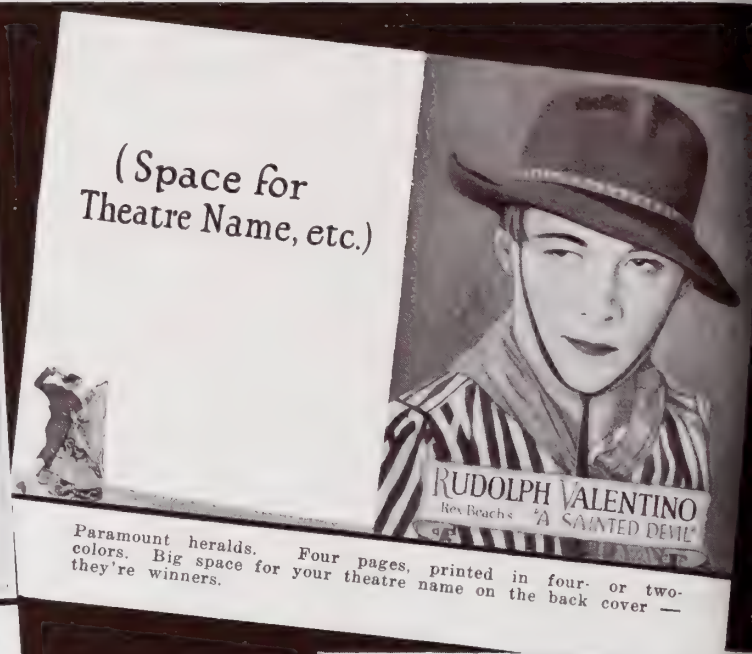
A Paramount Picture

BOX OFFICE INSURANCE

Samples of the highpowered advertising material Paramount offers you to put over THE FAMOUS 40



Handsome four-page roto magazine on "Manhandled" and other Famous 40 pictures. By selling tie-up ads on the back page, the theatre above more than paid for their rotos.



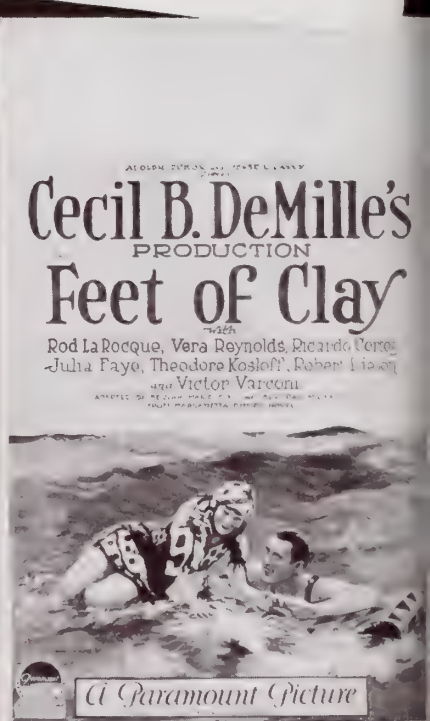
Paramount heralds. Four pages, printed in four- or two-colors. Big space for your theatre name on the back cover — they're winners.

Sample ads from the Paramount press sheets. Mats and electros at exchange at cost.

PARAMOUNT not only offers you the best pictures available today. Paramount also offers you the best possible ad sales material with which to put over the pictures. This was never so true as it is of the Famous Forty group.

All Paramount ad sales material is available to you at rock-bottom cost. Consult the ad sales manager at your exchange.

If it's worth running it's worth advertising.



Window card on "Feet of Clay." Highly colored. Seven cents each. Typical of the Famous 40 ad sales material.

Imagine this great 24-sheet on "The Fast Set" out selling seats for you! Classy, attractively colored, 100 per cent effective.

On many pictures Paramount gets out novelty heralds like the one below on "Dangerous Money."

The Second Famous Forty

Paramount Pictures

GLORIA SWANSON
in
Madame Sans Gene
From laundress to duchess—"Madame Devil-May-Care"

THOMAS MEIGHAN
in
Man and the Law
As usual, Meighan means money

POLA NEGRI
in
The Charmer
Sidney Olcott production
And he learned about women from her

Herbert Brenon production
THE LITTLE FRENCH GIRL
with Betty Bronson
One touch of Paris makes the whole world grin

RICHARD DIX
in
None But the Brave
—deserve the fair. Especially when she's Spanish.

Sidney Olcott production
SALOME OF THE TENEMENTS
with Jetta Goudal
Seven veils of soul-revealing entertainment

William de Mille production
YOUNG WIVES
with Rod La Rocque, Claire Adams
When the honeymoon was over

Alan Crosland production
CONTRABAND
with Lois Wilson, Noah Beery, Raymond Hatton
Raymond McKee
When silk leg and boot-leg clash

Herbert Brenon production
THE SPANIARD
with Ricardo Cortez
"The Sheik" of 1925

BETTY COMPSON
in
New Lives for Old
Directed by Clarence Badger
How much of her past should a woman tell?

Urson-Iribe production
LORD CHUMLEY
with Viola Dana, Ray Griffith, Theodore Roberts
Folks will laugh who never laughed before

Henry King production
SACKCLOTH AND SCARLET
with Alice Terry
The woman who takes and the woman who gives

Allan Dwan production
NEW YORK LIFE
A jazzy journey from the Bowery to Broadway

BEBE DANIELS
in
The Crowded Hour
The most exciting sixty minutes ever filmed

RICHARD DIX
in
The Early Bird
—catches the worm. It will catch the coin too.

BETTY COMPSON
in
Eve's Secret
Love in a 1925 Garden of Eden

THOMAS MEIGHAN
in
Old Home Week
By George Ade
The "Back Home and Broke" trio

George Melford production
THE TOP OF THE WORLD
Anna Q. Nilsson, James Kirkwood, Raymond Hatton
Sheldon Lewis
Scaling the heights for romance and thrills

Irvin Willat production
THE WRATH OF THE GODS
with Ernest Torrence
A thunderbolt of dramatic power

Paul Bern production
MODERN BABYLON
The world today and the handwriting on the wall

The Second Famous Forty (Continued)

Victor Fleming production

ADVENTURE

By Jack London With Tom Moore, Pauline Starke

London's greatest dramatic novel

BETTY COMPSON

in

The Dressmaker from Paris

Directed by Paul Bern

She's here with a bundle of new styles and tricks

Zane Grey's

CODE OF THE WEST

with Constance Bennett, Owen Moore, Chas. Ogle

Directed by William Howard

When jazz gets the razz in a cyclone of thrills

James Cruze production

THE GOOSE HANGS HIGH

Everything is lovely and the goose hangs high

RICHARD DIX

in

I'll Tell the World

You'll tell the world it's a hummer

Urson-Iribe production

THE NIGHT CLUB

with Ray Griffith, Wallace Beery, Vera Reynolds

Meet me at midnight and see society at play

Zane Grey's

THE THUNDERING HERD

with Jack Holt and Lois Wilson

Directed by William Howard

Greatest of all Zane Grey thrillers

BEBE DANIELS

in

The Gate Opens

When he walked out someone else walked right in

A KISS IN THE DARK

with Adolphe Menjou, Ricardo Cortez, Frances Howard

But they couldn't keep it dark very long!

Victor Fleming production

PATHS TO PARADISE

with Ray Griffith, Pauline Starke

The straight or the crooked path — which?

Victor Fleming production

THE DEVIL'S CARGO

with Pauline Starke, Wallace Beery, Claire Adams, Wm. Collier, Jr.

Down the roaring river with a cargo of gold

Zane Grey's

THE LIGHT OF WESTERN STARS

With Jack Holt Directed by William Howard

Zane Grey pictures shine everywhere

Dimitri Buchowetzki production

THE SWAN

with Adolphe Menjou, Ricardo Cortez, Frances Howard

The heiress who taught her tutor how to love

Paul Bern production

GROUNDS FOR DIVORCE

Is "till death do us part" the bunk?

Irvin Willat Production

THE AIR MAIL

with Billie Dove, Douglas Fairbanks, Jr.

It's in the air; they're looking for it

James Cruze production

BEGGAR ON HORSEBACK

If wishes were horses, beggars would ride

Henry King production

ANY WOMAN

with Alice Terry

Any woman — and any man — will love it

James Cruze production

MARRY ME!

with Lois Wilson

Just a girl men couldn't forget

GLORIA SWANSON

in

The Coast of Folly

Allan Dwan production

Any port in a love storm

William de Mille production

MEN AND WOMEN

with Rod La Rocque, Grethe Nissen

And de Mille understands both sexes

Produced by

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

NEW YORK CITY

ADOLPH ZUKOR, President JESSE L. LASKY, Vice President CECIL B. DeMILLE, Director General

Paramount Pictures

Member Motion Picture Producers and Distributors of America. Will H. Hays, President.

FIRST NATIONAL PICTURES, Inc.

announce that

COLLEEN MOORE

has reached the goal predicted for her by

FIRST NATIONAL

during

1924

First National Pictures

COLLEEN MOORE

by her brilliant success in those great FIRST NATIONAL PICTURES ~ "Flaming Youth" ~ "Painted People" ~ "The Perfect Flapper" and "Flirting with Love" will be

STARRED

in her next picture ~ an adaptation of EDNA FERBER'S best seller
Adapted and supervised by EARL HUDSON
Directed by CHARLES BRABIN

"SO BIG"

ONE OF ANY YEAR'S

FIRST NATIONAL PICTURES

GREATEST PICTURES

What a triumph from Miss Moore!
What an achievement for FIRST NATIONAL!
What a wonderful box-office production for any exhibitor!
"SO BIG" will be one of the outstanding pictures of any year—and for Miss Moore an accomplishment that will carry her to the highest peaks of stardom!
A First National Picture
FIRST NATIONAL PICTURES

In any language — it's the greatest money-maker of them all!

ENGLISH
The greatest money maker of them all.

FRENCH
La plus grande attraction cinématographique du monde.

GERMAN
Der grőszte Kassen Magnet aller Films.

ITALIAN
La più grande attrazione del mondo.

DUTCH
De grootste kas attractie van alle lichtbeelden.

SPANISH
La atraccion cinematográfica más grande de la e'poca.

GREEK
To meghaliterón skedion ston cosmo

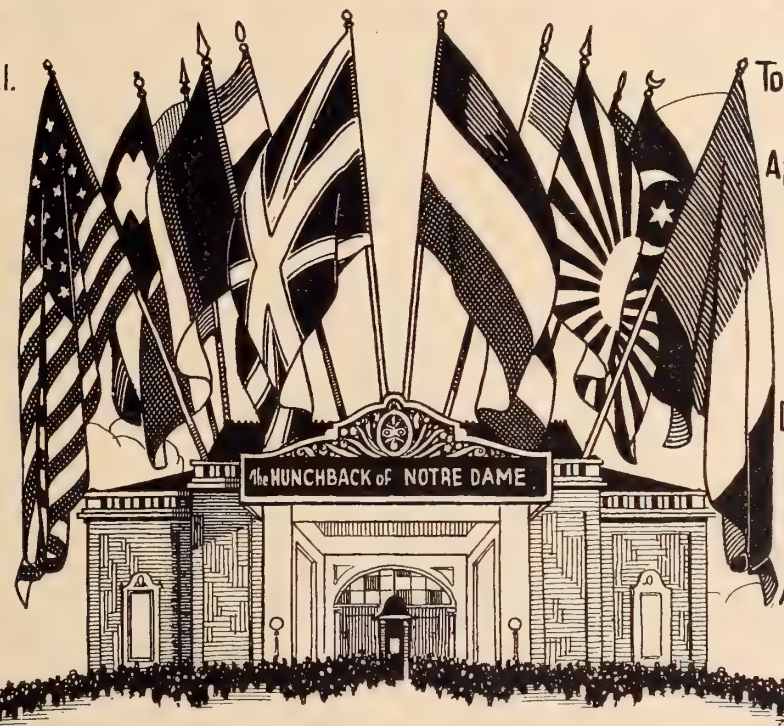
PORTUGUESE
A producção cinematographica mais importante de epocha.

MALAY
Derihal gambar jang membikin untung wang besar sekali.

TURKISH
Dounianen ichindê en buuk parcha.

ARABIC
Akbar sourat fil dounia

ARMENIAN
Aschkharkine amenen menz gedoron.



ENGLAND

"Traffic held up by crowds!"—Marlborough Theatre, London.

"Enormous success! Played to capacity every house."—The Palladium, London.

"Broke every record of my house!"—The Palace, London.

"It has certainly broken all records!"—Kensington Theatre, London.

FRANCE

"This picture is full of merit."—Le Temps, Paris.

"One is overwhelmed by the grandeur and precision of this remarkable picture."—Le Journal, Paris.

"It is a great success! Remarkable from all viewpoints!"—Le Figaro, Paris.

"Exceedingly well done!"—Le Matin, Paris.

SCOTLAND

"'Hunchback' swept Glasgow off its feet, shattering all records past year. Press and public unanimous in praise of your master effort."—Lewis Coliseum, Glasgow, Scotland.

JAPAN

"This week 'Notre Dame' made new screen history at Tokyo. First picture ever released in three theatres simultaneously and we all cleaned up. Greetings and thanks."—Mr. Ohta, of the Nippon Kan. Mr. Masuda, of the Meguro Kinema. Mr. Nishimoto, of the Nikkatsu's Kanda Kan.

SOUTH AMERICA

"The 'Hunchback of Notre Dame' is one of the most notable cinematographic productions ever screened."—Dr. Marcelo T. Alvear, President of the Argentine Republic.

"Opening tremendous success, both first-run houses being packed. Many turned away. Public and press enthusiastic proclaiming 'Hunchback' greatest production ever in South America."—Isen, General Manager, South America.

INDIA

"His Excellency, the Governor of Bombay, was in Poona when the masterpiece, 'Hunchback of Notre Dame,' was screened in Bombay at the Excelsior Theatre. His Excellency, Lady Wilson and other Government officials were all extremely pleased at this beautiful picture."—Munim, Bombay, India Office.

UNITED STATES

"All records for any picture have been broken."—Syracuse Strand Theatre, Syracuse, N. Y.

"Packed house night and day!"—Rialto Theatre, San Antonio, Texas.

"Have just concluded a week in which new records were established!"—Isis Theatre, Kansas City, Mo.

CANADA

"Smashed all records for attendance. Police necessary."—Regent Theatre, Ottawa, Can.

"Hundreds praised the offering. Expectations fully realized."—Empire Theatre, Saskatoon, Sask.

"It's a great, wonderful masterpiece. Pleased everyone immensely."—Capitol Theatre, Regina, Sask.

AUSTRALASIA

"Premiere Australasian showing 'Hunchback of Notre Dame' at Crystal Palace, Everybody's Theatre, Christchurch, immense success. Hundreds had to be turned away. Acknowledged by exhibitors and public greatest moving picture shown here."—C. Eskell, Wellington, New Zealand.

A UNIVERSAL PRODUCTION

***Presented by* CARL LAEMMLE**

The HUNCHBACK OF NOTRE DAME

Motion Picture Producers & Distributors of America, Inc. Will H. Hays - Pres.

VITAG

ALBERT E. SMITH, President

PERCY MARMONT

THE CLEAN HEART

OR

THE CRUELTIES OF LIFE

Produced by *J. Stuart Blackton*

MARGUERITE de la MOTTE

GREATER THAN MARRIAGE

MARJORIE DAW

Produced by *Victor Hugo Halperin*

LOU TELLEGEN

THE BELOVED BRUTE

MARGUERITE de la MOTTE

Produced by *J. Stuart Blackton*

VICTOR McLAGLEN

CAPTAIN

By

RAFAEL SABATINI

J. WARREN KERRIGAN

JEAN PAIGE

Member of the Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

RAPH

Producing Box-office Winners for Twenty-Seven Years

JOHN HAMRICK, progressive theatre owner, Seattle, by wire, Nov. 7:

"Clean Heart," in spite of terrible storms, stood 'em out every night. Builds real patron friends."

The greatest problem drama of today played right in

The Bright Lights of Broadway!

NEW YORK TIMES:

"This film of sterling interest."

BLOOD

Produced by David Smith

JOHN B. ROCK
General Manager

A VITAGRAPH PICTURE
Reg. U. S. Pat. Office

Get the FACTS!

Mr. President:
Mr. Sales Manager:
Mr. Advertising Manager:

Get the FACTS about the greatly-changed trade paper situation.

You CAN get them—at least from The World.

I wish I had you with me for a round of a dozen exhibitor offices in Detroit last week. I wish I had you with me to SEE The World as I did, to see it IN USE as I did, to hear it praised as I did.

Not in the fulsome, meaningless phrases of flattery—but in specific mention of specific services The World was rendering them.

I'll tell you more about them later—with names and FACTS.

I love FACTS. And let me tell you:

If you are not in touch with the present trade paper situation you are wasting a lot of money, and losing a lot more.

You are wasting the money you are paying for "slippers"—and losing the revenue that the up and coming, fast-moving, GAINING Moving Picture World can get you.

I could use four pages for this house ad, and a thousand words and not say anything more important to you, more definite, more true, more FACT!

Robert E. Welsh

D.W. GRIFFITH

presents

AMERICA

A thrilling story of Love and Romance
by **ROBERT W. CHAMBERS**

"I have looked over and saw a number of the big SUPERS they are making so much fuss about, but according to my judgement, 'AMERICA' from a point of real production has them all cheated by many odds.

"I can see that big money was spent on it, and I am very glad I bought it, and showed it.

"I went after it strong, got the schools interested, and personally endorsed it to the limit.

"I made a profit, gave my patrons the best on the market, satisfied them all and really had the record business for my new theatre since opening March 1923."

C. W. Simmons, Simmons Theatre, Las Animas, Col.

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The Most Novel and Delightful Story Combination Ever Accomplished in a Photoplay

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Directed by
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Skilfully Blended from
EDWIN BATEMAN MORRIS'
Current "Best Seller" ~
featuring ~
DOROTHY DEVORE
and
MATT MOORE

Comedy
Mystery
Romance

Is There Any Audience Anywhere That Such a Picture Will Not Please?

His master completely—this little chit of beautiful femininity whom a storm had blown into his bachelor apartment through the raging elements outside. She, at least, saw the humor of the situation and pressed it at every possible opportunity.

The little factory town was in an uproar. Things had happened which demanded investigation. And Doris was fleeing from the police. Why, only she and a few others knew. And from Simon Haldane she drew that help and sympathy which always goes to the "under dog."

Love is life's great leveler. They belonged to vastly different strata of society. Doris, accustomed to every luxury, was self assured to an exceptional degree. Simon, shy and retiring, was ill at ease among even his every day associates. But for both the future together was filled with most roseate promise.

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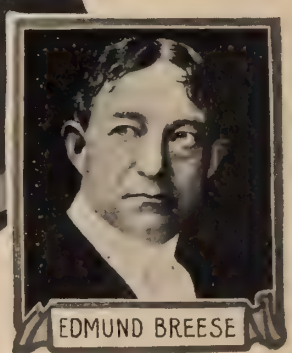

Released December 1st.
The Screen Version of the Most Sensational Divorce Case Ever Tried.

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First of a series of six super features. In production, "THE MAD DANCER," to be published in Dec. 15th issue of Young's Magazine, released Feb. 1st. In preparation, "ERMINE AND RHINESTONES" by Louise Winter.

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MARION DAVIES
in her latest and finest
Cosmopolitan Production

A Romance That

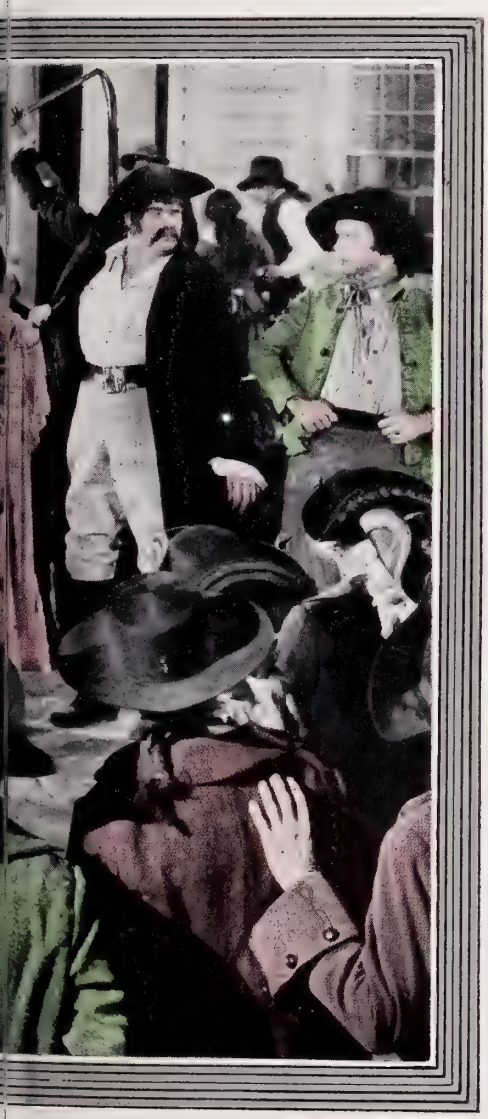
ENTERTAINMENT de luxe! Grippin drama framed in the most brilliar setting ever conceived for a motion pictur A famous novel made into a film that w enjoy even greater fame. Marion Davie in a role even more appealing than thos with which she swept to fame in "Whe Knighthood Was In Flower" and "Litt Old New York."

THE courage of a beautiful girl patriot braving the terrors of adventure-crowded Revolutionary Days is the powerful theme of this truly magnificent picture triumph.

JANICE MER

hrills Forever!

NOW PLAYING its third big month at the Cosmopolitan Theatre, New York, at $2 top! A record-breaker in its pre-release showings in other cities, Marion Davies in "Janice Meredith" has already established itself as a sensational money-maker. If you're after the Big profits grab "Janice Meredith" before your competitor announces this exceptional attraction in your town.



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and one of the greatest casts of photoplay history

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Maclyn Arbuckle
May Vokes
Olin Howland
Spencer Charters
George Nash
Joseph Kilgour
W. C. Fields
George Siegmann
Tyrone Power
Helen Lee Worthing
Princess Marie de Bourbon
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Robert Thorne
Harlan Knight
Lee Beggs
Mrs. Maclyn Arbuckle

and other well known players

directed by
E. MASON HOPPER

adapted by Lillie Hayward
settings by Joseph Urban

A Cosmopolitan Production

EDITH

MARION DAVIES

JANICE MEREDITH

A Cosmopolitan Production

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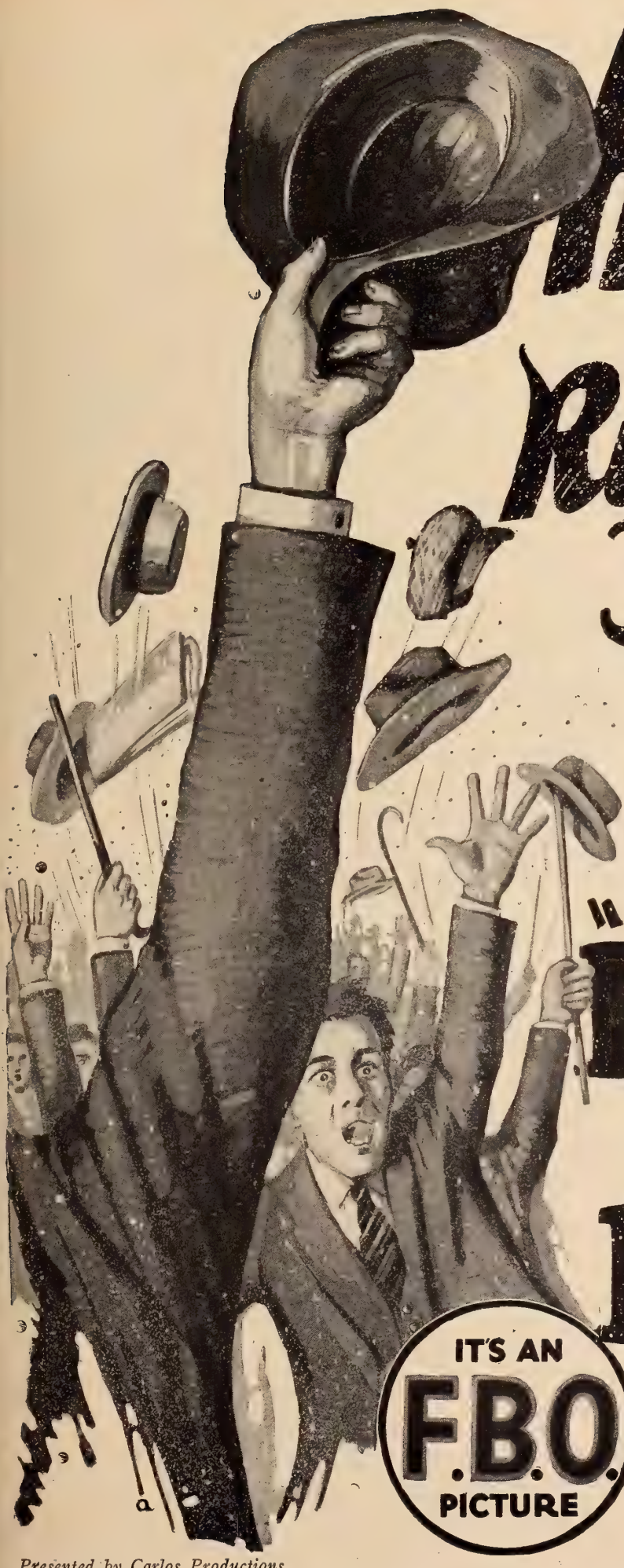


Hurray!

The 3rd Richard Talmadge is here

It's— "Laughing at Danger."

IT'S AN F.B.O. PICTURE

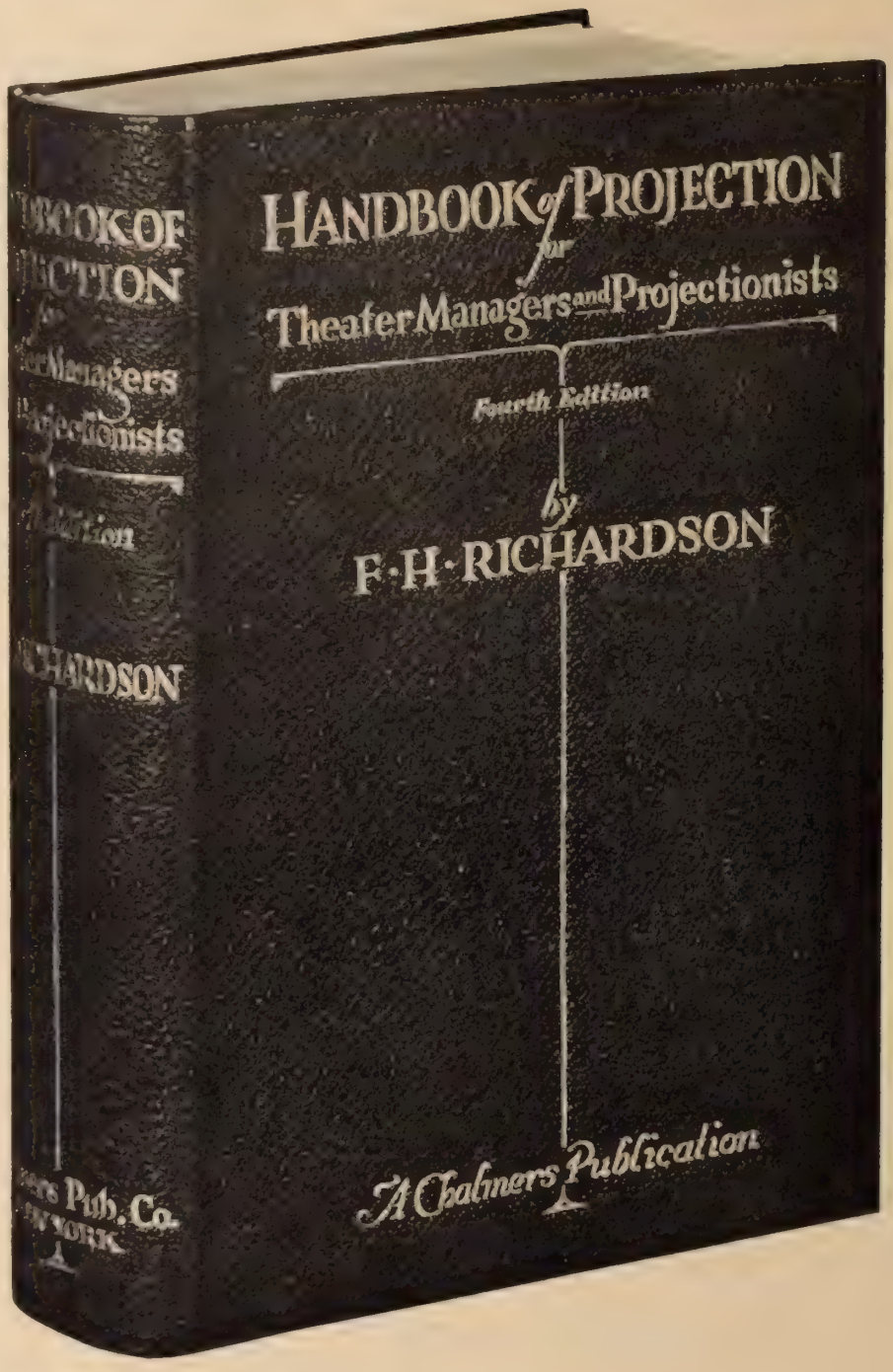
and it's ALL the title implies
Watch For It

Distributed by
Film Booking Offices of America, Inc.
723 SEVENTH AVE., NEW YORK CITY, N. Y.

Presented by Carlos Productions
Produced at the F. B. O. Studios, Hollywood, Calif.

☞ **This picture handled by Renown Pictures, Inc., in New York, Albany, Buffalo and Chicago territories** ☜

STOP!



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That's the way LOUELLA PARSONS in the NEW YORK AMERICAN sums up!

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Every Picture's a Money-Maker when you have a FIRST NATIONAL Contract!

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Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

"Compare the Product"

No advertisements, no gilded announcements, no, so termed, super-salesmanship, no sugared bait caused First National Pictures to make more money for Exhibitors this year than any other product—

At the beginning of this year we stated our case + rested, awaiting the box-office verdict—we've got that—+ are happy with the knowledge that we did not overestimate or underestimate—

Our performance we stand! Watch for our forthcoming announcement especially!

Before you commit yourself + set dates for your backbone service—"Compare the Product"

FIRST NATIONAL PICTURES

E. E. Allman.

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Block Booking

ONCE upon a time there was an editor who, in the course of a discussion of arbitration, expressed a few opinions on block booking, and the agitation thereon

The editor's view was that, while the arguments against block booking make very convincing theory, nothing under the sun was ever going to translate the theory into practise so long as the salesman and PRICE were the ruling factors in this industry.

Then the editor boarded a train, not caring particularly where it brought him so long as its destination was "out on the firing line," and alighted in Detroit. For an hour he sat alongside the desk of H. M. Richey, executive secretary of the Michigan exhibitor organization. And he heard the opposition to block booking stated with an intelligence, clarity, and REASONABLENESS that still has him a bit stunned.

Perhaps he should explain his surprise. Well, here you are: Never expect any faction in this industry to be reasonable when embarked on an argument. Because we have been trained to BARGAIN, and we have learned the Oliver Twist principle, "The more you ask for, the more you get." Too often, we have found, the side that talks the LOUDEST wins the fight.

All the more reason for our surprise when we heard an exhibitor spokesman outlining an argument that in effect admits that the campaign against block booking is a fifty-fifty proposition: Equally as much a matter of educating the exhibitor as it is of opposing distributing policies.

* * *

THE Michigan exhibitor organization has an actual and tangible campaign against block booking under way.

How that campaign is working out makes another, and a different, story that we will probably ease into our typewriter some time in the next few weeks. Right now we are sticking to the argumentative phases.

As far as we can learn from rambles through Detroit away from the atmosphere of exhibitor headquarters, Richey's position at the start of this argument must have been about the same as ours. Richey is not the type that enjoys waving a red flag merely because flag waving improves blood circulation.

When the organization declared against block booking as a principle, we think that deep down in his heart Ritchie was wishing his fellows would stick to the rule, "Don't ever start a fight that you can't finish."

But in the past few months Richey has spent considerable time talking throughout the state to luncheon clubs of the Kiwanis and Rotary type. And he has come back a zealous apostle of the anti-block crusade.

This is why:

"I DON'T care where you go," says Richey, "nor whom you meet outside of this business, one of the very first questions you will have thrown at you is, 'Why are there so many obviously POOR pictures shown in our local theatres?'

"You sit down and argue specific titles with them and convince them that the industry is making a very, very great number of GOOD pictures. But they expect that—for the simple reason that they are paying you GOOD coin of the realm to see those GOOD pictures. What they can't understand is why they so often pay the same GOOD money to see POOR pictures. They never forget the poor ones. And when you get through arguing with them you have to admit that it is the system of booking sight unseen in block that is foisting those POOR pictures on the public in return for GOOD money.

"Now my zeal against block booking isn't based alone on the injuries it frequently wreaks on the exhibitor. We must realize in this industry that when we say 'exhibitor' in that sense we really mean the PUBLIC. If a condition exists that is daily driving the public away from picture theatres that condition is eventually going to injure the ENTIRE industry."

* * *

RICHEY mixes his theory with sound practicality. "I don't say," he declares, "that every exhibitor in the state of Michigan should see every picture he plays before he books it. That is impossible.

"But I do say that the exhibitor is indolently foolish, and the producer shortsighted, when they contract for pictures that are no nearer production than the title and the scenario. I say that for the interest of this ENTIRE industry, the day must come when the exhibitor won't book a picture unless he knows SOMETHING about it. If he has been able to pre-view it, that's fine. If he only has reports on the first run, that is something. But no man considering the PUBLIC has a right to ask that public for money in return for a picture that he bought before it was in the can on the exchange shelves.

"I know the economic side of it, that producers feel they must sell in blocks to keep the selling cost within reason. But I maintain that the producer, and the exhibitor, will eventually learn that it is better to pay fifteen dollars for twelve pictures that have known value, than to pay ten dollars apiece for a block of twenty-five that contains thirteen unknown quantities."

* * *

THERE are the highlights of Richey's argument. In fairness to him we will have to round his views out in more complete manner at a later date. But, meanwhile, while we argue the pros and cons of block booking let's remember Richey's thought that the PUBLIC deserves, and will eventually demand, a place in the argument.

ROBERT E. WELSH.

Going Up!
Going Ahead!
Going Faster!
Get the FACTS!

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

The time to establish contact with a bank of service is NOW.

Don't wait for the emergency, for the knock of opportunity on your door, and the sudden realization that the help of a strong bank is necessary.

Take the first step now—and be prepared.

At Hamilton National we urge you to make the acquaintance of the principal officers, we welcome the opportunity to keep in touch with your plans and development.

When "the day" comes you will not be merely "one of many small depositors"—you will be one of a family of clients, one among friends.

And Hamilton National will meet you with complete resources, sincere understanding, sound financial advice, and wholehearted cooperation.

Hamilton National Bank

130 West 42nd Street
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New York City

Open 9 A. M. till 10.30 P. M.

Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

(By Wire from Detroit)

John Kunsky and Sam Katz got together in Atlantic City, fixed up a deal, issued a statement and declared the matter closed. George Trendle won't be quoted but says the official statement told it all. But Detroit refuses to stop worrying or conjecturing. Every man you meet wants to know what New York knows about the "inside story." You have to admit that New York doesn't know a darn thing. Then he wags his head and proceeds to tell you just why there must be an "inside story." But it all runs in a circle, and you finish up where you started. Which is in the correct Detroit position—waiting—waiting—waiting. And expecting almost anything.

First of all you are told how Balaban and Katz offered John Kunsky four and a half million for his entire holdings. Dame Rumor is quoted as authority for the figure. Then you are given the present status: Kunsky, fifty-one per cent. of the stock. Trendle, twenty-four per cent., Balaban and Katz, twenty-five per cent.

Next comes the information that Balaban and Katz are going to supply the money to complete their new theatre here. And the emphatic statement that when completed it will be entirely controlled and directed by the Kunsky organization. That at no time will Balaban and Katz put a finger in the pie—either the new house, or the present Kunsky chain.

"I can't see it," says the man who is doing the worrying. "There must be something else. Balaban and Katz don't want simply a minority investment paying good dividends. They want power. And if this story of the deal is correct all they have done is to have made a good investment."

About this time the two of you agree that maybe Balaban and Katz have acquired the power. Regardless of what is written in the contract there is certainly going to be a community of interest between Mr. Kunsky and his new partner. And with his partner's other friend, A. H. Blank. When you visualize that community of interest stretching across the Mid West map you get a mighty imposing and impressive picture.

Especially when you add to it the possibilities in the Kunsky dream of a new Stanley buying giant in Michigan. "That's dead as a doornail," they tell you at exhibitor headquarters. "Trendle hasn't got eight outside theatres working with him. He's given up the idea."

You walk up the street from the Wolverine to the Film Building. "Trendle has twenty theatres with him," Joe Friedman, Universal manager, informs you. "And, listen, George Trendle isn't in the habit of quitting. He'll keep right on going ahead."

Oh, well, oh hum, tomorrow we are going to see George Trendle himself. Mebbe we will get some real facts then. Mebbe we won't. Accent on the second mebbe, because George isn't a talkative citizen.

There you are—take your choice. And here's another chance for choice: On the rumors about allocation of product, secret agreements, and controlled towns. But that makes a story too long and complicated for writing on a portable typewriter in a Statler stall. We'll have to save it for a week or so. Watch and wait. (Adv.)

Shucks, we may as well slip in another ad. Phil Gleichman is talking: "Say, I read something good in a trade paper recently—a fine analysis of Paramount's situation on the Second Forty." He proceeds to tell it to us. Takes five minutes. "Did you read it?" he concludes. "We wrote it," we reply shyly. Modest-like we repeat it here.

Phil, by the way, is entirely out of the picture business now. Not even a member of his beloved organization. But we should say, "temporarily out." Because he is watching conditions with both eyes open. And anything might happen.

For that matter you can't say Phil Gleichmann is out of the picture business as long as his suit against Famous is still running "And running nicely, thank you," sez he.

Had a dandy chat with Jim Ritter. He arrived just after H. M. Richey had been telling what a wise exhibitor Ritter is. Has three houses, changes twice a week, and sees every picture he plays before he buys.

"If they were all like that," says Richey "We wouldn't have so many mediocre pictures driving patrons to the radio."

We don't know where Charlie Pettijohn picks them, but it all his Film Board secretaries have the cheery smile and wholesouled personality of Dave Palfreyman we know one of the important reasons why the Film Board idea is having such smooth sailing.

Ralph Peckham, Producers Distributing Corporation manager come in with fire in his eye. Has three cut-outs from a practically brand new print. And some butcher of an operator has punch-holed them like a swiss cheese. Criminal.

If Peckham saw the line-up for "Welcome Stranger" at the Broadway-Strand Sunday night, and heard the comments we heard, he is probably smiling again. This is a tip: The picture is there with audience value.

Universal has poured some fifty thousand dollars worth of atmosphere into the Broadway Strand and you wouldn't know the old friend. The job has been done in bang-up fashion and in Eddie Toledo Zorn the house has a live-wire, go-getter, he-showman who is getting results.

We are gazing up at the Strand's second balcony. "Just a lot of waste space these days, isn't it?" We venture, sympathetically. "Not always," laughs Eddie. "You should have seen us pack that sky-loft at thirty-five cents a head for 'Captain Blood.'" There's another tip straight from the box office.

Here's hospitality. We happen into Joe Friedman's office simultaneously with the arrival of Fred McConnell, general sales manager of Universal short product. A sales meeting scheduled. We try to bow out. "Stay right here," says Joe. "Sit in, we'll go right through with everything just as though you weren't here." What's more, they did.

Incidentally, we heard a talk on the value of serials to the exhibitor that is too good to keep within sales meetings. That's something else we'll have to feed into a real Remington later. Or get Fred McConnell to play it on his own typewriter for us.

We'll make a bet with anyone that the Detroit "U" office jumps fifty per cent. on short product in the next sixty days. And then double the bet on "The White List."

Ollie Brooks got tired of Pullman golf and homesick for Detroit so he said good-bye to Fox and is now back in the home town as special representative for the U exchange.

Guess the homesickness got Charlie Davee, too. Because he shook the Minneapolis dust and is now selling The White List in Michigan.

"Hot Water." "They" will tell you it is not as good as "Girl Shy." "They" said it so often that we did not hurry to see "Hot Water" in New York. Paid a dollar CASH for the privilege Friday night at the Adams. Got our money's worth. And don't know which we enjoyed the most, the picture or the honest-to-goodness LOUD enjoyment of the audience that packed the house at six bits and a dollar. "They" may be right. "They" are. But that's just like telling you that a five dollar bill is not as pretty as a five dollar gold piece. It isn't. But each will get you five hundred cents worth of value.—R. E. W.

Stories of the Builders

Amalgamations and Price Fixing As Pillar of Industry Views Them

By W. Stephen Bush

"FAMOUS PLAYERS," as no doubt everybody remembers, appeared on the horizon of the film world just as the possibilities of the single reel or short subject seemed about exhausted. It had always seemed to me that the patron saint of the screen, whoever he may be, had something to do with the new departure. This, according to the founder of "Famous," is quite fanciful and not supported by the facts.

"No Vision or Dream But Observation"

"The thought of creating a company, which would make longer and better films, features as we called them afterwards, was not born of any dream or vision but came as the result of my observation as an exhibitor," Mr. Zukor spoke with evident conviction and finality. His memory, by the way, was strong as his conviction.

"Away back in the early days," he continued, "when I was just an exhibitor, it struck me that there were greater possibilities ahead than short subjects. The novelty of the motion picture was bound to wear itself out. It seemed to be that real stories, such as are told in the legitimate drama, were quite within the reach of the motion picture. I thought, too, that if well-known artists, famous on the speaking stage, could be induced to appear in filmed versions of the play that had helped to make them famous, they would naturally attract a better and a more numerous patronage to our motion picture theatres. It really did seem very plain and obvious to me.

Could Not Sell His Idea

"However, I could not sell this idea to any of the directors and producers either in the legitimate or in the motion picture field. Neither Mr. Brady nor Mr. Laemmle, both of whom I talked to, could see my point. I approached a number of people in the show business but failed to make an impression."

Mr. Zukor paused for a moment or two, gazing down into Fifth Avenue, as he evidently let some very trying experiences pass through the gates of his memory. He registered amusement but quite faintly. It seemed like an effort to summon a smile that was held back by recollections pulling in the other direction.

ADOLPH ZUKOR

There is a singular moderation and directness in Mr. Zukor's speech, suggesting a constant and conscious effort to remain within the facts. He resumed his talk with increased emphasis and perhaps just a touch of feeling, though the cause of it all must have happened more than a dozen years ago.

Men of Little Faith

"Well, I could not get anybody to believe that people would be willing to sit through more than a couple of thousand feet of film at the most. Everybody was positive that it could not be done. I had watched the reactions of my patrons to the longer reels and I knew that all the foreign features of greater length like Dante's "Inferno," Homer's "Odyssey," "Quo Vadis," had been well liked by the public. In fact, I could see that the public was getting tired of the short reels. I did not depend on my manager's observation. I saw all this with my own eyes. When I found that no one would agree with me, and how little the General Film Company believed in this new development there was nothing left for me but to try and finance myself, which I did. You know how we started with Sarah Bernhard and James K. Hackett. There were no screen celebrities in those days and the stories were often weak and thin because too short. With famous artists and stories of weight and reputation we blazed a new trail. As an exhibitor I had begun to feel that I would not be able to stay in business long if such a change had not come. Thus we started in and continued to make a better grade of pictures at a higher cost, being assured of the public demand for such a development. Even at this day men prominent in vaudeville found it hard to believe that it would be all right to run a full feature with their show.

Adolph Zukor Speaks from the Heart

Only when they realized that one well-known screen star did more business than their best headliner did they finally yield their prejudice and regret their hesitation.

"Derided and Lambasted"

"When I had begun to lift the business out of the rut and the narrow limits of the nickelodeon and charged and advocated higher prices of admission, because I felt the public would be glad to pay for an improved order of pictures, I provoked no little hostility and resentment from other exhibitors, in fact from the majority of them. I was derided and lambasted on all sides and conventions were held for that express purpose.

"The very men whose business future I sought to insure and protect turned against me. I met other difficulties, but they were easily overcome. I always could put myself on terms of understanding with stars and directors, but the exhibitors for a long time stuck to their unreasonable attitude. I was denounced by men who ridiculed the idea that any picture could ever be worth more than a nickel. Just for being able to see a little bit further ahead I was declared an enemy of the business."

Mr. Zukor was still full of emphasis but there was no trace of any tone of resentment. He confirmed this view presently, when he said:

"I am no longer surprised and disappointed about such things. I am used to criticism of this kind, which one often meets even within one's own organization. Now I take such things as a matter of course, maybe I am immune by this time."

And here Mr. Zukor turned to another subject, which seemed quite pertinent for one of the real builders of the industry. He protested—now with rising emphasis—that all his building had been done with his own money.

Never Speculated with O. P. M.

"I never in my life have taken any chances with exhibitors' money. I made negatives with my own money and never asked them to pay for them in advance. I backed every idea I thought worth trying out with my own money. If I had failed no one would have sustained any loss outside of myself. And I would like to have it set down that I never did anything that did not spell an advance of the motion picture. The consideration of the financial benefits was secondary. Such considerations, let me add, are secondary today."

The punch of Mr. Zukor's statement came in the end of my talk with him. It was particularly clear and brief.

THE MOVING PICTURE WORLD
MANAGERS
WE ARE NOW READY TO BOOK
Sarah Bernhardt
IN THE GREAT SPECTACULAR
PHOTOPLAY
"Queen Elizabeth"
IN THREE PARTS
Press critics have pronounced "Queen Elizabeth" the crowning triumph of Bernhardt's career. The story itself is one of the strongest ever recorded. Attractive line of original lithographic masterpieces, varieties of one-sheet, three-sheet, eight-sheet, 16-sheet and 24-sheet posters. Artistic booklets, folders and elaborate programmes. Special music written by Mr. Joseph Carl Breil with complete orchestration that will play the production to the music of success.
SARAH BERNHARDT OPENS AT POWERS THEATRE, CHICAGO
MONDAY, AUGUST 12th
When do YOU want it
In writing for time and terms, please mention seating capacity.
TO STATE RIGHT BUYERS
Some territory still open for exclusive state rights in parts of the United States, Canada, Cuba and Mexico. WIRE!
Famous Players Film Co.
A. Zukor, President
TIMES BUILDING, NEW YORK CITY
Daniel Frohman, Managing Director

A Zukor Foundation Stone
The Time — August, 1912; The Place—Moving Picture World.

"There is talk of consolidation and amalgamation among producing interests. My personal opinion is that the competition between producers results in better pictures. That defines my position.

Sees Danger Ahead

"I do believe, however, that an attempt on the part of exhibitors to arbitrarily fix the price of features will be most injurious in its final effects not only upon the producer but upon the exhibitor as well. If the producer knows that no matter what work and money he puts in his pictures some one else is going to tell him what his profit will be, it destroys all ambition, all enterprise, all initiative. It automatically stops him from doing his best. He should be free and untrammeled in his production and distribution.

"The exhibitor with his investment in buildings and real estate must have good pictures and if the production and proper distribution of such pictures is hampered or prevented by arbitrary price fixing the exhibitor will be the greatest sufferer in the end. Such methods blight all ambition. The public does not want that."

All of which goes to show that this early builder at Fifth Avenue is busier and livelier than ever and full of architectural plans and ideas. Perhaps he is too much in the present—too keenly interested in today and tomorrow than in yesterday. In spite, however, what tomorrow may bring forth, Mr. Zukor's place in the history of the motion picture is quite well defined. It is a large one. He stepped in when the old builders had lost their cunning. Whether we owe the first great evolution in the history of the motion picture as a public entertainment to Mr. Zukor's vision or to his greater power of observation, his name will be identified with it for all time. He broadened its foundation and built with better material. The edifice looks more sightly and more impressive by reason of what he has done. It is more and more firmly established in public favor.

"My first thought has always been to advance the motion picture." That sounds very much like the language of a builder. It was his language in the little office and studio on West 26th Street—it is his language now, twelve years after, on Fifth Avenue.

Coming and Going

Sam Sax of the Lumas Film Corporation has just returned to New York from the Coast.

Frank Currier of the cast of "Ben Hur" is expected to return from Italy within the next few weeks.

Fred J. McConnell, short product sales manager for Universal, left this week on a series of one-day conferences with his company's eastern exchanges.

B. Berger, general manager of Gerson Pictures Corporation, arrived in New York early this week.

Among the prominent picture folk who were aboard the S.S. Leviathan which docked in New York this week were Jackie Coogan and his parents, Rudolph Valentino, Pat Powers, Nita Naldi and Richard Walton Tully.

S. L. Warner and Abe Warner left New York this week. The former has gone back to the Coast and the latter is headed for Cleveland.

John Gorman is now in New York, completing the last details for "The Street Singer," the next production in the Chadwick Nine series which he will direct in the east.

John Seifert, of the Page Organ Company, Lima, O., is in New York City this week on important business.

Lem F. Kennedy left early this week for Miami where he will supervise several state rights releases.

George Harris, English comedian, is in New York from London and will leave shortly for the west.

Joseph Simmonds has returned to New York from a trip overseas.

Mr. and Mrs. Harley Walker are on from the coast. They expect to spend the next few weeks in and about Manhattan.

A. J. McAllister, of the Lee-Bradford Corporation, has returned after two months in the field.

Kathlyn Williams, Paramount actress sailed this week on the President Cleveland from San Francisco for a four months' tour of the Orient.

Edward Auger, assistant general manager of Vitagraph, left last week for a business trip in Canada.

Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., left today, November 13, for the West Coast. Pearson's visit to the Los Angeles producing centers will be largely in the nature of a business trip. He expects to be gone about five weeks.

H. W. Walker, screen title-writer who titles Hal Roach's comedies, is in New York on his annual visit. He will spend the month of November here.

Paul C. Mooney, vice president of Producers Distributing Corporation is now enroute on a business tour of the Central and Mid-Western divisions that will extend over a period of three weeks.

Mike Connolly of the Metropolitan Casting Agency left this week for the Coast on a short business trip.

Nathan Burkan left New York this week to attend to an important business matter in Hollywood.

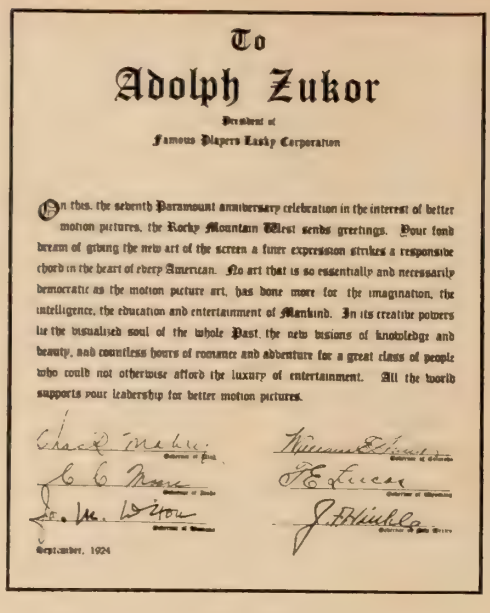
Constance Talmadge, accompanied by her mother, Mrs. Margaret Talmadge, arrived in New York this week from Hollywood.

John J. Payette, assistant general manager of the Crandall theatres, Washington, D. C., returned from a trip to New York where he looked over current offerings of pictures.

Ace Berry, general manager of the Circle Theatre, Indianapolis, visited Washington, D. C., last week ,where he was the guest of Charles Raymond, managing director of the Rialto Theatre. Messrs. Berry and Raymond were formerly associated together in various enterprises.

Will Hays was a visitor to Washington on November 10, being accompanied by Al Christie, of the Christie Company. Mr. Hays visited the White House, where he congratulated President Coolidge upon his recent success at the polls and introduced Mr. Christie.

Attorney Charles Pettijohn of the Hays' office is now in Chicago.


To
Adolph Zukor
President of
Famous Players Lasky Corporation

On this, the seventh Paramount anniversary celebration in the interest of better motion pictures, the Rocky Mountain West sends greetings. Your fond dream of giving the new art of the screen a finer expression strikes a responsive chord in the heart of every American. No art that is so essentially and necessarily democratic as the motion picture art, has done more for the imagination, the intelligence, the education and entertainment of Mankind. In its creative powers lie the visualized soul of the whole Past, the new visions of knowledge and beauty, and countless hours of romance and adventure for a great class of people who could not otherwise afford the luxury of entertainment. All the world supports your leadership for better motion pictures.

Governor of Utah
Governor of Idaho
Governor of Montana
Governor of Colorado
Governor of Wyoming
Governor of New Mexico

September, 1924

Testimonial to Zukor

Parchment Signed by 7 Governors Is Presented to Paramount Chief

Following the national celebration of Paramount week this year, Adolph Zukor, president of Famous Players-Lasky Corporation, received a testimonial, as shown above, from the governors of the Rocky Mountain states acknowledging his leadership for better motion pictures. The testimonial is printed on parchment paper and states:

"To Adolph Zukor, president of Famous Players-Lasky Corporation, on this the seventh Paramount anniversary celebration in the interest of better motion pictures, the Rocky Mountain West sends greetings. Your fond dream of giving the new art of the screen a finer expression strikes a responsive chord in the heart of every American. No art that is so essentially and necessarily as democratic as the motion picture art has done more for the imagination, the intelligence, the education and entertainment of mankind. In its creative powers lie the visualized soul of the whole past, the new visions of knowledge and beauty and countless hours of romance and adventure for a great class of people who could not otherwise afford the luxury of entertainment. All the world supports your leadership for better motion pictures."

The signers are: Charles R. Maybey, governor of Utah; C. C. Moore, governor of Idaho; Joseph M. Dixon, governor of Montana; William E. Huent, governor of Colorado; F. E. Lucas, governor of Wyoming; J. F. Hinkle, governor of New Mexico.

Canadian Alliance?

Paramount and Keith in Canada Seem to be Getting Together

A persistent report at Toronto, Ontario, indicates that two of the big theatre companies of Canada are getting together on something more than a working agreement.

The rival organizations are the Famous Players Canadian Corp., and the B. F. Keith Company of Canada, Limited, Montreal. The Keith company was organized some few months ago to establish a chain of theatres in principal cities and Keith houses are now to be found in the chief centres of Eastern Canada. When the Keith people secured the former Loew Theatre in Ottawa, Ontario, in August, Famous Players announced that they would build a large new theatre there as a competing house. This plan has now been called off, it is understood. Announcement of an alliance is expected.

May Change Contract

Will Hays Answers Edelhertz's Complaint of Unauthorized "Riders"

Charging that some distributors are making unauthorized changes in the Uniform Contract in the form of "riders," Bernard Edelhertz, who as chairman of the Uniform Contract Committee for exhibitors devoted much time to its drafting, has asked Will H. Hays to put a stop to such practices.

"Space would not permit me to set forth in this letter the various modifications that have been attempted," wrote Mr. Edelhertz, "but I shall be glad to submit to you, if you so desire, a detailed statement of the various unauthorized clauses that the distributors have actually inserted in the Uniform Contract, and have insisted upon exhibitors signing such contract."

Accepting the offer of evidence of the allegation, Mr. Hays wrote Mr. Edelhertz on November 6 in part as follows:

"As you know, the question of whether or not some changes might be advisable, based on the experience of the last few months, has been under consideration, and for study of the situation in that regard a committee has been appointed, consisting of representatives of the exhibitors and the distributors, and this committee, which will be a continuing agency, will take up suggested changes."

Mr. Hays then goes on to say that he has already requested the San Francisco Film Board of Trade not to change the provisions of the Uniform Contract before action is taken by this committee.

Hays Office Moving

The Motion Picture Producers and Distributors of America makes known this week that upon the expiration of its lease at 522 Fifth avenue, New York City, where headquarters are now maintained, more spacious quarters will be secured at 469 Fifth avenue. The new quarters will possess a projection room. The change will probably be made before the first of the year.

Must Pass Test

Motion picture machine projectionists at Port Arthur, Texas, will be required to pass an examination before an examining board. The examining fee will be $5, and the penalty for operating a moving picture machine without one is up to $2,000.

James R. Quirk, editor, presenting the Photoplay Magazine Gold Medal to Adolph Zukor, in recognition of the achievements of his "Covered Wagon."

"Covered Wagon" Awarded Gold Medal as Best Picture of Year

THE Photoplay Magazine Gold Medal of Honor awarded annually for the best picture of the year has been won for 1923 by "The Covered Wagon," James Cruze's production for Paramount. This award is made by the votes of the readers of Photoplay Magazine, reported to be 2,500,000.

This is the fourth medal awarded by the Photoplay. The first in 1920 was given to William Randolph Hearst for "Humoresque." The next year Inspiration Pictures won the prize with "Tol'able David," in which Richard Barthelmess was starred. The 1922 medal went to Douglas Fairbanks for "Robin Hood."

Photoplay impresses upon its readers in announcing this annual contest that the award should go to the picture which most nearly approaches perfection in the matters of theme, story, direction, acting, continuity, settings, photography and general technique.

Aside from the distinction which it carries, the medal itself is intrinsically well worth winning. It is of solid gold two and a half inches in diameter and weighs 123½ pennyweights. It is made and suitably inscribed by Tiffany & Company, New York.

James R. Quirk, editor of Photoplay Magazine, in an editorial said in part:

"It is the best American film drama in years. This panorama of a pioneer train of the roaring forties crossing the virgin America is well nigh an epic in its sweep. 'The Covered Wagon' is not just a historical picture, its characters live. As you watch it, their perils—and they run all the way from death at the hands of savages to starvation in bleak lands—become yours. You struggle with these brave women and brave men in their fight to carry forward that outrider of civilization, the plow."

"The Covered Wagon" opened at the Criterion Theatre, New York City, on March 16, 1923. It stayed there 59 weeks, a record never approached by any other motion picture. In that time it was seen at that theatre by approximately 600,000 people. In Hollywood, "The Covered Wagon" played 34 weeks to 710,000 people. In Boston it played 29 weeks to 300,000 people. In Chicago it played 23 weeks to 250,000 people and a year later made a return engagement to enormous audiences.

Interstate Secretary Sees No Danger of Mid-west Circuit War

LEWIS F. JACOBSON, secretary of the newly-organized Interstate Theatres Inc., of 25 East Jackson Boulevard, Chicago, says that the company was organized to get better film service and protection from the producers of moving pictures in the territory served by the Chicago Film Board of Trade, which covers the city and Cook County, Northern Indiana, Northern Illinois from Springfield north, and the Wisconsin territory from Janesville south.

According to Jacobson, there are 930 theatres in this district and the new company will have 72 houses to start off with.

There will be no war with any other circuit, according to the management and the booking for the Inter-State group will be on a business basis that will bring the members of the organization the best returns.

The officers are Emil Stern of Lubliner and Trinx circuit president, Harry M. Lubliner, treasurer and Lewis F. Jacobson counsel and secretary.

The vice-presidents of the organization will be selected at the next meeting which will be held on November 13 and other matters of interest to the members of the organization will be taken up at that time. Owing to the illness of Emil Stern, who recently underwent an operation at the Michael Reese hospital and who is now recovering at his home, the organization of the offices of the Interstate Theatres has been held up temporarily.

Key to "U" Spirit

The Editor Attends a Dinner in Detroit and Sees an Idea Back of it

Detroit.—(Special)—There's a story—and a real story—to be written about what Universal has done in the Michigan territory this past season. But a sidelight on the story, and an evidence of the spirit that has made it possible is the "dinner-dance habit" that the "U" exchange folks in Detroit have acquired.

We were lucky enough to be invited to the dinner dance given Saturday evening, November 8, at the Elks Club. Everybody was there, from Manager Joe Friedman through to the office boy. The hackneyed phrase of "a happy family" is the only one that describes the folks and the party. And if you don't think that deserves notice in the news columns let some sales manager tell you what a difference it makes when the branch manager has his whole "gang" working with him and for him. If there is a clique or a faction in the Detroit "U" exchange it must have been parked in the lot across the street from the Elks clubhouse.

Among those present at the dance were:

Verna Clark, H. Flynn, Hazel Hener, Anna Kennedy, Florence Dumas, Fred McConnel, Mr. and Mrs. J. Friedman, Mgr.; Mr. and Mrs. F. Nugent, Mr. and Mrs. Cleaver, Mr. and Mrs. R. Moon, Mr. and Mrs. C. Davee, Mr. and Mrs. S. Gilbert, Mr. H. Fowser, Mr. H. Houdoif, Mrs. L. Cohen, Irene Nolan, J. Grimshaw, Lenore Murtagh, Mr. and Mrs. R. Hibler, E. Culp, O. Brooks, Mabel Templeton, G. Warde, S. Kimmel, Mr. and Mrs. H. Greenberg, Meyer Coleman, Vera Stewart.

—R. E. W.

THEATRE OF 2,200 SEATS FOR HEMPSTEAD, L. I.

The Calderone Corporation announces that within the next week it will commence the erection in Hempstead, L. I., of a 2,200-seat theatre. The building, according to the plans, will have stores and apartments. It is expected to be ready for occupancy early in the spring.

Police Close Winnipeg's Penny Arcades

The free admission parlors, otherwise known as penny arcades, are to be abolished in Winnipeg, Manitoba, as a result of the recommendation of a coroner's jury made on November 5.

Illinois Sunday Shows Lose by Small Majority

Galesburg, Ill., voters in the election registered a 452-majority against the proposal to operate motion picture shows on Sunday. The film issue excited more interest than either state or national questions, various civic groups lining up on opposing sides.

Joseph Hopp, managing director of the Illinois association, reports that last year the exhibitors lost by 902 votes and next year when the matter will be brought up again they hope to win. To lose by less than five hundred votes out of the twelve thousand cast gives the movie element hope for success next time.

Selling Your Seats

Book Markers are rage in southern Enterprises territory.

Revise Paul Revere for "America."

Edward L. Hyman's production hints.

Unusual radio tie-up.

Sketch Abe Lincoln in Cleveland.

Plays up fistic news for "Great White Way."

Uses high school chorus for "Yolanda."

Splendid lobby is expert showman.

Gilds the lily in toy train stunt.

Sent a pram over an entire county.

(See Selling the Picture to the Public Department, edited by Epes Winthrop Sargent, for the above "tips" in detail.)

Both Win! Preachers Move Pulpits to Theatres and Ashtabula Opens Sundays

AFTER three weeks of it, blue laws disappeared in Ashtabula, Ohio, Sunday, November 9, and the theatres and other business places were opened again, under a unique compromise.

City Manager Cotton proposed that all motion pictures houses be opened on Sunday and that the pictures be first censored by a committee of two ministers and a business man. The ministers are also to be allowed fifteen minutes in each theatre Sunday nights to deliver a sermon, using the story of the feature pictures as a basis for their talks, if they choose.

The theatre owners and ministers arrived at the above plan after several conferences, and agreed to give it a fair trial.

The blue laws went into effect after two factions of clergymen got into a jam over the question of showing pictures on Sunday. Some ministers have been showing films in their churches Sunday nights, drawing the crowds, while at other churches attendance was not so good.

Then the City Manager enforced the laws, closing not only the movie houses, but all stores, restaurants, gas stations and garages.

During the period of "closed Sundays" the churches continued to show to [illegible]s, presenting religious subjects whenever possible.

The situation in Ashtabula, which is only a short distance from Cleveland, aroused exhibitors in the latter city and they took part in the negotiations in Ashtabula.

Indications Are Congress Will Not Discuss Tax Until Dec. 1925

THERE will be no special session of congress next summer and further tariff and revenue legislation will probably await the opening of the new congress in December, 1925. That this will be the administration's program has been indicated by the President in conversations with congressional leaders and others who have visited the White House since election.

In his discussion of the tax situation, the President has indicated that he desires to make a very complete study of the matter before again bringing the subject to the attention of congress. Furthermore, the make-up of congress during the session which convenes next month will be practically the same as that of last session, when it was found impossible for the administration to get any legislation through without the democrats and insurgent republicans, acting as a block mutilating it almost beyond recognition.

The next congress will be of different caliber, however, and the republicans will easily keep in the saddle as a result of gains in the recent election. Then it will be possible for republican measures to go through in the form desired by the administration. Tariff and revenue will undoubtedly be among the subjects then to be brought up, the former as a result of experiences with the present law and the changes which have occurred since its enactment, and the latter in conformity with President Coolidge's expressed intention of reducing the tax burden as rapidly as the requirements of the Federal Establishment will permit.

The President is known to be in favor of accomplishing his reforms with as little disturbance to the even tenor of industry as possible, and for that reason he is reluctant to call congress to Washington at other than its regular sessions, realizing that while congress is considering legislation affecting business, industry slows down to some extent until something definite is reached.

When revenue revision is brought up, and possibly during the coming short session, it is very likely that efforts will be made to secure a further revision of the admission tax. The legitimate theaters, which did not benefit at all, or at most to but a limited extent, from the provision in the revenue act of 1924 exempting admisions of 50 cents or less, are seeking relief and will probably attempt to have the tax either entirely repealed or greatly modified. This effort will receive considerable support in congress, where several members are known to be of the opinion that the admission tax is no more justified than were some of the other taxes which were repealed by the last law.

Balaban-Katz Income

Report Shows Net Profits Exceed Last Year's by Nearly $100,000

Balaban and Katz Corporation reports profits of $1,669,861.21 for the first nine months of this year before depreciation. The net income for that period after allowing for depreciation and Federal income taxes amounted to $532,470.75 as against $442,429.04 for last year, an increase for the period in the net of almost one hundred thousand dollars.

The company paid in dividends to the stockholders during the first nine months of this year $149,693.25. The checks are sent out each month so the stockholder in the Balaban and Katz Corporation has a monthly income.

The plans for 1925 call for the completion of the Uptown Theatre now building at Lawrence and Broadway and the erection of the Howard Avenue Theatre with a seating capacity of 3,500 and the downtown theatre in the new Masonic Temple building.

Coogans Return

Near East Relief Issues Statement Highly Praising Jackie

Jackie Coogan returned Nov. 10 to New York on the Leviathan, accompanied by his father, mother and tutor, after a triumphant tour half-way across the world, that concluded in Athens with the distribution of the million-dollar cargo raised by Jackie for the Near East Relief. The Coogans will not remain in New York, but expect to go at once to the Coast, where "The Rag Man" awaits the final "O. K." of Jack Coogan, Sr., before its release by Metro-Goldwyn.

In addition to the Cross of George the First, which was presented to the young star and crusader by the Greek government, the Greek Orthodox church awarded him the Golden Cross of the Order of Jerusalem, in recognition of his humanitarian services for the refugee orphans of the Near East.

In explanation of the action of the Greek church, the Near East Relief issued the statement, which in part states:

"The visit of Jackie Coogan to the Near East has typified the heart of America to these governments and to their churches, schools and general public. It has been regarded by them as symbol of the philanthropic interest of America in their great refugee problems. It has shown them in a very graphic and convincing way, that the charitable assistance which America has given them, is not a political thing with a background of imperialistic ambition, but a sympathetic gesture representing the heart of the American people. The Golden Cross of Jerusalem is intended by the Greek Church as a gift and a token of appreciation, not merely to young Mr. Coogan, but through him to all the children of America who made his crusade possible."

F. P.-L. Dividends

At a meeting this week the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable January 2, 1925, to stockholders of record at the close of business on December 15, 1924. The books will not close.

News on Every Page

British and German producers made Jackie Coogan startling offers, according to the senior Coogan upon the return of that family this week. Read the story on page 339.

From the Coast comes the announcement that Carl Laemmle is personally getting underway his new season's product known as the White List. Universal makes known that its latest budget for production totals $5,000,000. The story appears on page 343.

The State Theatre at Albany is staging a series of College Nights. Some of the talented student patrons are encouraged to entertain. The details are on page 321.

Metro-Goldwyn promotes Alice Joyce to stardom. Story on page 352.

More of the Paramount "Famous Forty" are announced on page 354.

The Southern Tier Company, an important unit in New York State, held an election recently when officers were selected The story is on page 322.

After 20 Years Actor Makes Debut in Print

Vitagraph just makes known that for twenty years it has had an actor who, although purported to have played "more than 3,000 important parts," is heralded as being "so modest he doesn't care" about publicity.

All along this actor, according to the Vitagraph story, has explained the reason for his ultra conservatism with: "An audience doesn't care a hang who plays a given part as long as it is played well."

On the eve of the commencement of a new J. Stuart Blackton production this modest one makes his debut in print, if we are in accord with the Vitagraph announcement. His name is William Dunn.

Approve Daylight Saving

Massachusetts Voters Poll Small Majority for Unnatural Time

Despite the attempt to enlist the theatrical men of Massachusetts in aiding to defeat the daylight saving law, the voters on November 4 decided in favor of the summer time schedule. Fifty-three per cent. were in favor of daylight saving and the ratio of opponents was 47 per cent.

This is almost close enough to indicate that the people of the Bay State are fairly divided in their opinions on the matter. There is no danger of the legislature passing a law to compel 47 per cent. of the residents of the state to change their clocks for the summer months, as this, of course, would be carrying the issue too far.

Connecticut attempted the other thing, but the most that could be done was to forbid the exhibition of clocks in public places that did not conform with eastern standard time.

Ignored by City Fathers

Eighty per cent. of the business and professional men of Corydon, Ia., signed a petition recently asking the city council to hold a special election to determine whether Sunday picture shows might be held in that city. F. G. Sterns, who operates the Auditorium Theatre offered to pay the entire cost of such special election. The city council vote was 3 to 2 against the special election.

Kunsky-Balaban-Katz Building in Detroit Proves Incentive

THE recent announcement that both John H. Kunsky and the Balaban & Katz forces, brought into partnership through the Atlantic City merger, would build new theatres in downtown Detroit has acted as a stimulus to other theatre building enterprises in the motor city. Judging by the flood of announcements pertaining to new houses that have come forth recently, Detroit will experience a theatre building era during the winter and spring that will make history.

The northern and northwest sections of the city, which have doubled in population during the past year with Detroit's rapid extension growth in those sections, will be the chief scenes of the building strides.

Following is a list of the proposed new theatres and their sponsors:

John H. Kunsky—One downtown first-run theatre to seat 3,500 people; one neighborhood theatre in the northern section of the city to seat about 2,500.

Balaban & Katz—One downtown first-run theatre to seat 4,500 people. The site to be announced within two weeks..

Samuel Brown—One 2,000-seat theatre on Fenkell avenue, to be known as the Sheridan-Plaza. One 2,000-seat theatre in Highland Park, now under construction, to be ready for opening December 15.

Alexander Scheriber—Three and possibly four high class neighborhood theatres to be situated in the north and northwest sections of the city. Plans now under way.

Henry S. Koppin—Two neighborhood theatres in the northwest section of the city and a new downtown house in the shopping district.

Joseph Cosco—A new theatre in Highland Park, near the Ford Motor Company, under construction now, and to be ready December 15. Seats about 2,500.

On top of these certain announcements, it is known that Charles H. Miles, who now operates five vaudeville and motion picture theatres in various sections of the city, has been casting about for a first-run site downtown. And then there is a possibility that Warner Brothers will include Detroit in their building plans. Sam Warner, who was in the city a few days ago, intimated that Detroit was being seriously enough considered to warrant an investigation of possible locations.

Negri to Live in U. S.

Pola Negri plans to sell her estates in Poland and devote all her attention to those recently purchased in California, Paramount announces. The magnificent parks near Bromber, Poland, with the three hundred year old castle, will soon be sold according to the star's plans to return to her home in the spring. The castle where Miss Negri's mother lives contains forty rooms, is built of stone, and is considered one of the finest country homes in Poland.

Richard E. Enright, N. Y. Police Commissioner, was the principal guest at a luncheon given in his honor by Brentanos, the publishers, last week. The luncheon was to initiate the commissioner into the field of fiction writers. Mr. Enright wrote the Pathe serial, "Into The Net," produced by Malcolm Strauss and directed by George Seitz.

State Rights Sales

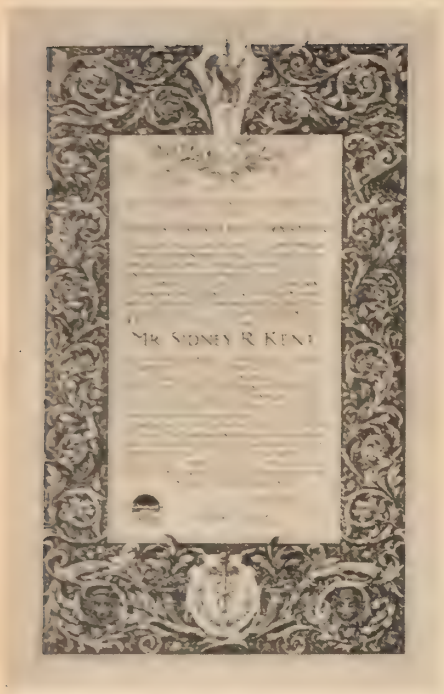
Independent Pictures Corporation announces it has just closed a contract with the Argentine American Film Co. whereby the film company secures the right to distribute Independent's entire year's output including eight Desmond Holmes, second series of eight Franklyn Farnum, eight Bill Cody, and the special "Dangerous Pleasure," in the following territories: Argentine, Paraguay, Uraguay, Chile, Bolivia, Peru and Equador. Other Independent deals which have already gone through include, the Havanah Film Co. represented by Mr. Reed who signed for eight Desmond Holmes, eight Bill Cody, eight of the second series of Franklyn Farnum and "Dangerous Pleasure"; Creole Enterprises represented by L. M. Ash with offices in New Orleans includes all the Farnum, Cody and Desmond Holmes pictures as well as "Dangerous Pleasure." And the five reel comedy, starring Raymond Griffith, "When Winter Went." Creole's new offices covering Texas, Arkansas, Oklahoma, Georgia, Florida, N. & S. Carolina and Ala., Louisiana and Missippippi heretofore excluded in the territory is now included.

Additional territorial sales made by Henry Ginsberg of the Benny Leonard series of two-reel features, "Flying Fists" were reported as follows: Connecticut, Fairfield Film Exchange, Greenwich, Conn.; Iowa, A. W. Kahn, 1005 High St., Des Moines, Ia.; Nebraska, James Winn, 1511 Chicago St., Omaha, Neb.

J. G. Bachmann, in charge of distribution for B. P. Schulberg Productions, has signed a contract for the release of this season's Preferred Pictures in Denver by Edward J. Drucker of the Mountain States Film Attractions. The contract just signed involves the distribution of the following pictures this year: "The Breath of Scandal," "White Man," "The Triflers," "The Boomerang," "Faint Perfume," "When A Woman Reaches Forty," "My Lady's Lips," "The Mansion of Aching Hearts," "Frivolity" and "Capital Punishment."

Jack Bellman, manager of Renown Pictures Inc., reports the sale to the Loew Circuit of theatres of "Black Lightning." .. ..

According to an announcement by Louis Weiss, president of Weiss Brothers' Artclass Pictures Corporation, distributors of Buddy Roosevelt and Buffalo Bill, Jr. series of five part feature action-melodramas, the U. S. Shipping Board has purchased "Battling Buddy" of the former series for initial presentation on all the lines operated or controlled by them. The Weiss Brothers have also sold prints of "Rough Ridin'" the first of the Buddy Roosevelt features released by them, to the U. S. Navy Film Division, for exclusive exhibition on all ships of the U. S. Navy and in all Government reservations under the control of Navy officials.



Engrossed copy of the resolutions by the board of directors creating the office of General Manager of Famous Players-Lasky Corporation and naming Sidney R. Kent to fill that position.

Ascher Circuit Expanding

An executive of the Ascher Brothers circuit confirms the story that the company will start an expansion of the circuit and three houses are planned for the next year; the site of the first one will be near Lawrence and Milwaukee avenue, Chicago, and will seat 2,000 people. Work is expected to begin after the first of the year. The locations of the other houses will be announced in the near future. There are sixteen houses in the Ascher chain at present.

CAPITOL, NEW YORK, CELEBRATES FIFTH ANNIVERSARY

This week the Capitol Theatre, Broadway, New York, is celebrating its fifth anniversary. In the five years of its existence the Capitol, its management estimates, has entertained "upwards of 26,000,000 people."

Marcus Loew Tells About George Walsh and "Ben Hur"

GEORGE WALSH was released from "Ben Hur" and the role given Ramon Novarro due to no failing or fault of Walsh's, it was stated by Metro-Goldwyn Distributing Corporation this week. The substitution of Novarro for Walsh was unavoidable due to circumstances of the Metro-Goldwyn-Mayer merger, and was compelled by a change in the policies of the combined organization regarding productions, which naturally included "Ben Hur." This statement was made by Metro-Goldwyn to vindicate George Walsh, and to clear up a misunderstanding that appears to have arisen.

"I thought the reason was obvious why Ramon Novarro was given the role in 'Ben Hur,'" said Marcus Loew, president of Metro-Goldwyn Distributing Corporation, "but since a wrong interpretation appears to have been put upon Mr. Walsh's retirement from the production, it is only fair to Mr. Walsh, who is a splendid artist, that our position should be explained, and Mr. Walsh vindicated from unjust rumors.

"Ramon Novarro was one of Metro's leading favorites prior to the amalgamation of Metro-Goldwyn-Mayer. Following the merger, which united the destinies of the three organizations, it was naturally to the interests of the combined company to advance the prestige and popularity of Mr. Novarro. Since production was not underway on 'Ben Hur' at the time of the merger, and since Mr. Walsh consequently had not appeared in any scenes of the production, the change in policy of the company made it advisable that Ramon Novarro be given the role of 'Ben Hur' in order to further establish his position as one of our leading stars."

Loew, in a personal communication to George Walsh, branded as untrue any rumor that the substitution of Mr. Novarro was due to any other circumstances.

"I hope that that rumor has not been widespread," Mr. Loew's letter said, "because nothing would be more unfair and unjust to you than the dissemination of such information, since you had through no fault of your own no opportunity to play the part. In fact, at the time Mr. Novarro was substituted, none of the work in connection with the screening of that picture had taken place.

"I hope the public will know, as you know, that the reason for the substitution was the change in policy in connection with the screening of the picture.

"I regret that you did not have the opportunity to show the motion picture trade the work you could have done, but I am sure that in the new parts allotted to you, your public, who knows the splendid work you have done in other pictures, will be glad to receive you when you next appear. I can assure you that everybody in our organization wishes you the utmost success."

N. Y. Censorship Stronger

Republican Control Makes Repeal More Dubious, Albany Reports

With the Republicans in control of both houses of the Legislature, there seems to be no chance of the present censorship law in New York state being wiped from the statute books during the next two years, according to Albany reports. The measure has always been regarded as a Republican one, coming as it did, under the administration of former Governor Nathan L. Miller. On two occasions, Governor Smith in his inaugural addresses, has publicly come out against the censorship law and recommended its abolishment.

Although Governor Smith will continue in office for two years to come, he will find his hands more securely tied than ever when it comes to motion picture censorship. Last year, as well as the year before, bills were introduced in both houses of the Legislature, calling for the abolishment of motion picture censorship in New York state. These bills were passed in the Senate, which was then in control of the Democratic party, but went down to defeat in the Republican assembly.

Just what Governor Smith will do in regard to filling the vacancy which will be occasioned on December 31, when the present term of Helen M. Hosmer as a member of the New York State Motion Picture Commission expires, is a question. Should Governor Smith decide to appoint a Democrat to the position, he will have to look to a Republican Legislature for confirmation. The term of George H. Cobb, chairman of the commission, does not expire for another year.

Tax Free Tickets Need Only Specify Admission Price, Washington Decrees

TICKETS to moving picture theaters and other places of amusement for which a price of 50 cents or less is exacted, being tax free, need show neither the name of the place of amusement nor a serial number, but must have printed thereon the price for which sold, it is provided in the new regulations on admissions (Regulations 43, Part 1) just issued by the Bureau of Internal Revenue under the Revenue Act of 1924.

In the csae of tickets sold for more than 50 cents, the regulations formerly providing for the marking thereon of the name of the theater, a serial number of seat identification, the established price and amount of tax, and total of price and tax, remain in force.

It is also required that moving picture and other theatres post prominently signs accurately stating each of the established prices of admission and, in the case of taxable admissions, the tax due and the sum total of the established price and the tax. Where no tax applies that fact should be stated, as, in the case of a moving picture theater, "Balcony—Admission 40c, No tax."

With the exception of the changes made to comply with the new revenue law's provision for the exemption of admissions of 50 cents or less, the new regulations are practically the same as those previously in force.

Going Up in Chicago

Lubliner and Trinz have just purchased another site in Chicago. It is on Lawrence avenue between Campbell and Artesian street. There, according to present plans, they will erect a 3,000 seat theatre. The adjoining block, it is learned, has been acquired by the Redding Company, which also plans the erection of a good size house.

Census Bureau Report

The Census Bureau is now engaged in compiling data on moving picture production in 1923, and will probably make public the results about January 1. Considerable interest is being manifested in this census, which is the first to be taken as part of the regular manufacturing census taken every two years by the bureau.

Allege Trade Restraint

T. O. C. C. to File Complaint With Federal Commission Against Loew

The Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, at its meeting this week endorsed a report drawn up by one of its special committees to file with the Federal Trade Commission a formal complaint against circuits and Loew's, Inc. This action was officially made known at the T. O. C. C. headquarters following the meeting.

The report, matter from which it is said will be incorporated in the complaint, contains material designed to show the damage exhibitor members of the organization claim they have suffered as the result of the circuits' alleged violations. Loew's, Inc., is made a potential defendant because, it is reported, it is classed by the organization statement as the most flagrant violator and would therefore make the best test case.

Chairman Charles O'Reilly is credited with having stated that the matter was precipitated to its present state as the result of many complaints from members of his organization that it was impossible to secure pictures because of the buying club said to be held by the Loew Circuit in Greater New York. Such alleged power is reported from T. O. C. C. headquarters to have caused theatres which would ordinarily receive first-run pictures from important distributors to have been relegated to a secondary place. This, according to O'Reilly, will form one of the important allegations in the complaint charging restraint of trade.

Amusement Tax Decline

That there is to be a substantial reduction in the Amusement Tax collected by the Provincial Government of Ontario, following the similar action taken by the United States Government some little time ago, has been intimated by Col. W. H. Price of Toronto, the Treasurer of Ontario. In place of the present ticket tax, which averages about 10 per cent. on the face value of admission tickets, there will probably be a new levy on gasoline in Ontario to raise the revenue required by the province for highway development. Ontario exhibitors have been agitating for a reduction or the total abolishment of the Amusement Tax for some time past, the argument being advanced that the tax on theatre tickets was introduced solely as a war measure.

NEW F. P.-L. EXCHANGE BUILDING IN CHARLOTTE, N. C.

Built on the standardized plans which Paramount has followed out in all its exchange buildings, the Charlotte, N. C., exchange, just completed, is the delight of not only the Paramount officials but the local authorities as well, who recognize all the latest equipment for systematic operation and ideal working conditions. It is situated at 207 Mint street.

FRANK L. NEWMAN

WALTER HAYS

Ritz-Carlton Directorate Is Augmented by Hays and Newman

WALTER HAYS of Buffalo and Frank L. Newman of Kansas City, have become members of the board of directors of Ritz-Carlton Pictures, according to an announcement by J. D. Williams, the company's president.

Newman is president and general manager of the Newman, Royal and Twelfth Street theatres, Kansas City. Hays is vice-president of the Mitchell H. Mark Realty Corporation, which has also become a heavy stockholder in the Ritz company. Hays' company owns and operates the New York and Brooklyn Strands and important houses in Albany, Troy and other eastern cities, with an investment in the neighborhood of eight million dollars. Moe Mark, well known exhibitor and one of the original First National franchise holders, is the president of the Strand company.

"I am proud to make this announcement," said Williams, "for Mr. Newman, Mr. Hays and Mr. Mark are among the best known and most progressive exhibitors in America. They are all pioneers in the field of metropolitan exhibition, the Strand, New York, being the first big theatre devoted solely to motion pictures. The Newman of Kansas City was the second, both houses in point of size and luxurious equipment being years in advance of their time. I am very happy to have the counsel of such far-sighted men who, I am sure, will add greatly to the strength of our company. An organization is only as strong as the men who compose it. Every member of the Ritz board of directors has been selected because of his experience in a particular branch of the industry. It is our purpose to build a well-balanced board whose members, because of a diversity of viewpoint, will be qualified to deal most successfully with problems which affect both production and distribution.

"In addition to Messrs. Newman and Hays, who represent exhibitor interests, I shall, personally, represent the stars and production side, to which I shall devote my entire time and attention.

"Our other directors are William Vogel, a well-known exporter, Hawley Turner, Doctor Brazill and C. L. Yearsley. In Doctor Brazill we have a New York professional man who is valuable for his wide acquaintance and contact with the general public, whose point of view he will represent. He might be termed our commissioner of public relations. Dr. Brazill is an old friend of mine from during the days of my association with W. W. Hodkinson in 1914. Mr. Turner is a well known business expert whom we recruited from the national advertising field. Mr. Yearsley was for five years in charge of First National's advertising and publicity department and for the last fifteen years has been at my right hand in all my enterprises."

In accepting a place on the Ritz board Hays said: "Our transaction is now happily closed. Bringing the two agencies together, the producer and the exhibitor, in a bond of common interest is a step forward in the progress of this business. It is my earnest hope that Ritz-Carlton Pictures, Inc., will stand for fine business conduct and great productions—and success is sure to be ours."

Newman said: "I feel very proud to be associated with the gentlemen on the Ritz board. I thoroughly believe in the Ritz plan of releasing six big pictures a year. With two Valentinos annually we have a great start. The Harold Lloyd association on our Special Paramount Distribution Plan, with sales under John Ragland's supervision, gives exhibitors the opportunity of buying such stars as Lloyd and Valentino on a unique independent basis. Messrs. Zukor and Kent through Paramount are, for the first time, giving the big stars a distribution service that they have always needed. By safeguarding the Ritz brand we will soon create a great asset for exhibitors. And speaking as an exhibitor I can say that most theatre profits are made on a few big pictures a year. A plan like that of Ritz which will eventually give us six more winners a season is worth a great deal to the business, and I personally mean to work hard to bring it about."

"U" Moves Headquarters

On November 15, Universal announces, it will move its headquarters from 1600 Broadway to the Heckscher building, Fifth avenue and 57th street, New York City.

Bandits Secure $7,000 from 2 Skouras Houses in St. Louis

IN one of the most daring crimes in the police records of St. Louis, Mo., three bandits obtained between $6,000 and $7,000 from the safe of the Lyric Theatre, 114 North Sixth street, early on Monday, November 10. The money was the Saturday and Sunday receipts of the Lyric and Capitol theatres, a block away, both owned by Skouras Brothers. The loss was covered by insurance.

The safe was opened by George Bowser, manager of the two houses, who had been abducted by the bandits and forced to return to the theatre. He was on his way to his home when his coupe was crowded to the curb at Taylor avenue on Chouteau avenue by a large touring car containing the three bandits.

"Get into this car or I will kill you," one of the robbers commanded Bowser, pointing a revolver at his heart. Bowser complied, leaving his own automobile at the curb. The party then returned to the theatre where Bowser was forced to open the safe by the light of a flashlight furnished by one of the trio.

Changes in New Congress for Industry's Better and Worse

DEATHS and elections will give the Sixty-ninth Congress, convening in December, 1925, a very different complexion from the Sixty-eighth Congress, which convenes for its short and final session on December 1. As a result, the motion picture industry will lose a few of its enemies and several of its best friends.

Representative Dallinger of Massachusetts, author of the pending copyright bill and a firm opponent of censorship, running for the Senate, was defeated and will not be present when the next Congress convenes. Representative Dallinger, who wrote the minority report against the censorship bill of 1916, has always been a good friend of the industry and will be missed.

His position as chairman of the House Education Committee will probably be filled by Representative Daniel A. Reed of New York, who appears to have leanings toward censorship.

Senator Bell, chairman of the Senate District Committee, defeated for re-election, will probably be succeeded in his chairmanship by Senator Wesley Jones, author of the Sunday closing bill for the District of Columbia, or Senator Arthur Capper, who is friendly to the industry.

Representative Reed of West Virginia, chairman of the House District Committee, did not run for re-election. The man in line for that chairmanship is Representative Zihlman of Maryland, who is chairman of the Committee on Labor, and would have to give that chairmanship up to accept the position on the District Committee.

The deaths of Senators Brandegee of Connecticut and Colt of Rhode Island leaves two vacancies on the Senate Patents Committee.

Many other changes occurred in both House and Senate and the new Congress will bring to Washington a number of men whose attitude on questions connected with the motion picture industry as yet is unknown.

Government Seeks Ideas to Better Tax Collecting System

SUGGESTIONS for the betterment of the tax collecting system of the Government will be sought of individual taxpayers, business concerns and industries by the Senate Committee Investigating the Bureau of Internal Revenue, which is about to continue its activities, suspended during the recess of Congress.

Any individual or organization having recommendations to make as a result of experiences in getting tax matters finally adjusted will be welcomed by the committee, which is seeking a way to make the adjustment of tax disputes easier and less expensive to taxpayers.

One of the big questions to be considered by the committee in connection with this purpose is that of the decentralization of the administration of the tax laws. It is the opinion of some members that this step would remedy many of the troubles now complained of. It is declared that officials before whom taxpayers must appear in Washington are often unfamiliar with local conditions which might have an influence upon their decision and that, also, many taxpayers cannot well afford the cost of several trips to Washington, accompanied by lawyers and tax accountants.

M. P. T. O. A. Active

M. P. Day, Red Cross, Education Week Theatre Tie-ups

Making the motion picture theatre screens of the United States serve a triple purpose this month in advancing National Motion Picture Day, American Education Week and the Red Cross Membership Drive is the effort being made by the officers of the Motion Picture Theatre Owners of America.

National President M. J. O'Toole, chairman of the board of directors; R. F. Woodhull and National Treasurer L. M. Sagal have jointly addressed a series of letters to the theatre owners of the nation calling their attention to these three outstanding events in November.

Valentino Back

Ritz-Carlton Star Acquired "Red" Beard While Abroad

Rudolph Valentino arrived in New York on the Leviathan Monday and will leave Tuesday of next week for Hollywood, where he will produce his first Ritz picture. The star is wearing a small red beard, which attracted front page space in New York newspapers. He grew the beard for the part of a Moor, which he will play in "The Scarlet Power." While abroad he made beautiful atmospheric scenes in many of the picturesque spots of Spain, including Granada, for his first independent production.

On his arrival Mr. Valentino said to reporters:

"I have never been as happy as I am now, nor have I ever looked forward to my work with such zest. At last I am free of litigation and worries. At last I have the freedom for which I have contended so long. Under my new contract with Ritz-Carlton I can make pictures the way I want to make them. My difficulties with Famous Players-Lasky are now happily ended. In fact, my Ritz productions will be distributed by that company through a special arrangement. These pictures will be made without the supervision or interference of any one. I have authority in all production matters."

Mass of Testimony

Over 15,000 Pages Transcribed in Paramount Inquiry

In the course of the Federal Trade Commission inquiry into Paramount affairs now being conducted in New York nothing of a startling nature was brought out during the past week. Over 15,000 pages of testimony have already been transcribed.

The Government Examiner sustained a previous ruling that testimony by Charles McDonald, which was a general resume of 189 pictures which were played in Moss' Broadway prior to September 1, 1924, should be stricken from the record on the ground of irrelevancy to the matter in question. The Commissioner ruled that inasmuch as the list contained more than one-half second-run pictures, it is logical to infer that producers and distributors do not consider the Broadway as a Broadway "show window" for first runs. By such ruling this testimony is excluded from the record but is allowed to remain in the minutes awaiting future developments in the case.

Paul Raiborn of Famous Players was called upon for some expert testimony concerning such technicalities as the number of feet of film to a reel, etc.

The endeavor of Paramount to enter into the record a computation of footage issued by various companies since 1912 was denied. It was, however, read into the minutes as in the case of McDonald's testimony.

Belgians Honor Swanson

A high honor was conferred on Gloria Swanson by the Belgian government, when a ward in the post-war hospital, Woluwe Saint Pierre, was named after her. Colonel Drousie, commandant of the hospital, notified Miss Swanson of the honor, which was given in appreciation of the time which Miss Swanson gave to the hospital during her recent visit to Brussels.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Book Markers Are in General Use in Southern Enterprises Territory

ALTHOUGH no section of the country can lay claim to a monopoly of the book marker idea, the theatres of the Southern Enterprises string have been working the idea with signal success, following a suggestion from Lem L. Stewart, of the Paramount Theatres Department. Some of the houses use them almost every week, and in some places where there are two S. E. houses they alternate.

For example the Imperial Theatre, Jacksonville, used the concession for America the week of September 31 and the Arcade worked it for The Alaskan the week of October 19. That for America was worked with copy not unlike that for the Palace Theatre, Memphis, reproduced on this page. However, it added Maurice Thompson's Alice of Old Vincennes and G. O. Trevelyan's The American Revolution to the list suggested by Howard Waugh.

In the case of The Alaskan the reference was confined to books by Curwood. In each instance the basic idea was to sell the distribution of these books through the library.

Librarians Appreciate

A public library without readers is worse than dead, and librarians are anxious to make the best possible showing in their reports. Most of them take a real interest in circulating the better types of literature, and welcome any aid.

Few of them have appropriations for advertising. They cannot afford to print up inserts or to make special displays, but they know that they can widen their circles of readers if they have proper help, and almost all of them will distribute book markers, while most of them will permit the bulletin board to be used for the display of stills and cards, if it will help the library.

That's where some managers make a mistake. They approach the librarian with a suggested piece that is about ninety per cent advertising for the house. And they get turned down.

If they let the librarian write the copy, or assist in its preparation, they can afford to give the library the long end of a 60-40 split, getting the real benefit from the stamp of approval.

TELEPHONE PADS Compliments Loew's PALACE THEATRE
PHONE US FOR A NEW SUPPLY OF PADS

Mr._____ when you were out
there was a Phone call from_____
Who said (Message here)_____

His Phone is_____ Time of Call_____
Date_____ By_____

TIME OF PERFORMANCES AT LOEW'S PALACE 11, 1, 3, 5, 7, 9

RUDOLPH VALENTINO IN "A SAINTED DEVIL."
LOEW'S PALACE THEATRE WEEK BEGINNING NOV. 10TH
OF COURSE—A PARAMOUNT PICTURE

A Paramount Release

WAUGH'S TELEPHONE PAD

This is a very simple form of advertising, for the cost of the markers is small. In Jacksonville they used very cheap wood stock, a heavy paper almost a card. In Memphis Waugh used white paper and printed in two colors, using a good linen stock.

Generally you can find the trim from some other job that can be worked up into markers at little or even no cost for stock. Keep your eye on the printer and get him to save the trim from big jobs. He'll be glad to do it if later he gets the job printing this stuff up for you.

Another Good Idea

In Memphis Waugh has gone even further, and supplies business firms with padded telephone slips similar to the one reproduced on this page. These are issued a pad at a time, and the copy is changed for each weekly distribution.

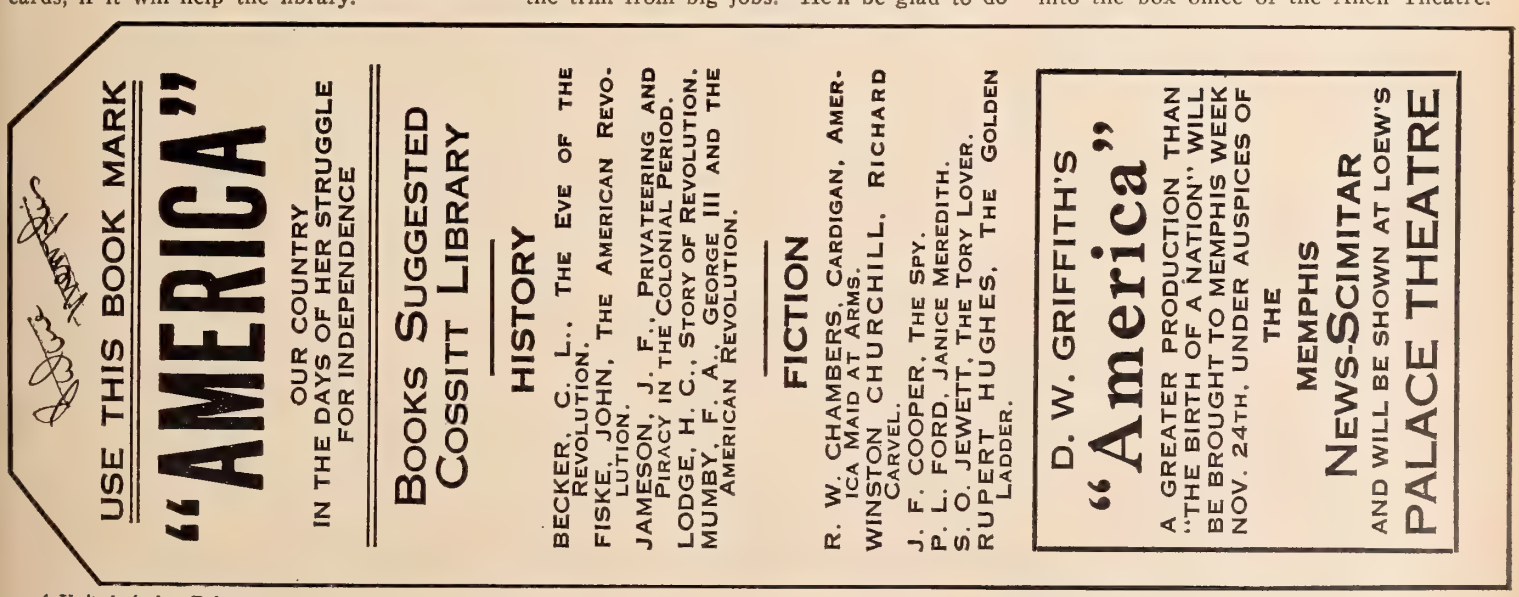
In a way this is somewhat costly, for a pad of one hundred blanks may not reach more than a dozen persons. In most instances it would be better to print up with a permanent advertisement for the house. On a large distribution it will probably pay to print up weekly, and if the pad can reach eight or ten persons several times a day, they are worth while, in spite of their cost as compared to a throwaway.

It All Helps

Anything that will bring the theatre to the special attention of possible playgoers is worth while. It used to be said that B. F. Keith was willing to pay 23 cents to sell a 25-cent ticket. He never went that high, but he had the right idea of being willing to spend money to make more, and Waugh is working along the same line with these pads. This is another case where you can get cheap stock by watching your chance at the printer's.

The telephone pad is less useful than the book marker, but it is good. The book marker is the big bet. It is working like a tractor for Southern Enterprises. Why not put it to work yourself?

Two girls in sailor dress recently distributed Life Saver mints in Akron, Ohio. The envelopes carried a picture of Buster Keaton in The Navigator, with a life ring around his neck, making a better hook-up than usual. The girls brought a lot of money into the box office of the Allen Theatre.

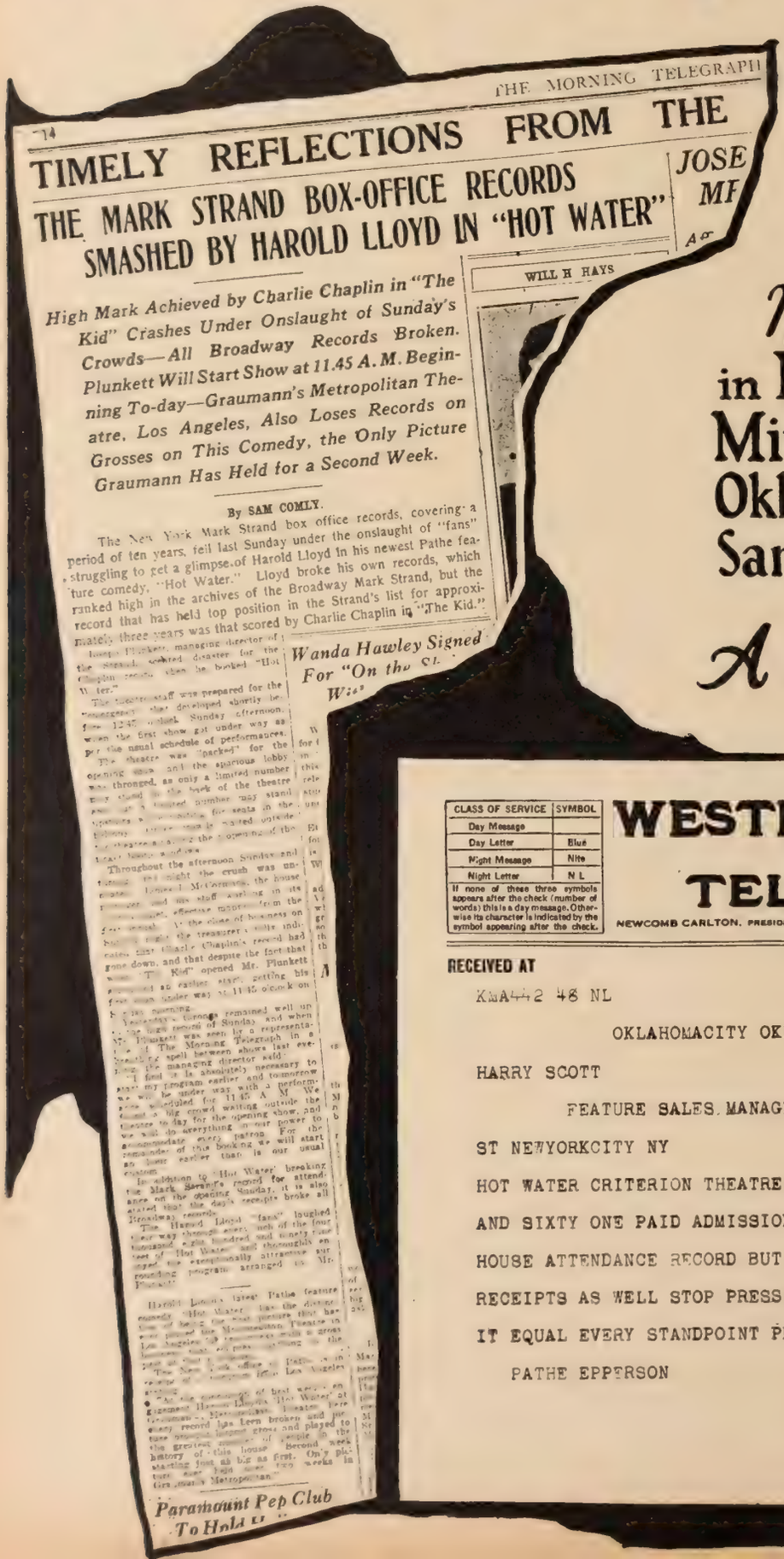

USE THIS BOOK MARK
"AMERICA"
OUR COUNTRY
IN THE DAYS OF HER STRUGGLE
FOR INDEPENDENCE
BOOKS SUGGESTED
COSSITT LIBRARY
HISTORY
BECKER, C. L., THE EVE OF THE REVOLUTION.
FISKE, JOHN, THE AMERICAN REVOLUTION.
JAMESON, J. F., PRIVATEERING AND PIRACY IN THE COLONIAL PERIOD.
LODGE, H. C., STORY OF REVOLUTION.
MUMBY, F. A., GEORGE III AND THE AMERICAN REVOLUTION.
FICTION
R. W. CHAMBERS, CARDIGAN, AMERICA MAID AT ARMS.
WINSTON CHURCHILL, RICHARD CARVEL.
J. F. COOPER, THE SPY.
P. L. FORD, JANICE MEREDITH.
S. O. JEWETT, THE TORY LOVER.
RUPERT HUGHES, THE GOLDEN LADDER.
D. W. GRIFFITH'S
"America"
A GREATER PRODUCTION THAN "THE BIRTH OF A NATION" WILL BE BROUGHT TO MEMPHIS WEEK NOV. 24TH, UNDER AUSPICES OF THE
MEMPHIS
NEWS-SCIMITAR
AND WILL BE SHOWN AT LOEW'S
PALACE THEATRE

A United Artists Release

HAROLD WAUGH'S BOOKMARKER ON AMERICA WITH REFERENCE TO A READING LIST

Most Southern Enterprises managers are using these book markers to gain the co-operation of the libraries on pictures derived from books, listing other novels by the same authors, but for America the reference is to both the historical and fiction reading connected with the period of the play. This has made business for the Griffith production wherever used.

Harold Lloyd



THE MORNING TELEGRAPH

TIMELY REFLECTIONS FROM THE

THE MARK STRAND BOX-OFFICE RECORDS SMASHED BY HAROLD LLOYD IN "HOT WATER"

JOSE MI

High Mark Achieved by Charlie Chaplin in "The Kid" Crashes Under Onslaught of Sunday's Crowds—All Broadway Records Broken. Plunkett Will Start Show at 11.45 A. M. Beginning To-day—Graumann's Metropolitan Theatre, Los Angeles, Also Loses Records on Grosses on This Comedy, the Only Picture Graumann Has Held for a Second Week.

By SAM COMLY.

The New York Mark Strand box office records, covering a period of ten years, fell last Sunday under the onslaught of "fans" struggling to get a glimpse of Harold Lloyd in his newest Pathe feature comedy, "Hot Water." Lloyd broke his own records, which ranked high in the archives of the Broadway Mark Strand, but the record that has held top position in the Strand's list for approximately three years was that scored by Charlie Chaplin in "The Kid."

WILL H HAYS

Wanda Hawley Signed For "On the St... Wife"

Paramount Pep Club To Hold ...

Records smashed in New York, Detroit, Minneapolis, St. Paul, Oklahoma City, Los Angeles, San Francisco *and* Chicago!

A 100% sweep so far!

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

KMA442 48 NL

OKLAHOMACITY OKLA 3

HARRY SCOTT

FEATURE SALES MANAGER PATHE EXCHANGE INC 35 WEST 45TH ST NEWYORKCITY NY

HOT WATER CRITERION THEATRE OKLACITY PLAYING TO FORTY SIX HUNDRED AND SIXTY ONE PAID ADMISSIONS SUNDAY NOVEMBER SECOND NOT ONLY BROKE HOUSE ATTENDANCE RECORD BUT ESTABLISHED NEW RECORD FOR GROSS RECEIPTS AS WELL STOP PRESS AND PUBLIC UNANIMOUS IN ACCLAIMING IT EQUAL EVERY STANDPOINT PREVIOUS LLOYD SUCCESSES REGARDS

PATHE EPPERSON

in Hot Water

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

NA408 22

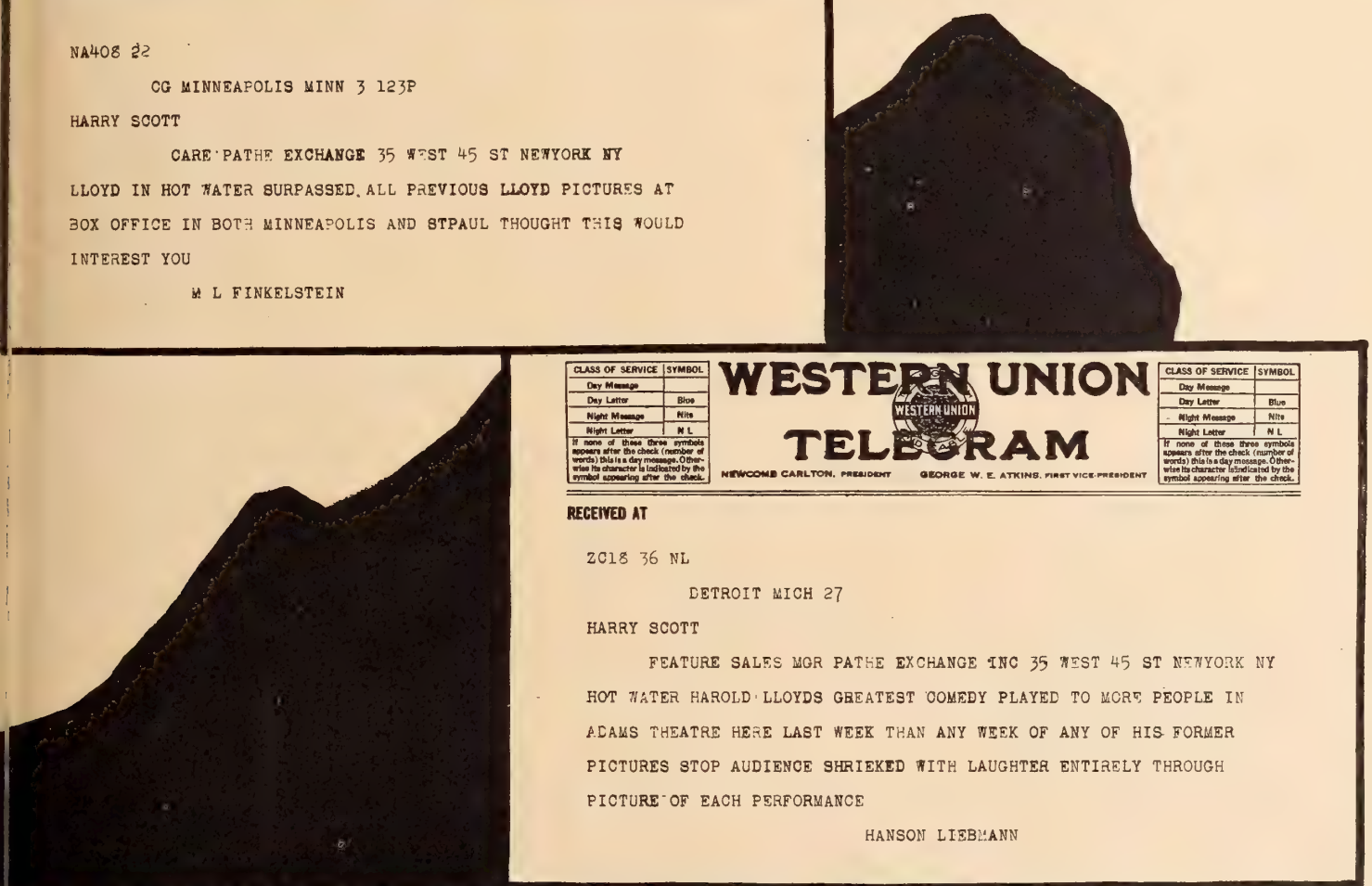
CG MINNEAPOLIS MINN 3 123P

HARRY SCOTT

CARE PATHE EXCHANGE 35 WEST 45 ST NEWYORK NY

LLOYD IN HOT WATER SURPASSED ALL PREVIOUS LLOYD PICTURES AT BOX OFFICE IN BOTH MINNEAPOLIS AND STPAUL THOUGHT THIS WOULD INTEREST YOU

M L FINKELSTEIN



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RECEIVED AT

ZC18 36 NL

DETROIT MICH 27

HARRY SCOTT

FEATURE SALES MGR PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY

HOT WATER HAROLD LLOYDS GREATEST COMEDY PLAYED TO MORE PEOPLE IN ADAMS THEATRE HERE LAST WEEK THAN ANY WEEK OF ANY OF HIS FORMER PICTURES STOP AUDIENCE SHRIEKED WITH LAUGHTER ENTIRELY THROUGH PICTURE OF EACH PERFORMANCE

HANSON LIEBMANN

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

G74F WF 19 NITE

SANFRANCISCO CALIF OCT 27 1924

PATHE EXCHANGE INC

35 WEST 45 ST NEWYORK NY

HOT WATER IMPERIAL BROKE EVERY EXISTING RECORD FRIDAY SATURDAY AND SUNDAY DAYS INDIVIDUALLY AND COLLECTIVELY MONEY AND ATTENDANCE REGARDS

KOFELDT

1037P

PRODUCED BY

HAROLD LLOYD

CORPORATION

A

Pathé

Picture

Courting Death

Not since George Schade pulled the telephone stunt between 2 and 5 A. M. in Sandusky has an exhibitor come so close to death as W. B. Strong, of the People's Theatre, Pleasantville, Mo.

Strong booked America and then hired Paul Revere, or at least a substitute. Paul had a horse, (not provided by a western trade journalist), and he started out about midnight to alarm the neighborhood with the cry: "To arms! The British are coming! For three days only. At the People's Theatre."

Lots of people answered the call to arms, but by the time they reached their shotguns Paul was doing his stuff at the next house.

After they got over being sore they all went to see America, but if they had caught Strong that first morning this story would have to be moved over to the obituary page.

Harrison Animated

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, had an animated display for Three Women, but unlike the others, he did not parade the three women in front of an opening.

His display showed the three women caught in a spider's web, in the center of which was Cody's face, mounted against a black circle. This stood out from the surface of the display and was held by a peg around which a property spider slowly revolved.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

PROPERTIES used in previous shows came in handy with "Captain Blood" and indicated to what extent stage numbers may be made interesting while at the same time the bank roll is saved for another week. The prologue to this Vitagraph production was made up of two scenes, the first being the exterior of an English colonial residence and the second being the cabin of a pirate ship. The exterior had been used in old Southern selections, and was a transparency, thus permitting the second scene to be set behind it, thereby making a transition scene. The ship's cabin had been made up for "The Sea Hawk," and by changing the costuming of the artists and using a different lighting scheme it was made to appear as another set entirely.

Besides "Captain Blood," which required one hour and forty-one minutes, there was an overture by the orchestra, with soloist, a Topical Review and the prologue. The overture ran eight minutes, as did the Topical Review, and the prologue was seven minutes, bringing the complete show up to two hours and four minutes.

For the overture the silver draw curtains were closed over the production stage, and were lighted as follows: Four arch spots, two of them violet and two medium green, hitting the pleats of the curtains, colors alternating; two open box lamps of blue flooding the curtains from the back, giving the transparency effect. Two entrance spots from overhead covered the musicians with light blue, and over these were two pink spots from the transparent windows at either side of the stage. Blue borders, and medium green and violet spots crossing on the ceiling drapes. The overture was selections from Wagner's "Tannhauser," and for a close the dramatic soprano appeared in front of the curtains, entering from the center, and sang "Hail Hall of Song," from the same opera. She was spotted by light pink spots from the transparent windows at either side, thus the dome and booth floods not being used for this number in any way. Eight minutes.

The prologue to "Captain Blood," seven minutes long, was equally divided between the two scenes. For the first, as already described, the English colonial mansion on the scrim was lighted by orange floods from the booth and dome, while two other floods of amber, also from booth and dome, covered the musicians. From the left ten members of the ballet, five costumed as ladies and five as nobles, came on in pairs and did an old English dance somewhat on the minuet type. Then premiere danseuse as English lady came on for a solo dance and pantomime, other five ladies making an exit to right. At close of the dance, and as dancers exited the lights dimmed down and from behind the scrim the orange spots came up on the ship's cabin, showing five pirates and their captain. Two transparent windows of the cabin were lighted from behind, one yellow and the other green. Above the deck rail the back drop transparency was lighted by open box lamps of blue, giving the sky effect. The captain of the group, a basso, sang "Bells of the Sea" (Pede) and the male quartette sang "Haul Away" (Parry), closing the number. The picture was thrown on the scrim while the artists held their pose, and as the lights slowly dimmed out the screen was lowered into the picture.

Yielded Radio

Tod Browning, of the Olympia Theatre, New Haven, has an arrangement with a local broadcasting station to put his musical program on the air Monday night.

In the heat of the recent political campaign there was to be a special rally, and Browning gave up his right to the radio to the politicians. This got him a special notice in the advance story of the meeting, the newspaper explaining that it was through his courtesy that the speaking could be broadcasted, and adding that the musical program for Abraham Lincoln, which was the omitted feature, was unusually good. It gave Tod a wonderful advertisement where it would reach others than his regular patrons.

A Vitagraph Release

HYMAN'S TWO-PART PROLOGUE TO CAPTAIN BLOOD AT THE MARK STRAND THEATRE

A description of this presentation will be found in Mr. Hyman's regular department, from which it will be learned that the cabin scene is a camouflaged holdover from The Sea Hawk, while the other setting has been used a number of times in various productions. Eleven girl dancers are employed in the colonial scene and five singers and two fillers in the other.

A Universal Release

WHO SAYS THAT THEY CAN'T EXPLOIT OVER IN ENGLAND?

Here is positively the best cathedral yet to be shown, and it comes from the Rivoli Theatre, in the Whitechapel district of London. The rose window was illuminated in the evening and the bell rang when a Quasimodo impersonator appeared.

Drawing Lincoln

One of the most successful revivals of the drawing contest, first used by Vitagraph on Black Beauty, has been the sketching of Lincoln's head in connection with the First National feature by the Rockett Brothers.

It is easier to get the newspapers interested in this than in most similar contests, and the stunt has worked well, notably in Cleveland, where it ran for ten days as an advance to the showing of the picture at the Stillman, the Press taking the newspaper end of it.

Two other valuable angles devised by M. A. Malaney were a tie-up with the Public Library and its 26 branches and a drive on the clubs.

Scrappers Helped

Fights helped two Metro-Goldwyn pictures lately. Down on the Canal Zone the American Theatre, Colon, advertised "two fights," the same being the Wills-Firpo catastrophe and the fight in The Spoilers, which was much more like the real thing.

Then the Nemo Theatre, Johnstown, Pa., horned in on a boxing and dansant on behalf of The Great White Way. Joe Humphries, the famous announcer; Tex Rickard and Pete Hartley were all present in person at the old mill site and Humphreys announced they could be seen in the picture at the Nemo.

Both stunts helped, for all the fans love a fighter and a fight.

London Is Stirred by The Hunchback

Beating the best previous record for simultaneous release in London (which was 22 houses, by the way), the European M. P. Company, the English office of Universal, had 35 first runs on The Hunchback of Notre Dame, with fourteen of these houses holding over a second week.

James V. Bryson, head of the exploitation staff, literally plastered London with posters, ranging from 28-sheets down, and made a general campaign on behalf of the united bookings.

Easily the best handling was that of the Rivoli Theatre, in Whitechapel, where the entire front was masked in with a reproduction of the cathedral, with its famous rose window arranged to be illuminated at night. There was a runway below the window on which an impersonator of Quasimodo worked, his frequent appearances being heralded by a peal from the chimes. We don't know whether the crowd in the picture is waiting to buy tickets or looking for jobs as sandwich men, for sandwich men are still staple exploitation.

The campaign sold the picture to upward of half a million admissions the first week. One manager reported all expenses covered the second day of his run, and S. R. O. was reported from most of the houses participating in the campaign.

Bryson beat all sorts of records in putting this over, and there was no back kick, either. It was all clean-cut work.

A Good One

Even though you may not be given to prologues to your pictures, you can use to advantage the idea originated by the Egyptian Theatre, Long Beach, Cal.

The High School Chorus was employed in a spectacle called "Twenty Minutes at the Court of Yolanda," singing old English glees in period costume. It was easy to rent the costumes in Los Angeles, but inc ase a customer is not available the stills will give suggestions for home-made equipment that will suffice since the big idea is the employment of local talent.

A Producers Distributing Release

TWO OF THE STANDS USED BY THE PICCADILLY THEATRE, NEW YORK, FOR THE OPENING

These are a combination of the 24-sheets on Barbara Frietchie issued by the Producers Distributing Corporation and the 28-sheet paper planned to introduce the new house to its desired patrons. It put the theatre over to a running start, but it took several acres of paper to properly cover the business and residental sections. It was an excellent campaign.

Makes Small Herald Into a Throwaway

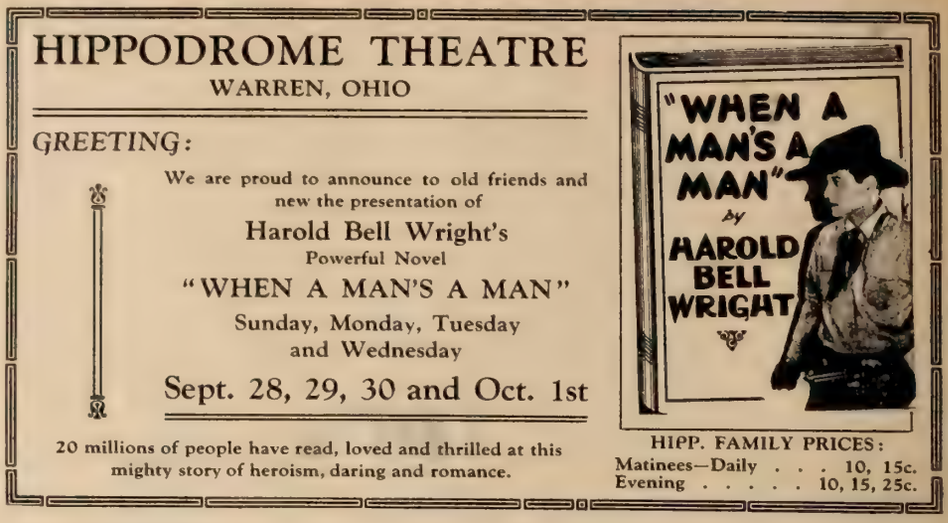
Very often you can use an accessory in a manner different from the original intention and get something better. It's just like the cuts in the press book. You do not have to use them in the original form.

First National got out a small folder on When a Man's a Man. The front showed the cover of the book with four scene stills, a reproduction of the 24-sheet and a blank page for the house imprint. The pages were 1¾ by 2¼, and in their original form they worked nicely as program enclosures and envelope stuffers.

But the Hippodrome Theatre, Warren, Ohio, had another idea. It had locally printed a card about 3½ by 6 inches with the front as shown in the illustration. To these were pasted the necessary folders, the house space being the portion pasted. It could be opened out to get all of the material.

On the back was a combination of local pride and house advertisement, the best-house-in-the-best-town idea, very well worded. The slogan was "Everybody goes to the Hip. Be among the everybodies."

The folder gave the toch of color that was needed to make the card distinctive, and the folders cost little—if any—more than the second color on a local job.


HIPPODROME THEATRE
WARREN, OHIO
GREETING:
We are proud to announce to old friends and new the presentation of
Harold Bell Wright's
Powerful Novel
"WHEN A MAN'S A MAN"
Sunday, Monday, Tuesday and Wednesday
Sept. 28, 29, 30 and Oct. 1st
20 millions of people have read, loved and thrilled at this mighty story of heroism, daring and romance.
"WHEN A MAN'S A MAN"
by
HAROLD BELL WRIGHT
HIPP. FAMILY PRICES:
Matinees—Daily . . . 10, 15c.
Evening . . . . . 10, 15, 25c.

A First National Release

MOUNTING A SMALL HERALD ON A LARGER CARD IS GOOD

Over on the right is a small herald issued by First National on When a Man's a Man. The Hippodrome Theatre, Warren, Ohio, mounted these on a card 3½ by 6 and got a more effective job at a small additional cost for the local work.

Fitted In

The "We dare you to hand this to your wife, unopened," envelope worked nicely with Secrets when Russell F. Brown played the Norma Talmadge production at the Rex Theatre, Eugene, Ore.

He got it up very nicely with the envelope printed in the upper left hand corner "Don't keep secrets from your wife." In the lower right hand corner was "If you really love her, hand this envelope to her unopened."

Inside was a card starting off: "Call him by name and read aloud . . . we've been married (say number) years and I have never kept a secret from you." Then follows the suggestion that the play be witnessed.

It's a veteran idea, but it bobs up every little while and still seems to be good.

Another Yellow

Eddie Bonns spread himself on the yellow fellow for Janice Meredith. With the Hearst co-operation stunts to fatten the products of his own fertile imagination, Eddie has given a seven-pager that is literally packed with box office aids, including the set of cartoons drawn by the Hearst artists and which are now available in mat form.

Eddie has departed from the usual mimeograph style in favor of a printed sheet about the size of a small newspaper, and it works into one of the best of this Metro-Goldwyn series of almost-automatic aids.

All in the Day

All Claude Saunders Chilluns Got Wings, too.

George W. Gambrill, Paramounteer, blew into Villa Groves, Mo. He spotted a big water tank. It was too late to post it for the West of the Water Tower, but he did get the Mayor to assent to its use as a stand for Covered Wagon paper.

Gambrill posted the paper himself when he found no one else willing to tackle the job and the paper will stand an advertisement for the Star Theatre until it washes down.

H. R. Regan, of the Star, collaborated. He loaned George his overalls.

A Metro-Goldwyn Release

C. B. STIFF'S LOBBY MINIATURE FOR THE ARAB

Worked in the lobby of the Tivoli Theatre, Chattanooga, Tenn. C. D. Haug, Metro-Goldwyn exploiteer, claims the credit, but we think that some should go to Mr. Stiff. The tents and toys are from the ten cent store. The sand was free.

Heavy Advance Work

Ace Berry put everything he had or could borrow on the ball when he started to put over The Sea Hawk at the Circle Theatre, Indianapolis. He put out 71,000 pieces of distributed matter, posted the entire front of a vacant building just across from the theatre, had two 12x10 special paintings for the lobby and a shadow box 22x8 feet, fifteen inches deep and ten smaller boxes for window displays.

These were just the high points in a campaign that kept the picture booming for two weeks.

Pretty Soft

Barnum and Bailey and Ringling Brothers were scheduled for Chickasha, Okla., lately, and Clayton Tunstill arranged a float to crash in on the parade. But there was no parade and Tunstill quickly changed the signs to read: "The circus will not parade this morning. Now's your chance to attend a reel show at the Rialto and see Betty Compson in The Enemy Sex."

Thousands were waiting along the supposed line of march and enough of them took the hint to make it a record morning matinee.

A Fox Release

TYING THE BANK TO THE MAN WHO CAME BACK

We don't think a lot of a man who would come back to Paterson, N. J., but the local bank did, and Louis Abraham, of Fox's American, sold them on this shadow box with the suggestion that a savings account has started men back.

Ran Lincoln Film for an Authority

Knowing that Henry B. Rankin, of Springfield, Ill., had studied law in the offices of Lincoln and Herndon, the Princess Theatre made a special trip to his home to show the Rockett picture to the venerable invalid, who was not able to come to the theatre.

Al Rockett had made a journey to see Mr. Rankin when he was preparing to produce the play, and obtained much intimate material from the old gentleman.

Knowing this, Al Sobler, a First National exploiteer, suggested the stunt. It not only got a long local story, but it was put on the wire and used by a majority of newspapers in that section.

Old pupils of Lincoln are not at the call of the average house, but there are still alive a few of those who voted for Lincoln, and they can be put in for a pinch hit if you are to show the First National offering. It involves considerable trouble, but not more than a column write-up with a local angle will more than pay for.

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, got over the idea of Lovers' Lane very simply with a rustic bench and two side trellises. The latter, flower draped, stood either side of the narrow lobby. In between but a few feet to the rear was the bench.

Splendid Lobby Is an Expert Salesman

A sumptuous lobby helped The Sea Hawk to extra business even for such a feature at the Garrick Theatre, Minneapolis. The suggestion of the lobby display was applied to the picture and everyone who could possibly make it saw the Frank Lloyd production.

The exploitation really started when the photoplay edition of the book was issued. H. E. Daigler bought a number of copies of the book and loaned these to his patrons. Of course the name and address of the borrower were taken, and these names formed a special mailing list when the feature came.

Several weeks in advance of the showing Mr. Daigler made a cutout of the ship, mounted it on a neutral ground, framed it in gold and hung it with velvet. Only the title was stripped across the front. This was done in the auditorium where the seated patrons could see it.

For the lobby he made a special display of stills for his advance.

The week before the opening he arranged two lobby banners. Over the entrance to the foyer he built a shadow box twenty feet wide. This showed the vessel riding the waves between two promontories. Not only did the ship roll with the waves but the waves themselves were animated. A small wind machine added to the realism. All of the lettering was translucent red.

Facing the departing patron was a less ornate frame, and cutouts of the ship were hung in the four corners, just below a canopy of gaily colored strips. It all helped toward a sustained capacity business.

Loading the Cart

Co-operative pages are a bit slow just now, so a double for The Covered Wagon is almost a novelty. Jim West, Paramounteer, helped the Strand Theatre, Morris, Minn., to land it.

The sales were made on the idea of starting each advertisement with the uniform "If we had equipped The Covered Wagon it would have carried—." Just what they would have done with vacuum cleaners and electric irons is problematical, but it got the pages.

A First National Release

TWO SHOTS OF AN INTERESTING LOBBY ON THE SEA HAWK FROM MINNEAPOLIS

H. E. Daigler went to extra endeavor to put over this big smash and was well repaid by his capacity business. On the left is the entrance to the foyer. The ship in the shadow box is roller mounted and the ground rows of waves are animated. A small wind machine adds a complementary sound effect. The other shot shows the street entrance. Note the cutout ships.

A Universal Release

A TOY TRAIN DISPLAY WITH THE TRAIN GIVEN SOME CHILD

W. F. Brock had to buy the outfit for the window display, so he gave it to a child who made the best estimate as to how long an eight day clock would run. This display was run night and day and the lighted train in the dark window was a hit.

Girl Ballyhoo Is Help to Barbara

Tying in on a political parade was one of the ways they put over Barbara Frietchie at the Modern Theatre, Providence, R. I. This time, instead of trying to crash the parade, they had an inpersonator of Barbara review the marchers. She had a military guard of honor at her private reviewing stand—two soldiers, each carrying a banner, one of which advertised the play, while the other greeted the marchers.

An old department store, celebrating its 158th Anniversary, naturally made a fuss about the affair, and welcomed the loan of some of the original costumes worn in the play as an aid to window dressing.

Outside of having the Governor welcome the pseudo Barbara on the State House steps it was not necessary to do very much more.

Gilds the Lily in a Toy Train Stunt

Generally it is not necessary to do anything thing to get attention for a toy train in action, but W. F. Brock, of the Strand Theatre, Knoxville, Tenn., got a window show for The Signal Tower that carried with it the offer of a train the tower was signaling.

He had to buy a ten dollar train outfit to get the window, but the investment covered the current used to run the train. Since the train was his, he offered it to the boy or girl who estimated the time a clock on display would stop.

There was no string tied to the offer. Blanks were free in the store and any child could enter an estimate. There were crowds around the display all of the time.

All of the time means at night, too, for in the evening the store lights were cut off, but the electrically lighted train ran all night, with the signals glowing in the semaphore, and this caught the night shoppers. There were two semaphores and a lighted target, as well as smaller lights around the track, and it made a fine night display.

"Selling the Picture to the Public" Department Is Continued on Pages 335, 36, 37, 38.

Get Those Christmas Tickets Out NOW

A Paramount Release

A LOBBY DISPLAY AND TWO WINDOWS ON FEET OF CLAY FROM AUGUSTA, GA., BY FRANK J. MILLER

There's a real girl back of the beach umbrella in the lobby of the Modjeska Theatre with a painted backing and some cutout bathers from old lithographs. The real girl was dressed in a bathing suit. The lower pictures show a double hook-up with a furniture store and show the Harlem home of the heroine fitted up with the leaders of the local concern.

Harold Lloyd

in "Hot Water"

Some of the first runs already contracted for

Los Angeles, Metropolitan
San Francisco, Imperial
Minneapolis, Strand
St. Paul, Astor
Duluth, Garrick
Milwaukee, Garden
Chicago, Orpheum
Des Moines, Des Moines
Omaha, Sun
Kansas City, Mo., Royal
St. Louis, Grand Central
Oklahoma City, Criterion
Dallas, Old Mill
Ft. Worth, Palace
San Antonio, Empire
Houston, Queen
Memphis, Palace
Little Rock, Capitol
Atlanta, Howard
Birmingham, Strand
Savannah, Lucas
Jacksonville, Arcade
Chattanooga, Tivoli
Knoxville, Riviera
Detroit, Adams
Indianapolis, Apollo
Cincinnati, Walnut
Dayton, Strand
Columbus, Southern
Louisville, Mary Anderson
Buffalo, Hippodrome
Rochester, Eastman
New York, Strand
Toledo, Temple
Charlotte, Imperial

Watch the records fall!

Produced by Harold Lloyd Corporation

A Pathé Picture

"Bungalow Boobs"—Roach-Pathe
Uproariously Funny
Type of production....1 reel comedy
In "Bungalow Boobs" one sees the gag man at his best. Inspired, one might say, for if there aren't two laughs to every foot of film it is because there is only one laugh, continuous from start to finish. Charley Chase does the clowning, but in this case it isn't so much Chase as it is the really comic story that has been written for him. For once, one finds a comedy film minus a lot of aimless running around in order to make it funny. Neither is there any of that desperate striving for humor which blights most shorts. The humor is inherent in the story of the two newlyweds being visited by their welcoming neighbors, who with the perverseness of human nature pick the bungalow to pieces by showing that "this is not real velvet" and proceed to prove it by tearing the drapery to pieces; "this house isn't constructed well," whence a pillar is torn right from its support as concrete testimony, until nothing is left of the house but the knob on the attic door. And so on, the whole thing being exceptionally well done.
Film Daily
"Monkey Business"—Aesop Fables

"All Wet"

Hal Roach Comedy

One Reel

With Charley Chase

Hurrying to meet a train. Meets another motorist stuck in the mud. Pulls him out. Gets stuck himself. Asks the man he helped to help him out. Other chap says, "Sorry, but I've got to meet a train," and drives away. Car slowly sinks out of sight in mud and water. Lots of trouble and laughs. And then he gets a ticket from a cop for breaking the parking law!

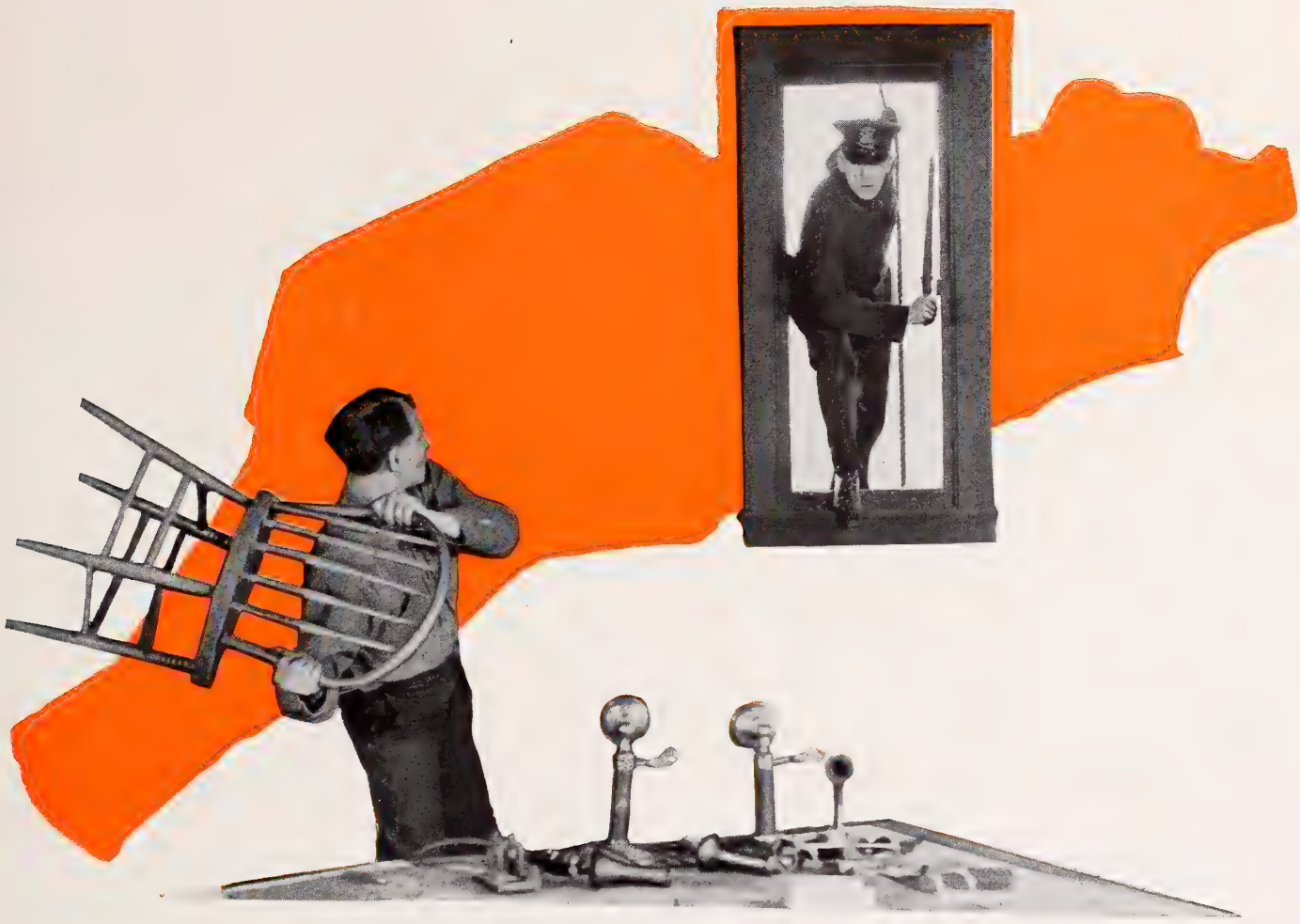
Sparkling with originality and peppered with new gags. It's a good sample of the way the Hal Roach One Reel Comedies are running.

The title's "All Wet" but the comedy isn't.

It's all laugh.

Pathécomedy

TRADE MARK



True Detective Stories

4 Pictures—Two Reels Each

Everybody and his sister likes detective stories

It is said that the late Col. Theodore Roosevelt sought recreation in detective stories. Of the last eight Presidents five were fond of such stories.

Conan Doyle's "Sherlock Holmes" became one of the most popular characters in fiction on record. Why? Because he cleverly solved crimes in new ways.

Here are four pictures that will be liked by all. Clever, original, dramatic, fast in action, and TRUE.

Ask to see one or all screened for you.

Directed by
Wm. P. Burt

Produced by
Sholes-Hazard Corp.

Pathé Distributors

H. Grindell-Matthews'

Death Ray

The Amazing Discovery of the Age

A million dollars worth of newspaper publicity for your benefit

When H. Grindell Matthews first announced his discovery of the Death Ray, long cabled reports of it were printed in the American newspapers.

When Mr. Matthews visited this country a few weeks ago front page stories day after day were devoted to him and this deadly thing that KILLS AT A DISTANCE. Every paper in the country had them.

Now comes the picture that shows just what the Death Ray really is, how it acts, what it may do.

And there's a million dollars of publicity behind it!

Two Reels

Pathépicture

TRADE MARK

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Competing Theatres Run Ads in Ottawa House's Program

It is not very often that the advertising of other theatres appears in the printed literature of a theatre, but such is the case in Ottawa, Ontario, in the publication of a new and elaborate official program of B. F. Keith's Theatre, the manager of which is J. M. Franklin. The new weekly publication of the Keith house comprises twelve pages of theatre news and general advertising, included in which is a paid advertisement for two competing theatres, namely, the Laurier and Eden theatres, which are situated in Hull, Quebec, just across the Ottawa River from the Canadian Capital. The Laurier and Eden are operated by parties who are totally outside the personnel of the Keith Ottawa house. Incidentally, the new Keith house organ is the most complete theatre program ever issued in Ottawa.

The O'Brien Theatre at Renfrew, Ontario, one of the best known theatres in the Ottawa Valley, was threatened by a fire which swept through a portion of the business section of Renfrew on the morning of November 8. The flames, which were fanned by a high wind, reached the structure but it was saved by the firemen when, as a last resort, the theatre's sprinkler system was turned on. The result was that the whole theatre was drenched with water and the interior was considerably damaged. The O'Brien will resume operations after it has been dried out.

First National's "Secrets" has followed "Monsieur Beaucaire" into the Regent Theatre, Toronto, the downtown two-a-day picture house of the Ontario Capital. "Secrets" opened at the Regent for an indefinite run on November 15 after "Beaucaire" had played four weeks at $1 top. Previous to "Beaucaire," the Regent had presented "The Sea Hawk" for seven weeks. Harry Dahn, formerly of the Capitol Theatre, Montreal, is the new manager of the Toronto Regent, with Jack Arthur in charge of music and presentations.

An interesting development has taken place at Hamilton, Ontario, in the adoption of a new policy of pictures and vaudeville, in place of straight pictures, at the Capitol Theatre by Manager George Stroud. Starting November 10, Loew vaudeville was booked into the Capitol to supplement the film program, this marking the return of Loew acts into Hamilton. Previously there had been a Loew theatre there, but this was acquired by Famous Players Canadian Corporation, which also controls the Capitol of Hamilton. Mr. Stroud also directs the Pantages and Savoy there, the Savoy giving special presentations of special productions twice daily. At the Capitol the new price scale ranges up to 40 cents, a slight advance over the previous admissions. I. Thomas is named as director of the Capitol orchestra, while R. S. Symmers now has charge of the Capitol Theatre pipe organ.

Announcement has now been made that Fred. W. Crosbie of Winnipeg, Manitoba, former exhibitor and previously with Toronto film exchanges, had been appointed manager of the exploitation department of the Universal office at Winnipeg.

An important tour of inspection of all theatres in Western Canada of the Famous Players Canadian Corporation is being taken by H. M. Thomas of Winnipeg, Manitoba, Western Division manager of the company . Mr. Thomas is covering the territory from Fort William, Ontario to Vancouver, B. C. During his absence, the Capitol Theatre, Winnipeg, is under the temporary charge of Walter Wilson, manager of the Capitol at Edmonton, Alberta, Mr. Thomas having personal direction of the Winnipeg house.

Speakers at the regular monthly luncheon of the Ontario branch of the Motion Picture Theatre Owners, Canadian Division, on Tuesday, November 4, included Ald. J. P. Summerville of Toronto, owner of the new Prince of Wales Theatre on Danforth avenue, and W. H. McMullan, proprietor of the Castle Theatre, Guelph, Ontario. In charge of the meeting, which was held in the King Edward Hotel, Toronto, was J. C. Brady, owner of the Madison Theatre, who is the Ontario president of the M. P. T. O. Rae Lewis presided as secretary.

A big party was conducted at the Palace Theatre, Calgary, Alberta, on the evening of November 4 as a farewell to Norman Smith, for eight years manager of the Calgary branch of Regal Films, Ltd., Toronto, Mr. Smith having been promoted to an important departmental post at the head office of the company in Toronto. Every exchange office and theatre in Calgary was represented at the party and, after music and refreshments had been enjoyed, John Hazza, manager of the Capitol Theatre, presented a handsome table set to Mr. Smith in behalf of the local picture men. Abe Cass, assistant manager of the Calgary Regal branch for some time, was introduced as the successor to Mr. Smith as manager. Manager Ray Tubman and R. B. Barron of the Palace Theatre were the hosts of the evening. Others present included John Hazza, M. Allen, I. H. Allen of Vancouver, B. C., A. Cass, J. Cathro, Joe Plottel, J. Hutchinson, T. Davey, Ivor Price, J. S. Hepburn, M. Skoray, W. Campbell, Harold Bishop and George Margetts.

A Dog's Life

A woman went into a Boston theatre —one on Tremont street—and asked if she could have her husband paged.

This was refused, so she asked if she could whistle for him.

Permission was granted just for the fun of it.

The woman whistled and up one aisle came hubby, meek and mild-eyed.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Scenes from "Her Night of Romance" a First National picture

Schine Company's Rialto Opens in Lockport, N. Y.

The Rialto, the newest addition to the Schine Theatre Corporation Chain in Western New York, was opened in Lockport, N. Y., November 11. The Rialto is one of the most attractive in this end of the state, is beautifully decorated inside and out and equipped with every modern device for the proper accommodation of the public. Two Simplex machines furnish the projection. They are equipped with Superlite lenses. A Raven screen is used. Al Becker of the Becker Theatre Supply Company of Buffalo installed the booth equipment.

M. Slotkin of the Lafayette Square Theatre, Buffalo, has been appointed to the board of directors of Buffalo Zone, M. P. T. O. of N. Y. Mr. Slotkin is also the new chairman of the finance committee of the organization. Buffalo exhibitors were shocked to hear that President Michael Walsh of Yonkers has again suffered a nervous breakdown and been forced to go to a sanitorium. New memberships continue to come into the Buffalo zone office in the Root building and Chairman J. H. Michael is especially pleased with the showing the Buffalo territory is making.

John Stevens, well known in Buffalo, where he has managed several theatres, and who recently has been in charge of the Regent and Princess, Corning and the Schine houses in Oneonta, N. Y., is back in Buffalo as assistant district manager of the Buffalo area for the Schine Theatre Corporation.

Monday, November 24, has been selected as the opening date of the new Babcock Theatre in Bath, N. Y. Decorators and interior workers finished this week and the seats, 700 in number, are being installed. Buff, tan and gilt is the color scheme for the lobby and auditorium. The doors and furniture will be of walnut. The ceiling will be cream ivory, broken by groups of overhead lights.

Irving Lipowicz, owner of the Family Theatre in Lackawanna, N. Y., has been elected to the New York state Senate from the 49th district.

Presence of mind on the part of Chris Schwarzmier, projectionists, averted a panic when some film caught fire in the booth of the Columbia Theatre, Buffalo, one evening last week and did $200 damage. When the blazing film lit up the auditorium, Chris switched to the other machine and continued the picture. Then he grabbed a fire extinguisher and put out the blaze. The orchestra continued to play, the patrons were reassured and the show went on in an orderly manner. Manager Joseph A. Schuchert Jr., said there was little excitement.

Bids were opened on November 10 for the new house which M. Shea is to build in Main street, above Chippewa, in Buffalo. Work begins at once. The house will be one of the most elaborate in the country, seating 4,000 and possessing a number of original ideals in theatre construction.

A new 30-foot sign bearing the name Olympic is being erected on the front of the Olympic Theatre in Lafayette Square, Buffalo, by Strauss & Co. of New York. Three new marque signs with changable letters are also being placed by the same firm. The Olympic is operated by Universal.

A motion picture of views of Buffalo in color has just been completed by Pathe and Manager Vincent R. McFaul will show the film at Shea's Hippodrome the week of November 16.

Manager Arch McCallum has started a series of Saturday morning presentations at Fay's Theatre in Rochester which he calls "Kiddie Shows." A special admission price of 10 cents is made for these shows and special films for the younger generation are presented. The show opens at 10 a. m., one hour earlier than usual, and continues until noon.

Connecticut

Martin Peterson of New Haven has bought the picture business conducted in Guilford by Robert H. Norton. Mr Norton is one of Connecticut's pioneer exhibitors, for he has been presenting moving pictures in Guilford for sixteen years. Mr. Peterson will continue giving the shows in Norton's Hall.

The Lyceum Theatre in New Britain began a vaudeville and film policy on November 10. There will be two complete bills each week.

Fall Carnival Week was observed at the Capitol Theatre in New Britain the week of November 10. The vaudeville bill was enlarged to seven acts.

A certificate of organization has been filed at the office of the Secretary of State for the Norwich Amusement Company, Inc., of Norwich. The officers are: President, Edward L. McEvoy of Leominster, Mass.; vice-president, H. M. Leron of Norwich; secretary and treasurer, Edwin W. Higgins; assistant treasurer, James Graham, Norwich. The officers comprise the board of directors.

Iowa

Morris Smith, who operates the World and Hipp theatres at Sioux City, Ia., expects soon to complete the construction of his new picture theatre on Fourth street just north of the Orpheum Theatre. The house will cost $30,000 and will seat 500.

Dr. B. J. Palmer, Davenport, Ia., head of the Davenport School of Chiropractics, is sponsoring a new theatre building at Davenport. He expects to have a new half million dollar theatre building finished in that city by the middle of 1925. Motion pictures, road shows, lectures, etc., are to be given. According to reports, the plans contemplate one of the finest and best equipped theatre buildings in the United States.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
REGAL PICTURES, INC. presents
Jacqueline Logan in
"The HOUSE of YOUTH"
from the novel by MAUDE RADFORD WARREN
ADAPTED BY C. GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

Victor Hugo Halperin's "Greater Than Marriage" for Vitagraph.

Schenectady Theatre Plans Special Bills for Students

With an eye open for business, knowing the fondness of the ordinary college student for the movies and realizing that every student generally brings a fair companion, William Shirley, handling the affairs of the State, Strand and Albany theatres in Schenectady, is staging a couple of College Nights at the State Theatre this month. The first of the so-called College Nights will be known as "Union Pep Night." Mr. Shirley will give the usual picture program and will also allow some of the talented boys to give an entertainment of their own. The whole idea is to stimulate interest in one of the big football games at Union, and at the same time interest is also being developed in Mr. Shirley's three theatres. The second of the College Nights will be one in which the entire city will take an interest. It will start with a parade headed by a band, the students marching from the college grounds to the State Theatre, where, among other things, a reel will be shown of the game in progress as well as other activities around the campus. For Armistice Day Mr. Shirley will show "The Death Ray" in one of his theatres, attracting American Legion men as well as employes of the General Electric Company.

There will be four weeks of Junior Movies each Saturday at the Mark Strand Theatre in Albany, starting on November 15. As in the past, these movies will be under the direction of the Albany Mothers' Club, with Boy and Girl Scouts assisting in handling the crowds as well as ushering. "The Cricket on the Hearth" will be the first picture shown. The Parent-Teacher Association in Troy is planning for similar Saturday morning movies for the children in that city.

Charles V. Dery, managing the Empire Theatre at Port Henry, was along Film Row last week with the owner of the house, Lew Fisher. The two men stopped over for a time on their way to Chatham to look over the house which Mr. Fisher recently purchased there.

William Benton is planning to open his new theatre in Plattsburgh on December 29. The house will seat about 1,400 and the opening will be attended by many from along Film Row, as Mr. Benton is a prime favorite in Albany. William Smalley opened his theatre in Hamilton last week, playing to capacity crowds and receiving many expressions of congratulation.

The doormen and others at the Leland Theatre in Albany blossomed forth last week in brand new uniforms of maroon trimmed with gold. Manager Perrin intends to take no chances on sickness among his doormen this winter, for in addition to the uniforms he has also provided top coats in order to protect them from any draught.

W. W. Farley, head of Farash Theatres, Inc., of Schenectady, is as smiling as the proverbial "basket of chips" these days over the victory of Governor Alfred E. Smith. Mr. Farley backed his convictions with the "long green" and is several hundred dollars to the good as the result of Governor Smith's splendid run.

A theatre seating 1,250 will be built this winter in East Syracuse. The new house will be of steel and brick construction and will cost $75,000. It will also include four stores.

Hilda Angel, who runs the Park Theatre in Wappingers Falls, paid a visit to Film Row last week, booking up pictures for the weeks to come. The well known exhibitor has been rather under the weather but has recovered and is once more looking after business.

Friday is pay day in Schenectady and the Strand and Albany theatres of that city are opening their week's program that night, playing to big houses as the money circulates. The State Theatre opens its week on Saturday. The Strand is supporting an orchestra at the present time, but the musicians may be dispensed with after the organ has been installed. The massive State Theatre is depending entirely on an organ these days for its music.

Somehow or other, Nate Robbins of Utica, one of the best known exhibitors in all Central New York, doesn't seem to have his shooting eye with him this fall. Perhaps his inability to hit the mark in the field has resulted from seeing too many pictures screened during the past few months. At any rate, Mr. Robbins goes hunting each week end and thus far has failed to bring back anything that looks like venison.

(Continued on next page)

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Southern Tier Co. Heads Named

OFFICERS and directors of the Southern Tier Theatre Company, Inc., have been named. Francis G. Maloney is president of the corporation which will build the new State Theatre in Elmira, N. Y., construction of which will start late this month or early in December. Mr. Maloney is one of the most prominent and experienced men in Elmira theatre circles. He was manager of the old Madison Avenue Theatre early in his career and for nineteen years successfully conducted the Roricks Glen Theatre. George H. Ven Denmark has been elected vice-president; Malcolm D. Gibson, secretary; Stafford D. Noble, treasurer. The board of directors consists of Mr. Maloney, Mayor J. Norton Wood, Isaac Allison, Louis H. Watkins of Watkins, N. Y., J. John Hassett, Stafford D. Noble, Dr. Woodford J. Copeland, Malcolm D. Gibson and George H. Ven Demark.

Mr. Ven Demark was owner of the old Happy Hour Theatre in State street, Elmira. In 1912, Mr. Ven Demark sold the Majestic Theatre, Mr. Gibson becoming owner. Mr. Ven Demark took over two theatres in Amsterdam and conducted them for three years. Later he conducted the Lyceum Theatre in Elmira for one year. Mr. Ven Demark's next venture was thepurchase of the Mozart Theatre, which he later sold to the Happy Hour Amusement Company, which then owned the Majestic.

Mr. Gibson at one time conducted the Majestic Theatre, which was built by Mr. Gibson and Mr. Ven Demark in conjunction in 1909. After Mr. Ven Demark undertook interests elsewhere, the theatre was conducted by Mr. Gibson until 1920. It is now owned by the Berinstein interests. Plans for the new theatre in a revised form to permit a larger seating capacity are being completed by Leon H. Lampert of Rochester. The plans will be submitted to Charles Sterling, inspector of buildings, within a short time and the construction of the theatre started soon thereafter.

Albany

(Continued from preceding page)

Janet Noon, who formerly owned the Crescent in Schenectady, and who went to California after disposing of the house, is once more back in the Electric City and is said to be on the lookout for another theatre.

Earl Kelly is in the wrong sort of a business. Not that he is not making money as the manager of the Strand Theatre in Millbrook, but when any man can drive from Millbrook to Albany, some ninety-odd miles, in the record-breaking time made by Mr. Kelly last week, he should be competing with Barney Oldfield, Earl Cooper, Ralph DePalma and other racing drivers. Mr. Kelly was former manager of Grange Hall in Millbrook.

Dr. J. Victor Wilson of Watertown, who looks after the affairs of the Robbins theatres in that city, was in Albany last week, stopping for a visit with Uly S. Hill, manager of the Strand group of houses. Although the industries in Watertown are not running full blast these days, the theatres, according to Dr. Wilson, are doing well and there is every prospect of a successful winter.

Harry Edick of Bisbee Hall in West Winfield certainly hit it right when he played "The Spirit of the U. S. A." on Election Night and cleaned up a matter of $113, which is mighty good money in that village. Mr. Edick was in Albany a day or so after election on a cattle selling trip.

Jack Matthews of Plattsburgh was a red hot "Al Smith man" during the recent campaign. In fact, it was all Mr. Matthews could do just before election to remain at his theatre. Following Governor Smith's election, Mr. Matthews telephoned to Albany, inquiring if there would be a public reception tendered Governor Smith and announcing his intention of attending in case one was held.

Lawrence J. Carkey, manager of the Strand Theatre in Carthage, has announced that beginning November 14 vaudeville will be shown at his house on Friday and Saturday evenings each week in connection with the feature picture.

Ben Apple of the American in Troy is certainly going after business in a big way these days, reminding his friends of times in the past when the American led them all in the Collar City. Mr. Apple is not only using more newspaper space but heralds and other methods of attracting city-wide attention to his pictures.

Theatres in the Catskill mountain towns are emulating Rip Van Winkle these days and are now down to one night a week and awaiting another summer.

Among visitors along Film Row last week were George Loomis of Frankfort, S. W. Hatch of New York, Charles Sesonske and his manager, Mr. Russell, of Johnstown, and Arthur Whyte of the Peerless Booking Agency.

Now that the Barcli is not running in Schenectady, and there is no longer stiff opposition to the theatres operated by Farash Theatres, Inc., the latter is cutting down on its newspaper space. A year ago, when the Barcli was competing with the Strand, State and Albany theatres, it frequently used quarter and half-page newspaper advertisements.

"The Sea Hawk" will open in Schenectady on Thanksgiving Day. The State Theatre will be given over on November 21 to Mischa Elman for a night. The Hudson Theatre in Schenectady, which has been closed for some time, reopened this week with stock. Fresh flowers, generally chrysanthemums, are being used these days to adorn the lobby and interior of the State and Strand theatres.

A painter is being employed the year round on the Clinton Square and Leland theatres in Albany. The interior of the Clinton Square Theatre is to be repainted at once, work having been completed on the front.

Nathan Robbins was in New York the past week in conference with a corporation operating a chain of department stores in the country. Mr. Robbins was offered approximately $500,000 for the Colonial Theatre Building in Utica but the offer was rejected. It is understood that the New York concern was anxious for the Colonial as a site for an eight-story department store.

The first annual dance, midnight supper and frolic to be given by the Albany Film Board of Trade, and which took place last Monday night at the Hotel Ten Eyck, proved to be one of the most successful and enjoyable affairs of the early fall social season. About 100 couples attended. The ballroom was handsomely decorated for the dance. Many novel effects were introduced during the evening, while clever souvenirs were given to all present. There were many exhibitors and others from out of town. Among those who attended were William Smalley of Cooperstown, Robert Block of Utica, Louis and Meyer Schine, Peter Dana and Benjamin Davis of Gloversville, Benjamin Apple of Troy, William Benton of Saratoga Springs, Mr. and Mrs. William Shirley and Meyer Friedman of Schenectady, Arthur Whyte of New York and Mr. and Mrs. Oscar Perrin, Jack Gardner, Mr. and Mrs. Julius Singer, Mr. and Mrs. Alec Herman, Mr. and Mrs. Charles Stombaugh, Mr. and Mrs. J. H. MacIntyre, Mr. and Mrs. Frederick Knorr, Miss Jane Halloran, Mr. and Mrs. Robert Bendell, Miss Rene Craven, Miss Marie Wheeler, Mr. and Mrs. Herman Stern of Albany; Lew Fisher, Port Henry; Mr. and Mrs. S. H. Burns and Mr. and Mrs. Vincent McCabe of Albany.

Theatre owners in Albany have always been against exploitation. As a result, the present-day efforts of Samuel Suckno at the Albany Theatre are being watched with much interest by other exhibitors in the city. Mr. Suckno converted his theatre into a first-run house the fore part of September and started in to do considerable in the way of exploitation. The results appear to have been satisfactory from a box office standpoint. Exploitation was done the past week in connection with a run of "Wine" and a ballyhoo is being used this week along with the showing of "Reckless Age." If Mr. Suckno finds exploitation an aid, other houses in the city will undoubtedly fall in line.

R. L. Shaul of Richfield Springs booked the Jack Dempsey series last week.

Minnesota

A three-cornered fight for theatrical supremacy in St. Cloud, Minn., a town of 15,000 population, is on with Finkelstein & Ruben of Minneapolis, the latest to enter the fray. "F-R" has taken over the People's Theatre, a 700-seat house. The Sherman, a 1,700-seat house, is operated by Billy B. Watson and George E. Miner operates the Miner, a 750-seat theatre.

Finkelstein & Ruben have added another house to their chain in Northern Minnesota, the Philo Theatre at Chisholm. Phil Ploof, who has operated the house for 12 years, plans to retire. The Minneapolis firm takes possession December 15.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925—Thirty First-Run Pictures

William Russell and Marguerite de la Motte in Vitagraph's "Beloved Brute."

Fenway Surprises Boston By Reduction of Prices

Laurence Stuart, managing director, celebrated the first anniversary of the Fenway Theatre in Boston as a Famous players theatre the week of November 9. The occasion also marked the start of a new price scale, a reduction billed as the Fenway's "anniversary gift to you." The new prices are as follows: Matinee, children 15 cents, balcony 30 cents, main floor 40 cents; evenings, daily, children 25 cents, balcony 40 cents, main floor 60 cents; Saturday evening and Sunday and holidays, balcony 50 cents, main floor 75 cents. The announcement of the cut in the Fenway's prices was a great surprise to other Boston exhibitors. The Fenway always gives a first-class program, the bill for the anniversary week being as follows: "The Border Legion," Fenway orchestra, Del Castillo, organist; news reel, "Felix the Cat," prologue with Constance Barker, soprano; Raymond Simonds, tenor; Russakoff's Ballet.

The following story is being recounted about Harry Campbell, manager of the Fox exchange in Boston: The yarn starts with the return of Harry from a fishing trip into New Hampshire. He was trolling for pickerel and he caught a fish-hawk. The bird saw the glittering spoon, thought it was a fish and plunged into the water after it. The hooks caught the hawk's claws and Harry hauled in his prize. He is having it mounted to add to his collection of trophies.

Dennis Shea, newly appointed manager of the Park Theatre in Boston, announces that the opening will take place on November 24. The Park now is being remodeled and otherwise improved. It recently was acquired from the late Lotta Crabtree by A. L. Erlanger.

Patrons in four Lawrence theatres on election night were dismissed when fire damaged a four-story building in the same vicinity. Water seeped into the Modern Theatre and caused a great deal of damage.

The Union Square Theatre in Pittsfield, which has housed a stock company for a number of months, closed on November 8. The future policy is undecided.

Jacob Fracht, violinist, was an added attraction at the Capitol Theatre in Springfield the week of November 3. "Three Women" was the feature. Abraham Goodside, operator of the Capitol and Bijou, is giving his Springfield patrons all of the big ones this season. For instance, at the Bijou the week of November 9 was "Abraham Lincoln."

We've promised a visit in the near future to George R. Warren, manager of the Broadway Theatre in Chelsea. He very courteously obliged ye scribe with some information and we are deeply indebted to him for the same.

Show business fell off sharply around Massachusetts the week before election, but a good gain generally occurred throughout the week of November 3.

When you've read about your friends here—do them a favor by sending reports that will guide their bookings. Straight from the Shoulder broadcasts them.

Cincinnati

Louis F. Leslie, district manager and treasurer of the Levy circuit of picture houses in Cincinnati, died at the Good Samaritan Hospital following an operation. Leslie, who was 64 years of age, leaves a widow and two brothers.

The Play-Reviewing Committee of the Cincinnati Better Motion Picture Council has publicly endorsed the following pictures, all of which were recently shown in first-run houses here: "The Silent Watcher," "Hot Water," "Welcome Stranger," "The Bandolero" and "Dangerous Money."

In honor of the 70th birthday of John Philip Sousa, Manager J. L. Weed of Keith's Theatre, Dayton, Ohio, had the picture of the eminent band leader thrown on the screen, while the orchestra played his famous composition, "Stars and Stripes Forever."

General Manager I. Libson of the Capitol Theatre, Cincinnati, announces that he has engaged Virgino Marucci, formerly violinist with Hugo Rosenfeld's Strand Theatre orchestra in New York City.

George Pador, Cleveland, Ohio, is erecting a picture theatre and office building on Lorain avenue to cost $75,000.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"RECKLESS ROMANCE"
an AL CHRISTIE feature
a great box-office cast
T. ROY BARNES - LINCOLN PLUMMER
TULLY MARSHALL - HARRY MEYERS
WANDA HAWLEY - SYLVIA BREAMER
JACK DUFFY - MORGAN WALLACE
DIRECTED BY SCOTT SIDNEY
adapted from the great Broadway success "WHAT'S YOUR WIFE DOING?"

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Constance Talmadge in First National's "Her Night of Romance."

Six Western Pennsylvania Houses Opened November 10

Monday, November 10, evidently was "Theatre Opening Day" in the Western Pennsylvania territory, as no less than six picture theatres in this section were opened to the public on that day. The Majestic at Butler, recently taken over by the Harris Amusement Company of Pittsburgh and entirely redecorated, was reopened on this day with "The Covered Wagon." M. M. Weir, formerly of the Rialto at Charleston, is manager.

Ben Burke opened the old Opera House at New Castle and rechristened it the Capitol. The house has also been extensively remodeled, and $20,000 was spent in building the lobby alone. J. George Schradel, at one time editor of Rowland and Clark's "Film Forecast," is publicity director.

Arthur Gottesman, who purchased the old Capitol at Washington, reopened the house on November 10 and has renamed it the State. This house also has been considerably improved and is one of the finest picture palaces in the local territory.

Another remodeled picture theatre, the Grand at Springdale, was reopened on this day.

Two new theatres that opened their doors on November 10 were the Main Theatre at Meyersdale and the Pastime Theatre at Ramey.

Mark Browar, who is enlarging and remodeling his Kenyon Theatre on the North Side, states that he had hoped to have the house ready for opening by Thanksgiving, but according to the present looks of things it is hardly likely that the workmen will have completed their jobs before the middle of December. The Kenyon will seat 2,000 when completed.

Harry Meyers, who has been active in the local film field, both as exchangeman and exhibitor, the past few years, is back again after a long vacation trip to California, and is now managing Pete Antonoplos' recently-acquired Strand Theatre on the South Side.

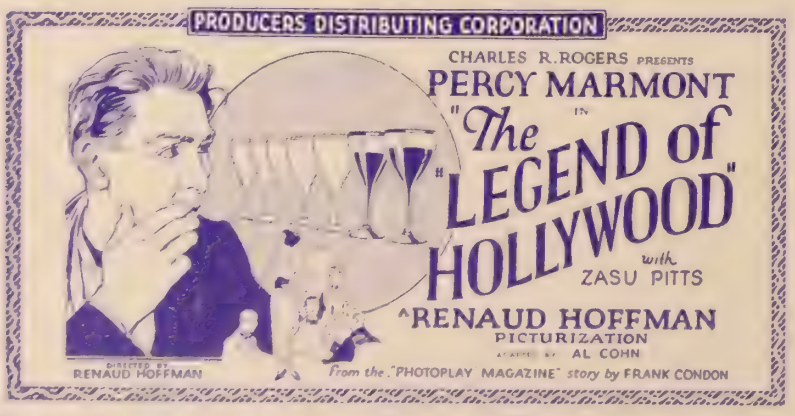
Harry H. Petz, for seventeen years an exhibitor in the local territory, will shortly reopen his theatre at Youngwood which has been closed for alterations since August 15.

William W. Clark has resigned as manager of the Rivoli in East Pittsburgh. Mr. Clark took hold of the house three years ago when it was considered the sourest kind of a lemon. The house is now one of the best payers in the territory. He has made no future plans, but says that no doubt he'll be back on the job sooner or later at the helm of a good-sized picture theatre in Western Pennsylvania. I. Golden, owner of the Rivoli, will take care of the management of the house himself, for the present at least.

Ike Browarsky of the Browarsky Brothers, owners of the Associated Theatres, is back again at his duties after having been confined to his home for several days suffering from a severe attack of lumbago.

S. Chamberlain is building a new picture theatre in Johnstown, which he expects to open about the first of the year. The house will seat 600. The newcomer to this territory is a brother of Boyd Chamberlain, who controls a chain of theatres in Eastern Pennsylvania.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

St. Louis

Residents of Gillespie, Ill., are expecting some great things of Joseph J. Greene, new manager of the Pert Theatre in that city. Greene is an experienced showman and knows the picture game from all angles. He has purchased a half interest in the theatre. Prior to coming to Gillespie he was manager for years of the New Douglas Theatre on 142nd street in New York. At other times he served as manager and sales director of the Philadelphia office of Triangle Pictures, salesman for Vitagraph at Washington and special representative for Wid Gunning Pictures Corporation. At one time he managed the Chestnut Street Opera House in Sunbury, Pa.

Fire destroyed the Yale Theatre in Shelbyville, Ill., according to advices from that city. It is stated that the house was burned to the ground. Details are lacking.

Yazoo City, Miss., is to have a new $65,000 picture house. Bids were taken on the project November 6 by the owner, Mrs. J. B. Devota. The plans were prepared by T. C. Harvey, architect, Greenville, Ill.

A. H. Blank plans to build a new theatre in Marshalltown, Ia. The plans are in charge of Vorse, Kraetsch & Kraetsche, Des Moines, Ia.

The new board of arbitration of the St. Louis Film Board of Trade assumed its duties the past week. The members are: A. E. Alperson, Universal; J. Banke, Vitagraph, and Bill Barron, United Artists, for the exchanges, and Joe Mogler, Oscar Lehr and W. O. Reeves for the exhibitors. The board will serve for three months.

The American Theatre at Charleston, Mo., is once more under the management of O. W. McCutcheon.

Visitors of the week were: Mrs. I. W. Rodgers, Cairo, Ill.; Tom Reed, Duquoin, Ill.; S. E. Pertle, Jerseyville, Ill.; O. W. McCutcheon, Charleston, Mo., and Mrs. C. E. Killy, Hannibal, Mo.

Detroit

George W. Trendle, general manager of the John H. Kunsky Enterprises, has returned from Chicago where he was conferring several days with Messrs. Balaban & Katz, the Chicago firm that recently bought into the Kunsky theatres here.

Charles H. Miles announces that while the policies of his Ferry Field and Orpheum theatres have been changed to "split weeks," his Regent and Miles will continue on their full week stands as usual.

Detroit motion picture interests are taking a pardonable pride in the influence they brought to bear in electing John W. Smith mayor of Detroit at the election last week. A friend of the industry in censorship moves, Smith found the theatre owners solidly back of his throughout his campaign.

New Chicago Capitol Opens in January, Cooney Reports

B. J. Cooney, secretary of the National Theatres Corporation, reports that the new Capitol Theatre being erected by the new pany on Halsted near 79 street, Chicago, will be ready for opening about the first of the year. The new house will seat 3,000 and will show pictures and presentations. An orchestra of thirty is planned by the management.

Recently the company bought a plot 175 by 125 on 79th street, between Stony Island and East End avenue, and it is planned to build a 2,500-seat movie theatre there. The work will begin about February 1 and will be pushed to completion by fall of next year. The National Theatres Corporation is confining its activities to the South Side and at present operates the Stratford, Chatham and Hamilton. J. J. Cooney is president of the company and his brother, B. J. Cooney, is secretary and treasurer. When the new houses are completed they will have five theatres in their group in some of the best locations on the South Side.

The management of the State Lake Theatre, Chicago, is erecting one of the largest electric signs in the country in front of the house on State street. The sign will be 92 feet high, 17 feet broad and cost $30,000. Prizes are being offered to the patrons who guess the correct number of electric bulbs that will be used.

Ferdinand W. Peck, pioneer citizen, died last week after an extended illness. He was the head of the original company that built the Auditorium Theatre and other amusement places in Chicago, and was 76 years of age.

Managing Director Joseph Hopp reports the following new members secured for the Illinois Motion Picture Theatre Owners during last week: Mike Gerib, Orpheum Theatre, Westville; Walter Gerib, Eagle Theatre, Westville; Gus. T. Freeman, Princess Theatre, Urbana; Dr. A. B. Simpkins, Bijou Theatre, Abingdon; W. J. Fluegel, Capital and Empire theatres, Pekin, and James A. Merrill, Princess Theatre, Rock Island.

Dr. Herman N. Bundeson, Chicago health commissioner, in addressing more than 100 managers and theatre owners at Ridge Hall, told his auditors they would have his fullest co-operation in placing their houses in an absolutely sanitary condition. He further said that when any of his ten plain-clothes officers found that his rules on sanitation were being ignored in any theatre it would be summarily closed. Dr. Bundeson also assured his hearers that he would fight any movement to close the picture theatre because of light disease epidemics.

"The Iron Horse" opened last week at the Woods Theatre to a capacity house and Clyde Eckhart came out from New York to witness the premiere here. H. Elliott Stuckel is general manager for the company and J. L. McCurdy, formerly manager of the Randolph Theatre, has been named as business manager. Howard Herrick is general representative and Erno Rapee has charge of the musical program.

Jones, Linick & Schaefer report that their palatial new Diversey Theatre is now under roof and will be ready to open some time in March. It will be one of the finest film palaces on the entire North Side.

Manager Abe Kohn of the Monroe Theatre held "Dante's Inferno" over for a second week's run and reports a banner business during Election Week.

John H. Ferris, pioneer business man and exhibitor of Chicago, died at his home here after an extended illness. He was 76 years old and operated the Boston Theatre at Madison near Dearborn for many years, recently selling out and retiring from the business.

Edward M. Duffey has bought the Edinburg Theatre at Edinburg, Ill., and will improve the house, which will show pictures exclusively.

The Cameo Theatre at Milwaukee avenue and Ogden is under new management and featuring first-run pictures.

C. H. Miller has been made president of the Sterling Theatre Company, recently organized at Sterling, Ill. The same firm owns the Park Theatre at Evanston, Ill.

Walter D. Nealand has resigned as manager of the Fischer theatres at Madison and is back in Chicago to make new connections.

The Kozy Theatre, the last house of the John R. Thompson chain of theatres, and for years a landmark in the Loop, has been sold to the Selig circuit, who will continue the picture policy of the house. George Madison, manager for Thompson for fifteen years, will take up other duties in the near future.

Lubliner & Trinz has a syncopation week billed for their leading North Side house, the Pantheon, and a carnival week for their big West Side house, the Senate, where they recently spent many thousands of dollars installing a new stage to handle the largest musical acts and presentations.

Texas

A new $25,000 theatre will be built by Mrs. V. A. King at Greenville, Texas., to replace the old Colonial, destroyed by fire recently.

The San Angelo Amusement Company has purchased a lot in San Angelo, Texas, and will build an up-to-date theatre on the site in the near future. This will seat 1,000 and cost about $40,000.

P. V. Williams has placed a new organ in his theatre at Munday, Texas.

J. R. Kersey has reopened the Majestic Theatre at Ozona, Texas.

S. Bertram and J. H. Thiesen have opened their new theatre at Cainesville, Texas. The new house seats 350.

The Wallace Theatre at Ropesville, Texas, has changed from a one-day stand to three times a week.

Grover Campbell has purchased the Liberty Theatre at Sanger, Texas.

Morris Clemmens, new manager of the Tivoli Theatre at Beaumont, Texas, is renovating the house.

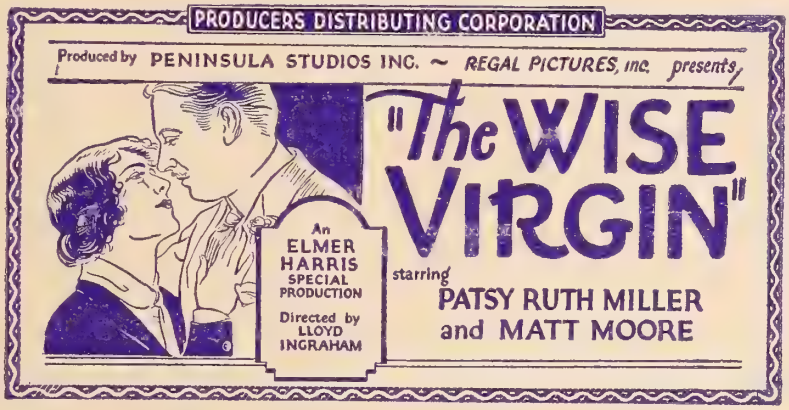
The Kozy Theatre at Downing has been opened under the management of Julius St. Clair. Barbee and Gamble own the house.

The Irving Theatre Company on Irving Park boulevard has reduced the number of directors of the house from five to three.

The many friends of William Stewart of the State Lake Theatre will be sorry to hear of his sudden death during a performance at the house.

C. W. McDaniel, formerly business manager of the Grand Theatre, has gone to South Bend to take over the management of the Oliver Theatre in that city. He will succeed C. F. Lawrence, who has gone to Milwaukee to take over the direction of the Modjeska Theatre.

Prints in All Exchanges—Now Booking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Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Many Changes in Personnel of Tacoma Theatre Company

Numerous changes in the personnel of the Moore Amusement Company, Tacoma, have taken place during the month. G. C. Greenlund, formerly with John Hamrick's Blue Mouse Theatre, is manager of the Rialto, succeeding Al Raleigh, resigned. W. H. Storey, formerly with Dolan & Ripley in Hoquiam, Wash., is manager of the Colonial. J. W. Houck, former manager of the Colonial, has gone to Minneapolis to manage Finkelstein & Ruben's Lagoon Theatre. Miss Jacobson, former auditor, has moved to California. J. W. Webster, formerly of Billings, Mont., has succeeded her. Miss Hester Stayner, formerly organist at the Clemmer, Spokane, where she has been solo organist for three years, took up her duties as head organist at the Tacoma Rialto on November 1, replacing Miss Piercy, who has accepted a position in California.

Manager Storey had an excellent lobby on "The Alaskan" at the Colonial, Tacoma, for a week's engagement. A solid border the depth of a 24-sheet formed a frieze over the marque, out to the curbing. On this were painted scenes from the picture. Lobby doors were covered with more scenes, imparting to the entire display a real outdoor flavor.

Tacoma is preparing to invade Seattle over 100 strong on November 11 for the "The Theatrical Pot Pourri of 1924," staged in honor of the Washington M. P. T. O. convention. Bob McKinnell of the Rose and Paramount and E. Smitzer of the Palace are in charge or arrangements to charter a special interurban electric train to take the Tacoma crowd over. The car will leave Tacoma at 10 o'clock, returning in the wee sma' hours of Wednesday morning. Ned Edris is preparing to take his entire staff from the Blue Mouse over for the show.

Suburban Portland continues its building activities. Mr. McCurtain has a new house in the Irvington district on the East Side, opened within the past thirty days. It seats 650. Mr. McCurtain was formerly secretary of the Film Board of Trade. Mr. Uptegraph also has a 650-seat house on the East Side. He has named it the Roseway. Robert Marsden's new ideal on Nob Hill will be ready to open about January 1. The Multnomah Theatres Company has started construction of a new type theatre to be called the Venitian. It will follow its type as closely as the Granada, Egyptian and Bob White, all erected for this company in less than two years. The Venitian will be owned by Mr. McCredie. It will open Christmas day.

George Hunt's new Craterian in Medford, Ore., opened late in October. It is a 1,200-seat house, beautiful in its appointments. It gets its name from Crater Lake.

Construction is well under way on Dodge & Baker's new house in Myrtle Point, Ore. It will seat 750 and be ready for its opening in about six weeks.

Fred Walton of the Bellingham Theatres Company, Inc., is on his way to Los Angeles. While there he will get a few ideas for the company's contemplated theatre, plans on which are expected to shape up nicely by the first of the year. Fred says it will be the "Last Word." Better give it a feminine name, then, Fred.

Frank Edwards and George Herpick are rapidly forging to the front as theatre owners in Seattle. First it was the Winter Garden, a high-class, 10-cent, first-run house in the downtown district, whose standards they have maintained and whose success is conceded even by those who jeered when the undertaking was begun. They next purchased the Portola in West Seattle, placing it in charge of Billy Hartford, a live-wire manager. The house was thoroughly renovated and a big pipe organ installed. Last week this company assumed the management of the New Mission Theatre, Georgetown, and this week "everybody is saying" they have taken over a new theatre now under construction at 23rd and Madison in the suburban field. In addition, a crew of workmen is busy remodeling the building front of the Winter Garden.

C. E. Connell's new house in Aberdeen, Wash., will be open by the middle of November.

Thomas G. Bligh, hotel and theatre owner of Salem, Ore., and J. C. Davis, a carpenter in his employ, were killed on the highway near New Grange Ronde, seventeen miles west of McMinville, when the automobile in which they were riding skidded off the road and overturned. Mr. Bligh was one of the oldest exhibitors in the state of Oregon. He owned the Liberty and Bligh, and the Bligh Hotel. His son, Frank, manager of the Liberty, will be able to carry on the management of the houses. Mr. Bligh was a well known and well beloved character. His death is mourned by hosts of friends throughout the state.

Le Roy Johnson of the Seattle Liberty held a midnight matinee on November 4 to a capacity audience who heard the election returns as fast as they came in and were entertained during the process of waiting.

John Danz will soon be able to announce a definite opening date, judging from the manner in which the new Capitol is shaping up during the past two weeks.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

San Francisco

The seventh anniversary celebration of the California Theatre went over with a bang and the program arranged by Manager Nat Holt will be talked about for many a day. Hundreds of congratulatory telegrams were received from exhibitors, producers and stars from all parts of the country, attesting the high regard with which this house is held, and these were displayed in the lobby during the week on two great bulletin boards. Local film exchanges sent floral offerings, so that the house took on the aspect of a formal opening. A feature of the program was the flashing of a few scenes from "The Woman God Forgot," the feature with which the house was opened seven years ago, a production considered a masterpiece of art at that time. Charles Kurtzmann, director of publicity for the California, worked for weeks in advance on special publicity stunts for the anniversary week and brought out a souvenir program that was greatly admired.

Fred Dahnken, Jr., formerly president of the Turner & Dahnken Circuit, whose holdings were taken over last year by West Coast Theatres, Inc., returned recently from New York, where he spent the summer.

The San Francisco and San Mateo Amusement Company has been launched with a capital of $1,000,000, for the building and purchase of picture theatres in the Greater San Francisco field. Theatres are now in course of construction in Oakland and San Mateo and a large house will be erected in San Francisco. Those interested in the concern are Max Blumenfeld, S. K. Herzog, E. S. Rake, Samuel Raphael and Ben Anixter.

The Casino Theatre will be opened December 5 as a combination vaudeville and picture theatre under the direction of James Beatty.

The Victoria Theatre on Sutter street has been taken over by Mrs. Muir, who conducts the Class A Theatre, and is being remodeled before being reopened as a picture house.

Frank Cassidy, general manager for George Mann, returned to his San Francisco headquarters recently from a tour of inspection of the houses conducted at Eureka, Ukiah and Klamath Falls.

Robert Wood, who operates the Empress Theatre on Church street, has taken over the Crown Theatre at Union and Fillmore streets.

Robert Harvey has been placed in temporary charge of the U. C. Theatre, Berkeley, Cal., pending the appointment of a permanent manager. This theatre is to be closed at an early date for remodeling, redecorating and the installation of a new ventilating system. It is planned to transfer Mr. Harvey to the San Francisco headquarters of West Coast Theatres, Inc., of Northern California, to assist Frank Whitbeck in publicity work, as soon as a manager is selected for the U. C. Theatre.

The State Theatre, Oakland, Cal., has been remodeled and redecorated and a new ventilating system installed.

Work has been commenced on the construction of a picture house at Burlingame, Cal., seating 2,000. It is being built for Ellis J. Arkush, owner of a string of theatres on the peninsula, and will be managed by Ray Kelsall, manager of the Garden Theatre.

Work is well under way on the new theatre of Leslie Hables at King City, Cal. Mr. and Mrs. Hables were recent visitors at San Francisco to make purchases of equipment for the new house.

Lawrence Borg, manager of the Varsity Theatre, Berkeley, Cal., has sold his realty holdings at Allston Way and San Pablo avenue to Oakland interests. He built upon the property a year ago, reserving space at the rear for a large theatre, but with the sale by him of a half interest in the Varsity Theatre to the Golden State Realty Company he has given up plans for the building of a theatre in the block.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

NEVER SAY DIE. (5,891 feet). Star, Douglas MacLean. Fairly good picture, but not as good as some of his others. However, he is always good, so don't worry if you have it bought. Tone, good. Sunday, yes. Good audience appeal. Middle class, city of 23,125. Admission 10-30. W. G. Enloe, Bijou Theatre (450 seats), Greenville, South Carolina.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. Pretty good entertainment. Starts rather slow, but finishes with a bang. Tone, okay. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. This is a whiz for action, and that is what the majority seem to crave. Tone, yes. Sunday, yes. Audience appeal, yes. Small town class, town of 300. Admission 10-25, special, 25-50. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Very good picture. Had several say so and I believe they meant it. It was something different, so I would say run it. Tone good. Sunday, yes. Fair audience appeal. Small town and farmer class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Although a rodeo and a prize fight are featured in this one, the suspense was not as keen as in "The Silent Stranger" or "North of Nevada." Tone, fair. Sunday, no. Fair audience appeal. General class, town of 1,000. Admission 15-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. A real picture with plenty of action. Thomson sure cuts loose in this one. Good attendance. Tone okay. Sunday, no. General class, town of 3,000. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DANGEROUS COWARD. (6 reels). Star, Fred Thompson. No use to report on this star. I will agree with all reports sent in by any other exhibitor. Print new. Tone, none. Sunday, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. The best picture I have seen this year. Will do for anybody's house, and a real cast. Good tone. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. A real picture, sold at a real price. What more can you ask? Print new. Tone good. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

ON TIME. Star, Richard Talmadge. A pleasing comedy drama with thrills and action galore. Should please any type of patronage. Film in perfect condition as usual from this exchange. Tone, none. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. This is a whiz. Will please as near one hundred per cent as any picture. Buy it. Step on the gas; get your lobby decorated with red, white and blue bunting and prepare to collect the coin. Tone fine. Sunday, yes. Good audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

THERE'S MILLIONS IN IT. (6 reels). Star cast. Title does not draw, although is a pair picture. If you have not bought this one leave it alone. Tone, none. Sunday, no. Audience appeal, none. Small town class, town of 300. Admission, 10-25, specials 25-50. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

UNKNOWN PURPLE. (6,950 feet). Star cast. This was run against strong counter attraction and perhaps for this reason didn't show up so well at the box office, but the consensus of opinion of patrons was that it was a very good picture. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WEST BOUND LIMITED. Star, Ralph Lewis. A little late in showing this feature, but it's a picture from every standpoint. Lewis does good work. Big crowd. Pleased 100 per cent. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

WHEN LOVE COMES. Star cast. This picture is a good program picture. Ninety per cent of the audience said it was good. Tone, good. Sunday, yes. Good audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WOMAN WHO SINNED. (6,500 feet). Star, Mae Busch. Truly a sermon in pictures and the best one ever given. This picture should be shown everywhere. It will convince the doubting Thomases that some good can come of the screen. It will please. It will simply knock them for a home run. Get it, boost it. You will never regret it. Tone, best ever. Sunday, indeed. Fine audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

First National

BRASS BOTTLE. (5,290 feet). Star cast. People went out wondering what it was all about. Very disappointing picture both for exhibitor and patron. Should never have been released. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). This is a wonderful story of the north, and that dog, O boy! he is sure good. Tone, okay. Sunday, fair. Good audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

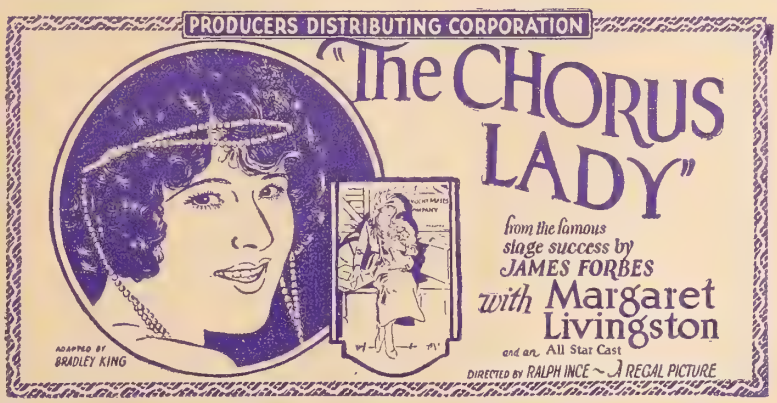
DADDY. (5,738 feet). Star, Jackie Coogan. Think this is the best one yet of Jackie's. Gets the crowds all right, young and old. They all like him here. Pleased everybody. Tone, good. Sunday, yes. Great audience appeal. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

DANGEROUS MAID. 7,337 feet). Star, Constance Talmadge. Oh, how they did pan this one. I shall not quote any opinions. I simply want to forget it all; the losses and everything. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. A good picture, but a little slow in action. Pleased about 60 per cent. Tone, good. Sunday, yes. Fair attendance. General class, town of 3,480. Admission 10-15-25. L. Miller, Grand Theatre (450 seats), Bay City, Texas.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. A good picture, but too much sex stuff for older people. Young people like it very much. Tone, good. Sunday, no. General class, town of 2,000. Admission 5-10-20. A. S. Carlos, Bijou Theatre (300 seats), Jeanerette, Louisiana.

For Release in November—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE ~ A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

FLIRTING WITH LOVE. (7 reels). Star, Colleen Moore. This is a very good picture, above the average, and seemed to please my patrons. It is worth boosting. Tone, good. Sunday, yes. Audience appeal, 90 per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Interesting and fairly well done story. Nothing about it much to attract a great deal of business. Anna Q. Nilsson, always a finished actress, did not register as an unsophisticated girl of the West. Sunday, yes. Fair audience appeal. General class, city of 15,000. Admission 10-40. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

GALLOPING FISH. (6 reels). Star cast. This was sold to me as a comedy drama, but there is nothing in it that strikes me as funny. To my way of thinking it is nothing but a lot of silly slap-stick that one finds in cheap one-reel comedies. Look before you book, my advice. Moral tone, okay. Sunday, yes. Poor audience appeal here. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

HER REPUTATION. (7 reels). Star, May McAvoy. I knew this picture was good from reports on same, but title held back lots of people. Tone good. Sunday, yes. General audience appeal. General class, town of 2,000. Admission 5-10-20. A. S. Carlos, Bijou Theatre (300 seats), Jeanerette, Louisiana.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. Another good comedy drama from First National. A good picture to book. Tone, good. Sunday, yes. H. Warren Rible, Mayfield Theatre, Mayfield, California.

HUNTRESS. (6,236 feet). Star, Colleen Moore. An old one. All said they liked it better than "Wanderer of Wasteland," played following this. Tone, okay. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,700 feet). Star cast. Boys, this is a real comedy. My patrons went wild. It was a riot here and will be a riot everywhere. If you want my tip grab this one. The fifty-fifty partners will even make you laugh. A great Sunday picture. Robert Elliane, Palace Theatre (1307 seats), Norwich, Connecticut.

LILIES OF THE FIELD. (8,000 feet). Star, Corinne Griffith. Certainly a mighty fine picture that pleased my people to a nicety. Darn hard to beat First National for real pictures, and they are real folks to deal with in the Oklahoma City Exchange. They give it to you and make you feel welcome. Strain a point to accommodate you. Sunday, yes. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LILIES OF THE FIELD. (8,000 feet). Star, Corinne Griffith. An excellent picture that was played in the face of the "Covered Wagon" and netted us a profit. This is the best work of Miss Griffith's career and she deserves credit for such perfect acting. The picture carries a good lesson without losing interest, and although the production is nine reels long some of the patrons complained at it being "too short." Tone, good. Sunday, yes. Audience appeal, 100 percent. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

So far, nothing has come in on Trailers, in answer to friend Martin.

But it takes time for the magazine to get to the exhibitors, and more time for letters to come back to me, so I haven't got scared for fear you won't answer Mr. Martin.

Come in with your ideas, fellows, and let's have your ideas on the queries concerning Trailers.

Make this not only the dependable tip department, but—THE FULLY USEFUL TIP DEPARTMENT.

—VAN.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Would rate this the best of the Strongheart pictures, although the story is somewhat improbable, especially where the hero, after being knocked cold, wins the dog race with three dogs against a field with six dogs to the sled and a big start. Nevertheless the kids enjoyed it greatly and the grownups seemed real excited about it. Tone, okay. Sunday, yes. General audience appeal. Rural class, town of 300. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Our patrons liked it, but business was light. Tone, okay. Sunday, yes. Audience appeal, high. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grant Theatre (700 seats), Jonesboro, Arkansas.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. One of the old, old stories, but very, very good. Tone, very good. Sunday, fine. Fair audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

MADONNA OF THE STREETS. (7,507 feet). Star, Milton Sills. Fine picture with superb acting by Sills and his supporting cast. Business was good and picture pleased. Fine for Sunday. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. This print was in bad condition. The stars are not at their best in this picture. Fair attendance. General class, town of 3,480. Admission 10-15-25. L. Miller, Grant Theatre (450 seats), Bay City, Texas.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. Pleased 'em all, as no kicks were heard and they all went out smiling. What more can we ask for? Tone, fine. Sunday, yes. Strong audience appeal. General class, town of 1,000. Admission 15-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Business good. Picture good. Tone, good. Sunday, yes. Audience appeal unusually good. All classes, city of 91,000. Admission 40-50. Guy O. Kimmer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Listen, this "Perfect Flapper" was a perfect picture also. Colleen is without a doubt the big it in this burg, we believe. This is the best picture she has ever appeared in. Grab it. It has a wallop in it. Just lots of common sense. It is the kind that is doing the good. Tone, extra good. Sunday, yes. Best audience appeal.. Best class, city of 10,000. Admission, 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ROSE OF THE SEA. Star, Anita Stewart. A good Anita Stewart production. A dandy where she is as popular as with us. Tone, okay. Sunday, fine. Fair audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

SEA HAWK. (12,045 feet). Star, Milton Sills. Certainly a wonderful picture, with everything in it to please. You can knock 'em over at advanced prices. It is as big as anything ever produced and is bound to please. Milton Sills does wonderful acting, as do all the others. It is a story that means something. Not just another picture. Tone, good. Sunday, yes. Audience appeal, extra good. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SELF MADE FAILURE. (7,345 feet). Star cast. Supposed to contain lots of comedy, but my audience failed to see it. Just an ordinary comedy drama with a few amusing incidents. Tone, okay. Sunday, yes. Audience appeal, 60 per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SINGLE WIVES. (7,626 feet). Star, Corrinne Griffith. A fair picture of society. Story of a neglected wife. Good attendance. Tone, okay. Sunday, yes. General class, town of 3,700. Admission, 10-25. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Proved generally satisfactory as far as those who came were concerned, but registered lightly at box office. For some reason Norma seems to be slipping here. Tone, okay. Sunday, yes. Audience appeal, very good. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SONNY. (6,900 feet). Star, Richard Barthelmess. A dandy picture that received many good comments. Tone, okay. Sunday, good. Fine audience appeal. Farmers, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

THUNDERGATE. (6,505 feet). Star cast. This was considered a poor picture by those who saw it and those that stayed away must have known what was in store for them. That type of story was long since overdone. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TROUBLE. (4,800 feet). Star, Jackie Coogan. This one sure hit them all square. They all thought that Jackie was all right. Tone, okay. Sunday, fair. Good audience appeal. Farmers and small town class, town of 800.

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Although this picture pleased, still I think they would rather see him in such roles as he took in "Tolable David." However, this picture is very good. Tone, good. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. This is a delightful comedy drama. Should please adults especially well, as it deals with home life. Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Fox

BIG DAN. (5,834 feet). Star, Charles Buck Jones. Jones fans liked this one. So did every other fan. A good program picture. Tone, good. Sunday, yes. Good audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

DOES IT PAY? (6,652 feet). Star, Hope Hampton. To the question asked by the title I must unhesitatingly answer no. It doesn't pay to run such stuff. The public just pronounced it junk. Now, if such a picture is a special, then what is a program picture? Less than half a dozen of such shows at such prices would close any house. Why, oh, why release them? City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

KENTUCKY DAYS. (5 reels). Star cast. A good Farnum offering. No complaints. Tone, fair. Sunday, yes. Fair audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LAST OF THE DUANES. Star, Tom Mix. This is the best thing Mix has been in this season so far. This is an exceedingly good western story by Zane Grey and should be a good bet where Mix is liked. Tone, okey. Sunday, yes. Audience appeal 100 per cent. May warrant extra advertising in some localities. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

ST. ELMO. (6 reels). Star, John Gilbert. A program picture sold as a special. Could have picked a score of program shows for a third of the price of this one and done better. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SHEPHERD KING. (8,500 feet). Star cast. A good Sunday picture for church tie-up. Big stuff, but slow and too long for average crowd. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Very good picture, with Tom Mix at his old stunts. About all the action is based on a land grabbing race to a recorder's office. Has lots of action and some big laughs. Pleased all. Sunday, yes. Good audience appeal. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

WARRENS OF VIRGINIA. Star, Martha Mansfield. A romance of Civil War days, pretty well done, with some excellent scenes. This is the picture in which Martha Mansfield lost her life. She is not mentioned in the advertising or the cast. Sunday, good. Good audience appeal. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

J. A. Herring, W. J. Powell, Welty & Son, A. F. Schriever, Bob X. Williams, and many other good scouts send dependable tips to help your bookings.

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SEND TIPS TODAY!

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. Only medium. Tone good. Sunday, yes. Fair audience appeal. All classes, city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BROKEN BARRIERS. (5,717 feet). Star cast. These Metro-Goldwyn pictures are sure pleasing and our patrons are telling us that they like Metro-Goldwyn and so do we. This company did not hold us up. "Broken Barriers" is a knockout. All classes, Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

BROKEN CHAINS. (6,190 feet). Star, Colleen Moore. This is what I call a good picture. Lots of action and good acting, and the star takes well here. Big house. Pleased 95 per cent. Tone, good Sunday, yes. Good audience appeal. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. Very good, indeed. Lots of real cute comedy in this one. Miss Dana does some splendid acting as a jealous wife. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

EAGLE'S FEATHER. (6,500 feet.) Star, James Kirkwood. A pretty good picture, but advertising leads one to believe it is western or Indian story and disappoints those who like that kind and keeps out those who would like it if they had known. Sunday, yes. Poor audience appeal. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

ENEMIES OF WOMEN. (10,901 feet). Star cast. Better than the average feature. Everyone well satisfied. Tone, good. Sunday, yes. Good audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

GREAT WHITE WAY. (10,000 feet). Star cast. Another good one from Goldwyn. We were a little late playing it, but did fair business. Middle class, city of 23,125. Admission 10-30. W. G. Enloe, Bijou Theatre (450 seats), Greenville, South Carolina.

HEARTS AFLAME. (8.110 feet). Star, Anna Q. Nilsson. A good picture that pleased all around. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennslyvania.

IN THE PALACE OF THE KING. (9,000 feet). Star cast. A 95 per cent. picture here, although it was not all included (it calls for nine reels, but came on eight and made only about seven). Tone, good. Sunday, yes. Good audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Here is a worth while production that, bought reasonably, should help to keep us open. The comments were very favorable and everybody was pleased. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LITTLE ROBINSON CRUSOE. (6,210 feet). Star, Jackie Coogan. A very good feature. Many humorous situations. The rental too high for this small town. No more bookings for me unless I can get pictures at prices suitable for the size of this town. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ONE NIGHT IN ROME. (5,883 feet). Star cast. Fair. The name Rome kept a few away. Tone, fair. Sunday, yes. Fair audi-

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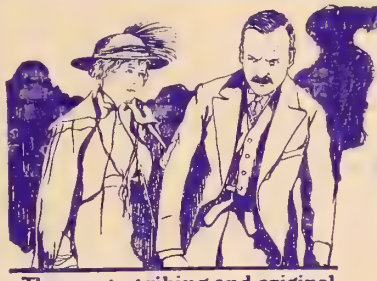

"Chalk Marks"

A FRANK E. WOODS Production

DIRECTED BY JOHN G. ADOLFI

The most striking and original story in motion picture history

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

ence appeal. All classes, city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

ONE NIGHT IN ROME. (5,883 feet). Star, Laurette Taylor. Very good indeed. We received lots of nice compliments, but what good are these when the picture failed to draw. Business has fallen terribly since first of October. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

PLEASURE MAD. (7,547 feet). Star cast. Good; just a little spicy, but seems to be what the people want. Tone, fair. Sunday, no. Audience appeal, good. All classes, city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

REJECTED WOMEN. (7,761 feet). Star, Alma Rubens. This one is altogether too long and dragged out. The action in some places is so slow that it becomes boresome. Should be cut down a couple of reels. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RENDEZVOUS. (7 reels). Star, Conway Tearle. A very good picture for any house except feature houses. Tone, good. Sunday, yes. Good audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RENO. (7 reels). Star cast. This picture is unconvincing and it's artificiality prevents it from striking home. While it is interesting in spots its ending is unreal and farfetched. This artificiality defeats all claim of sincerity and logic. This is very regretable, as the first reels of picture are full of glorious promise. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RENO. (7 reels). Star, Helen Chatwick. Held the interest of the audience throughout but cannot be classed as a really good picture, but only fair. Tone, fair. Sunday, yes. Fair audience appeal. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

REVELATION. (8,732 feet). Star, Viola Dana. This is a beautiful picture and went over fine. Viola is better than Nazimova was in the other "Revelation," I think. Maybe it's because I'm like Pop Jenkins. Viola is my woman, too. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

SECOND YOUTH. (6,169 feet). Star cast. Terrible. Lay off it. Middle class, city of 23,125. Admission 10-30. W. G. Enloe, Bijou Theatre (450 seats), Greenville, South Carolina.

SHERLOCK, JR. (8,000 feet). Star, Buster Keaton. A scream. A record breaker. Don't miss this picture if you want a good comedy. Good attendance. Tone, okay. Sunday, no. General class, town of 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

First National's "So Big."

SINNERS IN SILK. (5,750 feet). Star, Conrad Nagel. Here is a picture that has punch, pep and thrills. Elinor Boardman and Adolphe Menjou, who support Nagle, are sure there with the goods and did good business against "Covered Wagon." All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

SOCIAL CODE. (5 reels). Star, Viola Dana. Good picture. Clever, very entertaining. Tone, okay. Sunday, yes. General class, town of 2,000. Admission 5-10-20. A. S. Carlos, Bijou Theatre (300 seats), Jeanerette, Louisiana.

SOULS FOR SALE. (7,864 feet). Star cast. Better than "Hollywood" is all that can be said about this one. Fine print. Tone, good. Sunday, yes. Fair attendance. All classes, town of 2,800. Admission 15-25, 20-30. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

THREE WEEKS. (7,000 feet). Star, Aileen Pringle. I can't account for this picture not drawing unless it was due to a revival going on. We absolutely did nothing in two nights, but no fault of the picture, as it was wonderful and the acting perfect. Possibly they thought the story too bad and stayed away. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

THREE WISE FOOLS. (6,946 feet). Star cast. A fair program picture. Nothing more. No one raved over it. Some said fair, some said no good. Tone, good. Sunday, yes. Fair audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

TRILBY. (7,321 feet). Star, Andree Lafayette. A number of people had read the book and thought it a very good picture. The rest didn't know what it was all about and would have been much more interested in a good fist fight. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WINE OF YOUTH. (6,600 feet). Star cast. This picture pleases 100 per cent. and did a good business. Price was right and we made a little money. These jazz pictures are just the thing at this time. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Played this very late and the result was that in some of the houses it did fairly well, in others it flopped badly. The opinions naturally were divided, some calling it fair, others calling it tedious. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ALASKAN. (6,736 feet). Star, Thomas Meighan. This one opened to a record business and held up well for the entire week with gratifying reports. Special lobby display, distribution of book marks in public schools and through public library. Tone, okay. Sunday, yes. Audience appeal, very good. All classes, city of 91,000. Admission 40-50. Guy O. Kimmer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

BEDROOM WINDOW. (4,500 feet). Star, May McAvoy. Very good program picture, full of deep mystery. Tone good. Sunday, yes. Fair audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A good, strong picture should appeal to any audience. Did not do so well on account of opposition. Not fault of picture. Tone, good. Sunday, yes. General class, town of 2,000. Admission 5-10-20. A. S. Carlos, Bijou Theatre (300 seats), Jeanerette, Louisiana.

BLUFF. (5,422 feet). Star, Agnes Ayres. This is a picture which will appeal to the women, the last word of display of fashionable gowns and beautiful interiors. A Sam Wood production. It is the story of the struggle of a poor girl to obtain her ambition of success in life and to do so bluffs dear old New York in the most improved movie style. Antonio Moreno is splendid in support and Clarence Burton always good knave. Better than the average picture and will please. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Sold to me at a cheap price. This picture proved better in every way than most of the specials I have used this year. It is the most entertaining little comedy drama I have seen in a long time. The star is good and the picture fits her. The advertising accessories are good. The title has pulling power. It is just the sort of picture that my patrons like. It proved a welcome relief from costume pictures and heavy dramas. Tone jazzy. Sunday, questionable. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (425 seats), Graham, Texas.

EXCITERS. (5,939 feet). Star, Bebe Daniels. Lots of excitement in this one. A picture that went over well in our house. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

FAIR WEEK. (5 reels). Star, Walter Hiers. It was a Paramount picture but it failed to bring them in. People here have found out that the word Paramount may not mean the best pictures. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

FAIR WEEK. (5 reels). Star cast. This is the kind of picture for the small town. They raved over it. Bought it without a split and a mortgage on the house. Tone fair. Sunday, no. Great audience appeal. All classes, town of 2,000. Admission 10-30. H. L. Lloyd, Colonial Theatre (400 seats), Post, Texas.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG presents
HARRY CAREY IN
"The FLAMING FORTIES"
BY BRET HARTE
ADAPTED BY HARVEY GATES
DIRECTED BY TOM FORMAN
PRODUCED BY STELLAR PRODUCTIONS Inc. Charles R. Rogers
Entire production under the personal supervision of Hunt Stromberg

Season 1924-1925—Thirty First-Run Pictures

FAST SET. Star, Betty Compson. In "The Fast Set" a wife is seen cluttering up her home with all sorts of strange characters. In trying to clean his domestic hearth of such rubbish, especially of a notorious "great lover," the husband introduces at his wife's dinner party a strange woman. The point he makes in this startling manner produces the desired results. The wife's eyes are opened, the house is cleaned. "The Fast Set" is a William DeMille production, with Betty Compson, Rod LaRocque and Adolphe Menjou featured. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. Picture pleased majority. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

LIGHT THAT FAILED. (6,998 feet). Star, Gloria Swanson. Another Swanson. As good as she ever made. Will please any audience. Name will draw considerably. Gloria is a good bet here. Tone okay. Sunday, yes. Fine audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. This is a good picture. The comedy part is very well done by Gloria and the picture entertains more universally than most of her pictures. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

MAN WHO FIGHTS ALONE. (6,337 feet). Star cast. Good program picture. Farnum and Wilson good. They sure made William Farnum over. Will please fairly well. Tone okay. Sunday, yes. Fair audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MONTMARTRE. (7 reels). Star, Pola Negri. Another fine flop and one that Mr. Zukor should have left over in Germany where he found the thing. A crime to force this junk on exhibitors. Pola Negri always flops here, so why try and get the worst pictures she ever made only to make the flop a little floppier? L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. A very poor offering of a picture. Business poor. Tone poor. Sunday, no. Poor audience appeal. Mixed class, town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

NOBODY'S MONEY. (5,587 feet). Star, Jack Holt. A very good picture that seemed to go over nicely. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

OPEN ALL NIGHT. (5,671 feet). Star, Viola Dana. This is a fair picture. Viola Dana is good and is always popular here. Menjou is also good, but his name don't amount to much here. The bicycle race, which is a goid part of the story, was considered rather tame. It is a good comedy but lots of people failed to get the comedy touches. I wonder why some enterprising director don't make something besides a Parisian or a costume picture for a change, and get his name inscribed in the Hall of Fame. Advertising accessories are okay. Tone okay. Sunday, okay. Fair audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (425 seats), Graham, Texas.

PIED PIPER MALONE. (7,261 feet). Star, Thomas Meighan. Thomas Meighan is a favorite in our town and this picture as usual pleased everyone. Tone good. Sunday, yes. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Like all of Meighan's. Draws a house and pleases them all. Tone good. Sunday, yes. Fine audience appeal. Rural class, town of 250. J. J. Halley, San Andrews Theatre, San Andrews, California.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Just as Meighan is losing

"The Chorus Lady," a Producers Distributing picture starring Margaret Livingston.

in popularity so Swanson is gaining, and her pictures are good, one after the other. This picture pleased my people and I had many nice compliments on it. It's just made for the box office, and just as Miss Swanson said to Rod LaRoque in the last reel, "Let's give the public what they want," so they did in this one, and I hope she makes plenty more just like it. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Negri was good in this show, but it did not draw at all well in the face of a cheap western picture being played at the other house at ten cents. It is a mighty good program show. Tone fair. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Very good. Has all that producer claims. Tone okay. Sunday, yes. Strong audience appeal. Rural class, town of 250. J. J. Halley, San Andrews Theatre, San Andrews, California.

SALOMY JANE. (6,270 feet). Star cast. A very good western drama entertaining all way through. Tone, good. Sunday, yes. Fine audience appeal. Tourists town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SALOMY JANE. (6,270 feet). Star cast. From Bret Harte's story. A very good western picture. Should please the average fan, who loves the out-of-door drama. Tone, good. Fair audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

SPANISH DANCER. (6,434 feet). Star, Pola Negri. A well made picture, but my patrons don't like costume pictures, and they don't like Pola, so business way off. Tone, all right. Sunday, yes. Poor attendance. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SPANISH DANCER. (6,434 feet). Star, Pola Negri. The picture is okay, but it did not draw for me. Paramount too high on Negri's for this town. The picture is wonderful, but a small town can't make money on it. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

STRANGER. (6,660 feet). Star Betty Compson. A very interesting feature to me, but it is rather slow moving. It is not a show for the jazz lovers. It is well acted and cast and is made up in the usual Paramount class. Tone, okay. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. For some unknown reason this picture failed to draw here. I personally think it is one fine picture, but I think the name helps to kill it. Tone, okay. Sunday, yes. Average audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

UNGUARDED WOMEN. (6,051 feet). Star, Richard Dix. A good picture that pleased about seventy per cent of audience. Tone, good. Sunday, yes. Good attendance. General class town of 3,480. Admission 10-15-25. L. Miller, Grand Theatre (450 seats), Bay City, Texas.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. Will go big any house anywhere. Good plot, good acting and good scenes. Story centers about World War with one reel of battle scenes. They will like it if you get them in. Tone, okay. Sunday, yes. Audience appeal, ninety per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Sillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WANDERER OF THE WASTELAND. (6,700 feet). Star cast. A very poor Zane Grey story saved to some extent by coloring, which in spots is very good. Had very few favorable comments. Tone, poor. Sunday, no. Audience appeal, not much. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ZAZA. (7,076 feet). Star, Gloria Swanson. Very good feature. Splendid acting. Interesting story. Tone, good. Sunday, yes. Good audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

CHRONICLES OF AMERICA. (Pathe). This is a dandy educational series that all parents as well as children should see. Given

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PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
from the story by EARL DERR BIGGERS
Directed by T. HAYES HUNTER
Screen dramatization by GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC.

Season 1924-1925—Thirty First-Run Pictures

by our High School. Tone, very good. Sunday, fine. Audience appeal, very good. Farmers and small town class town of 800. Admission 10-35. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

DANIEL BOONE. (Pathe). Star cast. This one is the best of the history series that I have run yet. There is little action in it and that is more than I can say for the others that I have run yet. These pictures are good fillers, but don't depend on them for your main feature. Tone good. Sunday, yes. Good audience appeal. Student and family class town of 7,500. Admission 10-20. George W. Pettengil, Jr., Mirror Lake Theatre (800-1,000 seats), St. Petersburg, Florida.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. This one is a record breaker. It plased one hundred per cent. Buy it if you can get it right. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. A wonderful eight-reel entertainment spoiled by being an eight-reel ad for "crackerjack." It's a wonder no one has mentioned this. All ad, so can't cut it out. Tone, good. Sunday, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. First one of Lloyd features, and it's proved to be a winner. Drew a good house and pleased one hundred per cent. What more could we ask? Tone, yes. Sunday, yes. Good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

WOLF AND MONTCALM. (Pathe). This is one of the Chronicles of American history, and like most of the series is rather dry and without much action. It follows the exact history very closely, but there is not attempt at a story. Tone, good. Sunday, yes. Audience appeal, not much. Student and family class, town of 7,500. Admission 10-20. Geo. W. Pettingill, Jr., Mirror Lake Theatre (800-1,000 seats), St. Petersburg, Florida.

Preferred

ARE YOU A FAILURE? (5,700 feet). Star cast. A fair program picture, that's all. Will get by as such. Not as a special. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SHADOWS. (7,040 feet). Star, Lon Chaney. I personally think that this show was vastly overrated by the reviews and reports. It seemed cheaply melodramatic and unconvincing. Didn't pull excepting where Lon Chaney is a favorite. Total result for me disappointing. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. Very hard to give any opinion about this one, as there wasn't

CHARLES RAY
In the Pathepicture, "Dynamite Smith."

enough left of it to judge intelligently. May have been passable where the print was in fair condition. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

VIRGINIAN. (8,010 feet). Star Kenneth Harlan. A western picture this is well acted. It is in eight reels with plenty of pep all the way. Tone, good. Good audience appeal. City of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica New York.

Producers' Dist. Corp.

ANOTHER SCANDAL. (8 reels). Star cast. Fine. Spicy, yes, but my patrons ate it up. Tone, fair. Sunday, no. Great audience appeal. All classes city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BULLDOG DRUMMOND. (5,000 feet). Star, Carlyle Blackwell. It may have been good when it was first made, but not much in it now. It came on six reels, but it only amounted to four. Tone, fair. Sunday, no. Fair attendance. All classes town of 2,800. Admission 15-25, 20-30. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CHALK MARKS. Star cast. Poorest picture and business getter we have had in five years. Donald Kick, Arcade Theatre, Morgantown, West Virginia.

HER OWN FREE WILL. Star cast. Not real good nor real bad. Just fair production. N. J. Dax, World Theatre, Sioux City, Iowa.

HOLD YOUR BREATH. (5 reels). Star cast. Very good picture. Better than "Safety Last." Pleasing to a good sized audience. F. B. Saly, Capital Theatre, Johnstown, Pennsylvania.

HOOSIER SCHOOLMASTER. (5,536 feet). Star cast. Good picture. Broke Wednesday house. record for program pictures in tie-up with schools. Local appeal. Good attendance. Tone, okay. Sunday, no. General class town of 3,700. Admisison 10-25. Krieghbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

LIGHTNING RIDER. (6 reels). Star cast. Hope they keep on making them as good as this. Davis Walsh, Little Hippodrome Theatre, Buffalo, New York.

LOVE'S WHIRLPOOL. (6,028 feet). Star cast. Business poor, but picture good. M. Slotkin, Olympic Theatre, Erie, Pennsylvania.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Very good. Well played. Pleased most the people. Film in fair condition. This is the first of a contract with these people. If following films are as good will be well satisfied. Dad Emmert, Emmert Theatre, Alcaster, South Dakota.

MIAMI. (6,317 feet). Star, Betty Compson. Not a big picture but the majority seemed pleased. Drew fairly well in some houses. Less so in others. Bought reasonably, should net a profit. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. These new Carey's are sure great. Best Saturday business for a long time. Theo. Coleman, American Theatre, Mt. Carmel, Illinois.

TIGER THOMPSON. (5,700 feet). Star cast. Take it from me, if you haven't bought this series, grab them quick. This is my third one, and they can't be beat I know. Dave Walsh, Little Hippodrome Theatre, Buffalo, New York.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. Good picture, but did not draw as it should. Harry Carey is too old to compete with younger stars. The women laugh at his love making pictures mostly. Yale Theatre, Muskogee, Oklahoma.

WANDERING HUSBANDS. (6 reels). Star cast. Very good picture. Pleased all my patrons. M. Slotkin, Olympic Theatre, Erie, Pennsylvania.

WANDERING HUSBANDS. (7 reels). Star, Milton Sills. A good domestic drama of a husband who, when the test came, proved his love for his wife. Tone, fair. Sunday, yes. Audience appeal, seventy per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Sillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WELCOME STRANGER. (6,618 feet). Star cast. Here is something different and as clean as a hound's tooth. Wonderful entertainment for all. Play it up big. Tone, fine. Sunday, yes. Audience appeal, fine. Middle class city of 23,125. Admission 10-30. W. G. Enloe, Bijou Theatre (450 seats), Greenville, South Carolina.

Selznick

FLAPPER WIVES. (7,000 feet). Star, Alice Lake. Better story than the title sounds. A drama of the north in which a girl finds herself. The dog "Strongheart" is as good in this as some of the pictures in which he is starred, though he is not mentioned in the cast or advertising. Sunday, okay. Audience appeal, good. General class city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olmpic Theatres, Bellaire, Ohio.

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. Here is an old one but it semed to please better than some special and drew a good crowd, and the price was right. Tone, good. Sunday, good. Audience appeal, good. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

MISSING DAUGHTERS. Star cast. Another mighty fine picture. Thrills galore and action plenty. Good story, big scenes. Will stand exploiting. We liked it very much and

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"WELCOME STRANGER"
FROM THE GREAT BROADWAY PLAY BY
AARON HOFFMAN
ADAPTED BY JAMES YOUNG AND WILLARD MACK
AN EDWARD BELASCO PRODUCTION
WITH
FLORENCE VIDOR, DORE DAVIDSON, VIRGINIA BROWN FAIRE, NOAH BEERY, LLOYD HUGHES, ROBERT EDESON, WILLIAM V. MONG, and OTIS HARLAN
DIRECTED BY JAMES YOUNG

Season 1924-1925—Thirty First-Run Pictures

so did the congregation, and they said so. Sunday, yes. Best audience appeal. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RIGHT OF THE STRONGEST. Star, Elmo K. Lincoln. For a program picture this will surprise you the way it holds one to the edge of their seats. Much better fight than in new "Spoilers." Tone, good. Sunday, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

QUICKSANDS. (6,541 feet). Star cast. Fine western dandy picture. Cast good. Settings fine. One which took here and pleased ninety per cent. Tone, yes. Sunday, yes. Audience appeal, very good. All classes town of 1,000. A. E. Rogers, Temple Thtatre (250 seats), Dexter, New York.

RUPERT OF HENTZAU. (9,400 feet). Star cast. The acting, directing and settings for this picture was good, but our patrons didn't seem to like it. Pleased only twenty per cent. Tone, yes. Sunday, yes. Audience appeal, poor. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

United Artists

BIRTH OF A NATION. Star cast. Old, but brings them in just the same. Too much film rental for the small town exhibitor to get out with a whole skin, although I cover the country like a circus. Tone, yes. Sunday, yes. Audience appeal, ninety-eight per cent. Small town class town of 300. Admission 10-25, specials 25-50. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. A race track story in eight reels. A picture for the young, especially boys. Has a strong finish. Tone, good. Audience appeal, good for young folks. City of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

IRON TRAIL. (7 reels). Star cast. To those who like beautiful scenes this picture is full of them. It is a story of Alaska and contains a good story as well as many scenic wonders. Tone, good. Sunday, yes. Good audience appeal. City of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

MARK OF ZORRO. (7 reels). Star Douglas Fairbanks. A good story in eight reels. It will hold your audience to the last reel. Plenty of action all the way through. Enough outdoor scenes for those who like this style of picture. Tone, good. Sunday, yes. Strong audience appeal. City of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

PADDY THE NEXT BEST THING. (6 reels). Star, Mae Busch. Just seven reels of film wasted. Not suitable to show any time. Attendance no good. General class town of 3,480. Admission 10-15-25. L. Miller, Grand Theatre (450 seats), Bay City, Texas.

WAY DOWN EAST. (11 reels). Star cast. Real picture. Pleased one hundred per cent. Great picture. Went over big and couldn't handle crowds. United Artist has some real ones, and I have made money on them all. Tone, excellent. Sunday, yes. Audience appeal, one hundred per cent. City and country class town of 2,000. Admission 10-25-35. G. A. Peterson, Cozy Theatre (400 seats), Hollis, Oklahoma.

Universal

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. A fairly good picture and went over pretty well. People here don't seem to like Hoxie because he is not an actor. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

BIG TIMBER. (4,650 feet). Star, William Desmond. Here is a good little picture that will please ninety per cent. of your patrons. Had good business against last day's showing on "Covered Wagon." All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Hoot is sure dying here, and it's Universal's own fault. This popular western star would have been Tom Mix's only rival if Carle had put him in good western pictures and not boob stuff. Any other company would make a big star out of Hoot. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

JIMMY ADAMS
In the Educational-Christie comedy, "Why Worry?"

CLEAN UP. (5,051 feet). Star, Herbert Rawlinson. This is a good clean picture. It pleased all who saw it, and prices are right. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. Just an ordinary western picture that in on respect was above loads of State Right stuff that could be bought for considerably less money. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HIGH SPEED. (4,927 feet). Star, Herbert Rawlinson. This one went over pretty well and the people were evidently satisfied. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

KENTUCKY DERBY. (5,388 feet). Star, Reginald Denny. I ran this picture before I booked it, and the prints I got some parts gone, but it pleased a good sized house, and got by all right. Tone, good. Sunday, yes. Very good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

RIDERS UP. (4,914 feet). Star, Creighton Hale. Got by with this one. Was rated a fair picture of the program variety. Admissiin 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SAWDUST TRAIL. (5,509 feet). Star, Hoot Gibson. I believe this is Hoot's best production. Plenty of action from beginning to end. Hoot does very clever acting, which got considerable applause from the audience. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. This is a good picture, but is not the big super special that Universal claims for it. A good picture if you don't pay too much for it. We did. All classes. Paul L. Shew, Rivoli Theatre, Clinton, Indiana.

Warner Bros.

BEING RESPECTABLE. (7,500 feet). Star, Monte Blue. A good picture. An old love bobs up and disturbs a married man's happiness. Good attendance. Tone, okay. Sunday, yes. General class town of 3,700. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. This one brought them in old and young, and surely made them howl. While full of hokum the crowd here just ate it up. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Lay off this one, boys, if you want the roof to stay on your house. Positively the best comedy drama we have ever played, and it kept the house in an uproar from beginning to end. This picture ought to take anywhere, and the audience that won't enjoy it, well, such an audience can't be found. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

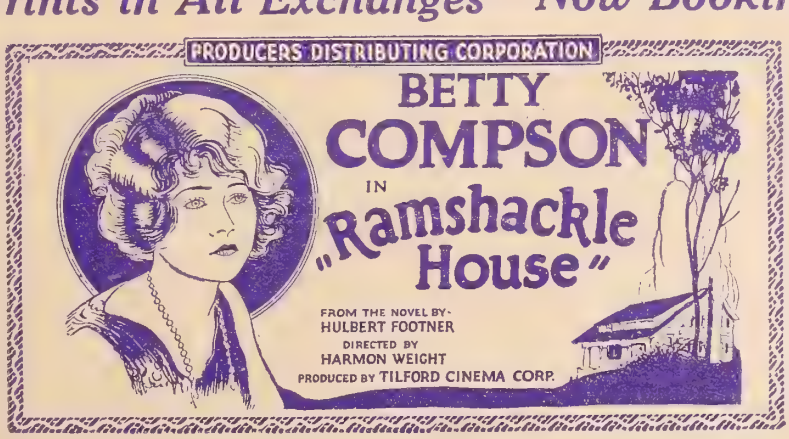
CORNERED. Star, Marie Prevost. To our estimation, this is a picture that you can book, with a return date guarantee, and no mistake will be made in a return date proposition. Pleased one hundred per cent. Cast excellent. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CORNERED. (7 reels). Star, Marie Prevost. A fair crook stork, with Marie Prevost in dual role. Raymond Hatton as the dope fiend and Cissy Fitzgerald did credit to their parts. Tone, not so good. Sunday, no. Audience appeal, fifty per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. People thought this an ordinary program picture with quite a literal admixture of hokum. It pleased the children and less discriminating elements, but the knowing ones just sat through it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

YOUR BEST FRIEND. (5 reels). Star,

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Vera Gordon. People here thought this picture rather mediocre, and attendance was below the average. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Comedies

AMONG THE MISSING. (Pathe). Ran this to close first show after "Girl Shy" feature, and worst one-reeler I ever saw. Spoiled the whole show for all. It's a "William Night minature." Tone, poor. Sunday, no. Audience appeal, terrible. Family and student class town of 4,000. Admision 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ASLEEP AT THE SWITCH. (Pathe). Star, Ben Turpin. A whale of a slapstick comedy with a couple of dogs that perform almost human. Action fast and furious that will keep the mlaughing. A fine comedy. Play it. Tone, good. Audience appeal, good. General class town of 1,200. Admisison, regular 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

COMMENCEMENT DAY. (Pathe). "Our Gang." All the "Gang" comedies are fine, and this one is well up to the standard. Tone, good. Sunday, yes. Fine audience appeal. Student and family class town of 7,500. Admission 10-20. George W. Pettingill, Jr., Mirror Lake Theatre (800-1,000 seats), St. Petersburg, Florida.

CRADLE ROBBERS. (Pathe). "Our Gang." The kids pull some clever stuff in this one. If the price you had to pay for these comedies depended on the laughs that they produce, you would be paying feature prices for these two-relers. Tone, fine. Sunday, yes. Fine audience appeal. Student and family class town of 7,500. Admisison 10-20. George W. Pettingill, Jr., Mirror Lake Theatre (800-1,000 seats), St. Peterburg, Florida.

DANDY LIONS. (Educational). Star, Neal Burns. This was a very poor Christie comedy in this house. It did not bring one genuine laugh during the showing of the two reels. A poor one. Tone, okay. Poor audience appeal. Better class town of 4,-500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DETECTIVE. (F. B. O.). A little better than the average Pop Tuttle. Sunday, yes. All classes town of 2,800. Admission 15-25, 20-30. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

DON'T HESITATE. (Educational). A fine single-reel comedy. Lots of action. Tone, yes. Sunday, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Serials

ADVENTURES OF TARZAN. (Midwest). Star, Elmo Lincoln. Attendance is good and is holding up. All who saw the first are still coming, and all seem to like it fine. Tone, good. Sunday, yes. Audience appeal, good.

Don't let the other fellow carry all the load up the hill.

Exhibitors who unselfishly send dependable tips to help other exhibitors in booking good pictures and avoiding bad bets, are performing a service of inestimable value.

No matter how old a service you use, you can help somebody.

If your service is close to release, you can help a host!

SEND TIPS TODAY!

All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

IN THE DAYS OF '49. (Arrow). Star, Neva Gerber. This serial no better than the rest for us, as it did not draw any extra business during its entire run. Tone, fair. Sunday, no. Fair audience appeal. Factory class town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LEATHERSTOCKING SERIES. (Pathe). Rather slow moving, and have so far having played three, aroused no appreciable interest. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Short Subjects

AS A MAN DREAMS. (Educational). This was a good scenic with some very beautiful shots in it. The print we had must have received some awful treatment from some ham operation. Tone, okay. Audience appeal, good for highbrows. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Miscellaneous

AFTER SIX DAYS. (Weiss Brothers). Star cast. This is a massive production and attempts almost the impossible. It brought in a lot of new faces and pleased the church element immensely. Properly exploited it should have a good box office bet. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CUPID'S BRAND. (State Right). Star, Jack Hoxie. This is a fair Hoxie, but not up to the standard of what the fans expect from this star. Tone, good. Sunday, no. Audience appeal, not much. Small town class town of 300. Admission 10-25, special 25-50. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIRE PATROL. (Chadwick Pictures). Star cast. A very good melodrama. Should please especially well where people like action. In fact, the picture opens with a thrilling incident. Story holds up well all the way through. Would advise all exhibitors to express the fact that it is not a story about city fire departments, but, on the contrary, a story dealing with the methods used at sea. Tone, is rather bad in a couple of places. Not suitable for Sunday. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

HEART OF THE DESERT. (Rialto). Star cast. Fair program picture, nothing else. Tone is bad, as it shows the uniting of an Indian and a white girl. Sunday, yes. Fair attendance. All classes town of 2,800. Admission 15-25-20-30. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LET'S GO. (Truart). Star cast. Just an ordinary program picture. Not bad. Just fair. Tone, good. Sunday, yes. Fair audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LET'S GO. (Truart). Star, Richard Talmadge. The crowd that likes this kind of stuff just went wild over it while the more discriminating ones either stayed away or dismissed it with a shrug. Very thin story. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIDNIGHT SHADOWS. (Progress) Star, Edmund Cobb. Book this picture, boys, and cut out your lights for one hour. Just give them a dark house. They will like that better than the picture. (Terrible.) Tone, saw none. Sunday, no. Audience appeal, none. Middle class city of 23,125. Admission 10-35. W. G. Enloe, Bijou Theatre (450 seats), Greenville, South Carolina.

MINE WITH THE IRON DOOR. (Principal). Star, Dorothy Mackaill. A lost gold mine and a girl in love with a man of mystery. A superb picture with a superb girl. Dorothy Mackaill as the star, and a picture well worth seeing. Use this picture and you will make no mistake. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

NONE SO BLIND. (Arrow). Star cast. (7,000 feet). Not a bad picture but of limited appeal here. Went rather poorly. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

PARTNERS OF THE SUNSET. (State Right). Star, Allene Ray. This is an old one that the exchange palmed off on me. Will get by if you happen to be lucky enough to get all of the film, which I did not. Tone, good. Sunday, yes. Audience appeal, fifty per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PAYABLE ON DEMAND. (State Right). Star, Leo Maloney. This little show went over fairly well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RIP TIDE. (Arrow). Star, Stuart Holmes. (6 reels). I must have some very good natured patrons or they surely would have hung me for showing this abomination of a picture. Possibly the thing that saved me was the fact that most of the people fell asleep during the showing and thus missed one of the poorest pictures I have ever shown. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WESTERN VENGEANCE. (State Right). Star, Franklyn Farnum. Franklyn Farnum is one of the western stars who will always please. This story is in five reels and is full of action all the time. Tone, good. Good audience appeal. City of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WHAT LOVE WILL DO. (Pioneer). Star, Kenneth McDonald. Fine. Thousand feet of thrilling entertainment. A splendid action picture that should plase most any audience. General class town of 1,200. Admission, regular, 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

WRONG WOMAN. (State Right). Star cast. This went over fairly well and seemed to give satisfaction. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925—Thirty First-Run Pictures

A LANDSLIDE OF LAUGHS THAT WILL DO
A LAND OFFICE BUSINESS

WILLIAM FOX PRESENTS

THE HUMAN MONKEYS *in*—

DARWIN WAS RIGHT

(with apologies to P. T. Barnum)

Story by ~ Edward Moran

A Lewis Seiler production

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THE STORY OF A PURCHASED WOMAN

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An EMMETT FLYNN production

Novel by Gilbert Frankau
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THE MAN WHO CAME BACK

JULES ECKERT GOODMAN'S *sensational stage success*

with

GEORGE O'BRIEN
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Founded on the story by John Fleming Wilson

An EMMETT FLYNN *production*
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Direct from its Triumph on Broadway to you!

DANTE'S INFERNO

It's still turning them away after six record-smashing weeks on Broadway

A SPECTACLE OF DRAMA AND BEAUTY

Based on The Classic of Literature

DORE'S MASTERPIECES OF ART
BROUGHT TO LIFE ON THE SCREEN
ADAPTED FOR THE SCREEN BY EDMUND GOULDING

A HENRY OTTO *production*

FOX FILM CORPORATION

MEMBER MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA INC. WILL HAYS PRES.

Footprints Led to Feet of Clay

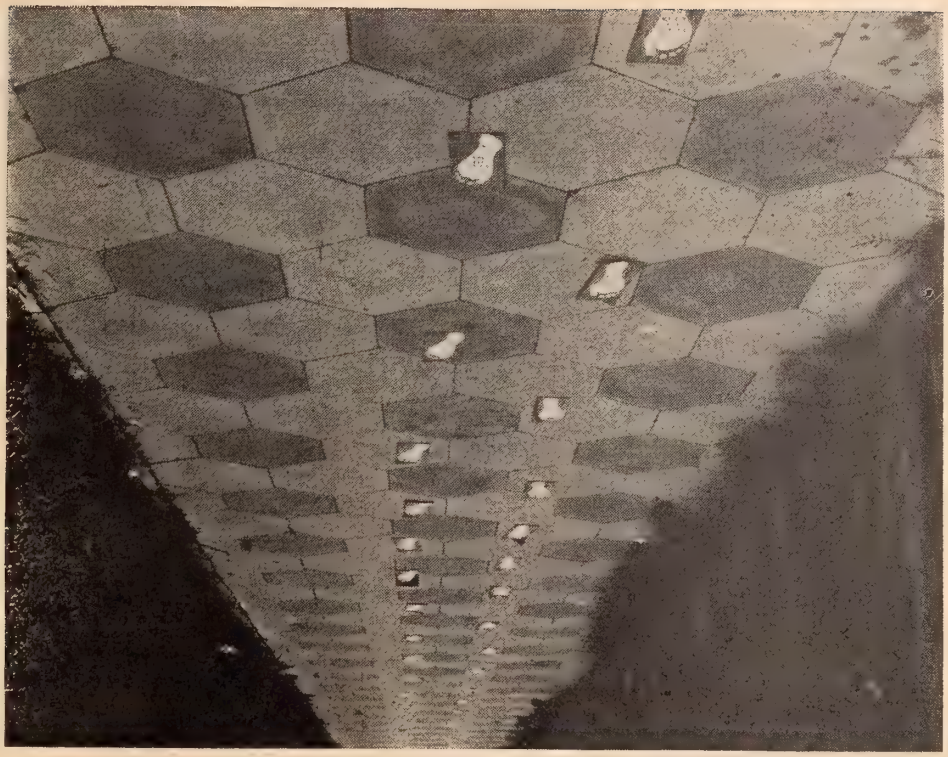
Adapting a stunt originally worked by the Howard Theatre, Atlanta, Guy V. Kenimer used the footprint sticker for Feet of Clay at the Arcade Theatre, Jacksonville. It got him the best first day business any picture ever drew regardless of prices, and did it at regular admissions.

A Paramount Release

THE FOOTPRINT STICKER

These are printed on very tough paper about 4½ by 10½ inches, are sufficiently enduring to be legible for several days save in the most crowded streets, and even here they will last for a day. They should be headed toward the theatre, and the photograph will show how they were used, though you will have to turn the paper upside down unless the printer has thoughtfully corrected our intentionally incorrect placement. Hold the paper on its side and you can see how it would work on a wall. The idea can be used for a variety of effects.

Lem Stewart's department of Famous Players Theatres Department broadcasted the idea and it made money for Kenimer.



A Paramount Release

NO. THE MAN IS NOT WALKING THE CEILING

Turn the paper upside down and you will see how Guy Kenimer adapted the Footprints for Feet of Clay for the Howard Theatre, Atlanta. They were on tough paper and lasted several days. It got the biggest opening day the Arcade ever had, bar nothing.

Many Fine Ideas for The Sea Hawk

Three stunts were used by C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, to impress his patrons with the fact that The Sea Hawk was something else again.

In the first place he booked it for a full week, announcing that as they would give but one show each afternoon and evening an extension of the run would be necessary to accommodate all who would wish to see the big feature.

And this naturally changed the show from continuous to straight showings, which was emphasized by the prominent announcement that no one would be admitted after the title had been flashed.

And this was a hard reality. The first night a number of persons were turned away, politely but firmly. Some were only a few minutes late, but they were told that their entrance would spoil the enjoyment of those already in and their own, as well, since the play should be shown in its entirety.

Most of them were half an hour early the next night and meanwhile several hundred people were telling their friends how they were turned away, and this proved a real selling slant.

His last big appeal was with a painting 40 by 20 feet, done in colors and forming an enclosure over the sidewalk.

It all served to give Mr. Sullivan important money on a run that got as much money as the average two-change policy.

A First National Release

A HAND-PAINTED POSTER FOR A THEATRE FRONT

One of the stunts used by C. R. Sullivan, of the Fair Theatre, Amarillo, Texas. This is 20 by 40 feet, done in oil and did more than any other stunt to impress the public with the bigness of the production. But there were other good ideas.

Banner of Planks Was White's Idea

Sand was literally the basis of Oscar White's display on The Wanderer of the Wasteland when that came to the Rex Theatre, Sumter, S. C. Mr. White laid down a foundation of sand and in this he stuck cut-outs from the paper. He added shrubbery as much like that of the western plains as his locality afforded and for a final touch he added the skull of a horse, buffalo not being prevalent in his section. This was rather a daring touch, but it added to the realism immensely.

Colored lights were placed in the shrubbery and the regular lobby lights were dipped in all the colors he had in stock, to suggest the all-color picture.

His banner was made to match the rest of the display, the title being painted on two rough pine planks supported on 2x4 uprights. It was better than the most ornate pictorial banner—and cost a lot less. Mr. White looks both sides of the decimal point.

But he did not wait for his lobby to get interest. He knew that he had something out of the ordinary run and long before the picture came his customers were all on tiptoe. He could have dispensed with a special lobby had it not been for his country patrons who work on the "No lobby, no ticket" platform.

A First National Release

A BALLYHOO THAT COVERED AN ENTIRE COUNTY

This seagoing hack, a Ford car in private life, was sent all through Santa Clara county, Calif., in the interest of The Sea Hawk at the California Theatre, San Jose. The driver threw out heralds and brought in the country patrons.

Sent a Pram Over an Entire County

Putting a pair of paintings of a galley on either side of a Ford chassis, Harry E. Brown, of the California Theatre, San Jose, sent the perambulator all over Santa Clara county to advertise the coming of The Sea Hawk, and the response from the rural districts was unusually large. The driver was plentifully supplied with heralds, and he was a regular little missionary. The idea of perambulating an entire county was new in that vicinity and people figured that it must be good to be worth so much trouble, so they cranked up their lizzies and flivved into town.

A good tie-up was made through a display of the orginal costumes, which were rented from the producers. This is not as simple unless you happen to be reasonably near the studio.

A good seller was a special screening for the principals of the various schools. They passed word along to their teaching staffs and the play was commended to all pupils. This was backed by an appeal to the Parent-Teachers association.

On real help was the fact that it was Fall Fair Week with all the merchants making special displays, and they welcomed the loan of the Spanish costumes.

Runs Tandem

E. E. Meredith, of Charleston and Fairmount, W. Va., is doing work for theatres in both cities, getting out a four page house organ for each.

These are not repeat issues, but each is specially written, and carries enough local matter and general stuff to make it looked for. We particularly like one item for the Kearse Theatre, in Charleston, in which Mr. Meredith points out that the management brings into town about 50 players a week, all of whom contribute to the coffers of the local merchants. This line of argument is convincing and beneficial. He also does the newspaper work for the two houses, some of which we hope to reproduce presently.

A Broken Heart Her Love Story

Between Howard Price Kingsmore and Perry Spencer, his publicity man, a very intelligent campaign on Her Love Story was mapped out by the Howard Theatre, Atlanta.

The cut shows the decorations of the spacious foyer the week before the showing, but it does not include an enlargement from the 11 x 14 of Miss Swanson in her wedding gown. This was to tie in to a reproduction of the same still in the society section of one of the papers, where it was featured as Gloria's $100,000 wedding gown. This frame was set in the foyer for a week and then taken into the outer lobby. They had fairly to shove the women away.

The material shown in the foyer was used for the house front on the playing dates with blue and gold drapes.

A New Auto Card

A new style of auto card was used for this play. It is a white sheet about 8 by 18 inches, punched at either end for a cord and printed in red the wide way with an arrow piercing a heart. The shaft of the arrow carries the title. These can be tied to various parts of the car and also serve as direction arrows when used as tack cards.

For a novelty there was a red heart printed with the star, title, house and show date and cut into eight pieces. These were enclosed in manila pay envelopes and handed the patrons the week before.

One of the booths on the fair grounds carried a 15 foot banner during a local fair, and the rotos were handed out at a football game and at the theatre.

These stunts, backed by the popularity of the star, made for exceptional business.

A Paramount Release

THE FOYER ADVANCE FOR HER LOVE STORY IN ATLANTA

Part of the exploitation done by Howard Price Kingsmore and Perry Spencer for the Howard Theatre. There was also an enlargement of Gloria in her wedding gown and a new form of automobile tie-card, not to mention a sectional puzzle and other things.

Second Week Ad Is Sold on a Sample

One of the best second week ideas we have seen comes from the Circle Theatre, Indianapolis, where Ace Berry shows one of his first week crowds to explain why The Sea Hawk is retained for a second week. The crowd and the press comments form all the selling, but this is more than ample. It is a capital idea and we are surprised that no one thought of this angle before.

CIRCLE
EAGER CROWDS LIKE THIS ALL LAST WEEK
So we're holding "The FRANK LLOYD'S SEA HAWK" for ONE MORE WEEK
A First National Picture
What Indianapolis Critics Said:
"• • • One of the biggest pictures of the year and should not be missed." R. ADDISON ADAMS, "Star."
"• • • One is amazed at the time and money and energy that must have gone into the making of such a spectacle." WALTER WHITWORTH, "News."
"I know that it cost fortunes • • • Here is a picture that will become as much a national institution as 'The Covered Wagon' or 'Birth of a Nation' • • • one of the really great pictures." WALTER D. HICKMAN, "Times."
Atmospheric Introduction and Special Musical Setting Arranged by C. Bakaleinikoff
COME TO EARLY SHOWS—AVOID CROWDS
DOORS OPEN SUNDAY 12:30—DAILY 12:00
TO BEST ENJOY "THE SEA HAWK" WE SUGGEST YOU PLAN TO ARRIVE FOR THE BEGINNING OF SHOW
SUNDAY 1:05—3:10—5:15—7:20—9:30
DAILY 12:10—2:30—4:45—7:00—9:15
SHOWN AT OUR REGULAR PRICES

A First National Release

A CLEVER IDEA

It tells the story better than a bookful of words. That hand lettering above the cut is pretty poor. Type and upper and lower case would be better and easier and cheaper, and yet the expense of drawing and engraving is incurred to lessen the value of the display. It's something we have been trying to figure out for more than thirty years and we have not found an answer yet. The same fault of all capitals is repeated in the type. There are two sets of two line all caps, and then the showing times are neatly centered. Had these been "staggered" so that the dashes on the daily time came *under* the hours on the Sunday showings, it would have been twice as easy to read, but the compositor even goes to the trouble of letter spacing the "daily" to make it exactly equal the "Sunday" in width. He goes out of his way to be neat and orderly—and useless. Something has gone sour out in Indianapolis. The composition did not always show such blunders, though the Circle spaces have seldom been noted for their typography. They let poor composition go by every week. No one out there seems to have studied display values.

For Resemblance

Working the old resemblance stunt, Chris Deibel, of the Liberty Theatre, Youngstown, Ohio, offered a prize for the girl who most closely resembled Clara Bow in Wine. The local paper was coaxed to back the idea, and published daily a cut of the star. All contestants were judged on photographs in precisely the same pose. This made business good for the local photographers, and some 200 entries were received.

Sundown Is Bigger Than Cut Suggests

Here is a display on Sundown that we like better than that for the same attraction at the Circle, Indianapolis, except that we feel that the cut belittles the picture. The bucking bronk might work as well for a program western. It does not suggest the immensity of this production, nor does it back up the copy to the left. Typographically this is well displayed with the single all-cup bank small enough to be read without eyestrain, and in a three fives the same suggestion of importance is given that is conveyed in a much larger space in other ads. Keeping the display down so that the title comes up in spite of the fact that it is only a 30 point gives almost the same importance to this three fives that would be gained with a six tens and a lot of black type fighting the title. This sample is clipped from the Toledo Blade and not taken from the press files, and the space stands out on the page in spite of the fact that it is in competition with spaces several times its area. It is a fine example of how to make a small space look large through not clogging it up with a mess of boldface. Of course if all of the other spaces on the page employed the same device this would go back to its real value, but with the others using larger but less emphatic space, this has a display value of more than double the space paid for. That's why we reproduce this double column. We want you to get the idea better, but remember that the original is a little larger; six and a half inches wide against the five as shown here.

Uses a Diamond to Get Much in Little

There is not much that gets past the alert bunch at the Strand Theatre, Syracuse, and evidently they look over those Lem Stew-

An Associated Exhibitors Release

MAKING THE MOST OF IT

art models for small ads. For Never Say Die the space was only a two fours, but with the use of comparatively small faces and a diamond shaped border the Strand gets about

PANTHEON
THE BIG PICTURES AT POPULAR PRICES
STARTS TODAY
You've Heard About It!
You've Read About It!
—NOW SEE—
THE PICTURE THAT IS NEW AND DIFFERENT—NOT THE OLD THING DONE WITH ELABORATION — BUT SOMETHING REALLY NEW
'SUNDOWN'
Taken Out in the Mighty West Where a Man's a Man
An intensely dramatic and thrilling story of American life with the biggest idea behind it the period has produced. Filled with throbbing adventure, lurking danger, love and romance. A picture to breathe fire into your veins.
—STARRING—
ROY STEWART—BESSIE LOVE
HOBART BOSWORTH—CHARLIE MURRAY
A FIRST NATIONAL PICTURE

A First National Release

A THREE FIVES THAT LOOKS A GREAT DEAL LARGER ON THE PAGE

four times what it is paying for in attraction value. Put that same copy in the same space with the conventional composition and it would look like nothing at all. As it stands you get the first impression that this must be good. It looks like something. It has distinction and the type form transfers its importance to the play. Of course that does not help much unless the play makes good, but it's a safe bet with Never Say Die. We note that the Strand has been having its fall fashion show. That's another example of their hustle. They don't let a good bet like that get past them, either. If you never have experimented with rule work for small spaces, try it some week when you want to keep expenses down. There will be such times between now and Christmas. You can save enough to buy your Christmas presents with if you design your rule outlines carefully, remembering that the further away you get from the conventional square or oblong the more attention you will command.

Selling Is Done on Simple Lines

In this three tens from the Princess Theatre, Toledo, the best line is that "Too fast for safety" which leads off the talk. This runs into a seven line bank that is not exactly true to the picture, but it gets the interest and we think that no husband is going

PRINCESS
PARAMOUNT THEATRE
STARTING TODAY
Too Fast for Safety?
Wives! Here's a picture that shows how to make your husbands love you. Husbands! Here's a film that shows you how to hold your wives. Here's fast entertainment for everybody.
William de Mille PRODUCTION
"THE FAST SET"
WITH
BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS
EXCLUSIVE SHOWING IN TOLEDO
ZR-3
ARRIVING IN AMERICA FROM GERMANY
COMEDY
AL ST. JOHN IN "NEVER AGAIN"
PRICES
Matinee 25c
Evening and Sunday 40c

A Paramount Release

NOT OVERSTUFFED

to go out to the manager and make a complaint that the picture does not keep its promise to show him how to keep Mrs. Patron in line. The picture will make good whether it lives up to these specifications or not, and that is the main point. It is good selling, but in most places we think more of a hint of the story would put the picture over better. It will be recalled that this is taken from the stage play in which the husband brings a woman of the streets to be his guest at a party as a polite intimation that she is no worse than the crowd with which his pleasure-seeking wife has surrounded herself. This is a stronger appeal than that offered here, which follows along too conventional lines. This can be tied to a dozen or more plays. The major situation is peculiar to The Fast Set. The display is well done and there is not too much hand lettering. Toledo runs a very good average on display, and while this space is not up to the highest mark, it is a good example.

Sameness of Type Hurts Sales Lines

In announcing The Arab, the Century Theatre, Baltimore, uses two good lines at the top of the three tens. "One of the biggest pictures of the year" and "A real sheik story, filmed in the desert" will sell the production, though "Sahara" might have been substituted for "desert" with good results. The trouble here, however, is that these two

Rex Ingram's Masterpiece
CENTURY
ONE OF THE BIGGEST PICTURES OF THE YEAR!
A REAL SHEIK STORY FILMED IN THE DESERT!
ONE YEAR IN THE MAKING!
A Metro Super Special
"The ARAB"
Featuring
RAMON NOVARRO
AND ALICE TERRY
Based on Edgar Selwyn's Great Stage Success
In "The Arab," Mr. Ingram pictures a sensational drama against backgrounds that reflect the glamourous enchantment of the East.
ADDED ATTRACTION
MARGARET KEEVER
SOLOIST
Direct From Vissolli's Band Steel Pier, Atlantic City
Accompanied by
GEORGE WILD
Conducting
Century Symphony Orchestra
Metro

A Metro-Goldwyn Release

POOR AT THE TOP

lines are lettered in by hand and with a third line, reading: "One year in the making" are so similar that they get no real display. White space would have been almost as good as good copy where the copy is so poorly displayed. The cut selections are well made and the title and stars are given a good play-up. The space is somewhat full, though not unattractive, but the top lines are wasted simply because the eye has to pause and puzzle out the text, and most chance readers will not wait that long. The fan does not need this extra appeal. The sales lines are supposedly put in to catch the person who is not yet sold, and they will not perform this service if they cannot easily be read. Probably the rest of the space sold plenty of tickets, but the point is that the display falls below its possible capacity through the use of poor lettering where type would have set in as well.

Neat Cards

Buddy Stuart, manager of the Fenway Theatre, Boston, is one of those who realize that even the little things are well worth while. He does not lose his interest when things fall below the 24-sheet size. As a result Buddy has evolved a good idea for spotting his lobby lithos.

He uses 4x4-inch cards with the Paramount trademark in tint. Across this he has printed the name of the theatre and "Now," "Next week" and "Coming."

It is a simple matter to change the cards, just as simple to take a new one should the old one become soiled, and infinitely more attractive than the usual gaudy strips.

It's not much, but scores of these little refinements serve to make the Fenway a house of distinction.

Unusual Layout Is of Double Value

Horator's Temple Theatre, Toledo, seems to have come close to the problem of having your cake and eating it, too. It combines a display and a reading ad in a single space of three eights. The basis of the space

HORATOR'S TEMPLE THEATRE
ONE FULL WEEK STARTING TODAY
The Most Sensational Picture of the Hour
"Wine"
"With a Great Cast" FEATURING
CLARA BOW
FORREST STANLEY
MYRTLE STEDMAN
HUNTLY GORDON
ROBERT AGNEW
WALTER LONG
A great picture from a great story—a sparkling drama of high society at its worst and best—the romantic adventures of a debutante who in her search for new thrills came dangerously near the brink of utter ruin—the story of reckless, thoughtless, rich folks in quest of new sensations and new dangers—and all through a big, pulsing drama of real love with its laughter and tears.
She Loved Him, But—
She wanted her own way, she wanted to drink and follow the wild crowd of high society's best—she was young and innocent and couldn't see the harm. Her creed was "If a only live once."
He was sober, far-seeing, thoughtful and earnest. He saw where the path was leading. So he tried to stop her before it was too late. But she was as willful as she was beautiful and he pleaded in vain until he resorted to caveman methods and carried her bodily away.
A picture of action, thrills, suspense and superb drama.
ALSO—Two splendid comedies, news reel and special music by Temple orchestra.

A Universal Release

A TWO-IN-ONE

is a two column stock cut from the Universal exchange. This has been notched to let in two rather extensive readers in six point italic. One is a general sales talk on the production and the other deals with the plot of the story. Being in a six point, the type does not interfere with the display value of the cut, and yet if you are interested, you read some very convincing talk. And you are apt to read it because it is set twelve ems; the measure with which the eye is most familiar. Set this same matter in 24-em measure and not one-tenth as many persons would read, because then it would involve fatiguing effort. In using a two column cut in a three column space a white-space effect is gained at small cost, and the display is decidedly better than would come from a cut of the same depth which ran out to the side rules. The three lines at the bottom add the information that there are also "two splendid comedies, news reel and special music," which covers the remainder of the program. The layout is ingenious, effective, and far from costly.

Jackie Coogan's Signature to Contract Sought by English and German Film Men

By SUMNER SMITH

WILL a foreign motion picture company outbid Americans for Jackie Coogan's signature to his new contract? That seems hardly likely, and yet Jack Coogan, Sr., just returned with Mrs. Coogan and Jackie from Europe, displays much interest in offers made by English and German film men for a contract with the boy star, now that "The Ragman," his last picture under the present Metro-Goldwyn contract, is practically completed. Incidentally, Mr. Coogan said that negotiations also are under way with several American motion picture companies, but that no decision will be reached in the immediate future.

Mr. and Mrs. Coogan and little Jackie arrived in New York on November 10 after a ten weeks' trip abroad in the interests of the Near East Relief Fund which won Jack Junior several decorations, including the famous Greek Order of George and the Golden Cross, Order of Jerusalem, which is given by the Greek Orthodox Church and is one of the most highly prized decorations in the world. All members of the Coogan family were delighted at being again on American soil and enthusiastic about their trip.

Larry Weingarten, who is responsible for the remarkable scope and attractiveness of the publicity attending the movements of the Coogans, escorted the writer to the Coogan suite in the Hotel Roosevelt, we having met Jack Coogan, Sr., on Fifth avenue and managed to pry him loose from a multitude of friends. Mr. Coogan's stroll through the neighborhood had been attended by many, many meetings of old-time friends—he is about as universally well liked a man as we know and his friends are legion—so that we breathed a sigh of relief when the opportunity at last came for a chat. Even after arrival at the hotel friends kept dropping in, but Mr. Coogan never for a moment forgot that we had a first lien on his attentions, if not his affections.

The Coogans' trip abroad is so well known to the American public through the newspapers that it is hardly necessary to review it here. Suffice to say that it was more like a triumphal tour of crowned heads than a simple expedition in the interests of worthy relief work. The people simply would not let the Coogans alone. Jackie's fame had spread far and wide, and from the occasion of his remarkable entry into England, when thousands cheered him, to his return to the shores of the homeland, the Coogans had hardly a moment to themselves. Among the highlights of the trip were the audience with the Pope at Rome and the interview with Mussolini. Mrs. Coogan expressed the sentiment of husband and son when she voiced a gladness at being home again. Jackie and she go to visit friends at Syracuse within a few days, and then all will entrain for the West.

On his arrival at Hollywood Mr. Coogan will begin editing "The Ragman," the picture with which Jackie ends his Metro-Goldwyn contract. Already various companies are angling for Mr. Coogan's signature to a new contract, but a decision isn't expected soon. And therein lies a story.

"Europe," said Mr. Coogan, "is up and going. There are piles of money over there and a new spirit of industry and optimism. The amount of money on tap astounded me, as I had been led to believe otherwise. Why, in Berlin a manufacturing company paid us $1,000 for a picture of Jackie operating their machine, and paid it in American dollars in the form of a check on a New York bank.

"But what astonished me most of all were two offers, one by a British and one by a German motion picture company, for my signature to a contract for Jackie's services. I hadn't expected them to attempt to compete with Americans, and the liberality of their offers set me to thinking. The plan of one company was to produce some of the pictures in America and some abroad. Jackie, you know, is the biggest screen attraction in Europe by all odds."

We asked Mr. Coogan to say something about his future plans.

"Can't tell you a thing," he assured. "We are considering several interesting offers and only time will tell which will prove most attractive."

The conversation switched abruptly to a certain small motion picture camera which Mr. Coogan discovered in Geneva. In fact, "camera" is hardly the name for it because this wonderful bit of mechanism photographs, projects, prints and enlarges through the juggling of interchangeable parts. Mr. Coogan obtained the American rights to it, and certainly it seems to have remarkable possibilities for success here. The writer wishes that he had F. H. Richardson's knowledge of cameras and could describe it. Mr. Coogan and Jackie gave him a demonstration of its operation. It is smaller than a portable typewriter and, made by a Swiss watch-maker, a beautiful piece of work.

Mr. Coogan's opinion of conditions abroad may be summed up in a couple of words—"everything is going ahead fast." European producers are vieing with each other in plans for an invasion of the American market, and Mr. Coogan believes that their earnestness will ultimately result in many good foreign-made pictures. He found American pictures by far the most popular in all countries, despite a sometimes strong anti-American feeling. Austria and Germany are the most friendly nations on the Continent, according to his survey; they are making remarkable progress in motion picture work, and they have the funds to produce the highest class attractions.

All members of the Coogan family look well. Jackie is in the pink of condition despite occasional rumors that he has been suffering from everything from chicken pox to mosquito bites. The mosquito reports were true, take it from Jack Senior, who advises tourists to take a complete assortment of netting with them when they visit Belgrade.

The Near East Relief has issued a statement in which the organization says that Jackie Coogan's visit to the Near East has "typified the heart of America to these governments and to their churches, schools and general public," and that his decorations are not intended solely for him but for the children of America he represented and who made his crusade possible.

BACK HOME AGAIN

The Jack Coogans, Senior and Junior, return from their humanitarian trip abroad.

New Jones Feature

"The Man Who Played Square" Is Scheduled for Release November 23

Fox announces that the latest Buck Jones feature, an Imperial Comedy, an Educational Entertainment and Nos. 14 and 15, Volume 6, of Fox News will be released the week of November 23.

The latest of the William Fox series in which Buck Jones is starred is "The Man Who Played Square." Al Santell directed this production, which is adapted from an original story by William Wallace Cook. John Stone prepared the scenario. Wanda Hawley has the feminine lead in the cast, which includes the following players: Ben Hendricks, Jr., David Kirby, Hank Mann, Howard Foster and William Scott.

"Roaring Lions at Home" is the title of the Imperial Comedy scheduled for release November 23. The Fox Educational Entertainment will be "Salt of the Earth."

More Metro Scenario Writers

Two more writers have joined the large scenario staff of Metro-Goldwyn-Mayer at its Culver City studios. Lew Lipton and Leete Renick Brown are the new additions. Both of them were formerly with Universal.

Recent additions to the scenario staff at Metro-Goldwyn-Mayer's studios are Kenneth Clark, Albert Shelby Le Vino, Agnes Christine Johnston, Charlton Andrews and Ballard Macdonald.

Scene from "So Big," a First National production

New Pictures Started at Fox West Coast Studios

THREE new productions were started this week at the William Fox West Coast studios. These new pictures include "Riders of the Purple Sage" with Tom Mix featured; "The Trail Rider," a Buck Jones' star series and "Van Bibber and the Navy," a Van Bibber Comedy.

Tom Mix has laid aside his valet cloak and swasbuckling bravada of "Dick Turpin" for the "chaps" and modern costumes of a twentieth century hero in "Riders of the Purple Sage," an adaptation of the Zane Grey novel of the same name. This is the second of three productions to be made this season by William Fox from western stories by this popular writer.

Lynn Reynolds, who directed Tom Mix in many of his best-known westerns, is making this production.

The players in the prologue include Tom Mix, Beatrice Burnham, Arthur Morrison, Cecille Ann Johnson, Warner Oland, Fred Kohler, Charles Newton and Joe Ricksen. The players in the main part of the photoplay in addition to the star are Mabel Ballin, Charles LeMoyne, Harold Goodwin, Miriam Nixon, Warner Oland, Dawn O'Day, Fred Kohler, Charles Newton and Joe Ricksen.

"Riders of the Purple Sage," which is one of the best of the Western stories written by Zane Grey, is a picturesque romance of Utah of some forty years ago. It is a tale of the cattle country that offers exceptional motion picture possibilities. Tom Mix has been featured in "The Lone Star Ranger" and "The Last of the Duanes," both pictures adapted from Zane Grey stories and which were strong box-office attractions.

Buck Jones and his company have left the William Fox West Coast studios for Sonora, California, where a number of scenes will be taken for "The Trail Rider," with W. S. Van Dyke directing. This is a story of the cattle country and concerns the activities of a trail rider hired by a cattle ranchers' association to break up a band of thieves.

The story by George Washington Ogden is one of the best Western stories of the year, and was adapted for the use of Buck Jones by Thomas Dixon, Jr. Nancy Beaver has the leading feminine role. The other principals include such well-known players as Lucy Fox, Carl Stockdale, Jack MacDonald, George Berrell, Jacques Rollens and Will Walling.

"Van Bibber and the Navy," which also was started this week at the William Fox West Coast studios, is the sixth of the series of two-reel comedies to be made from the famous Van Bibber stories of Richard Harding Davis. George Marshall is directing this series and R. P. Kerr adapted the stories to the screen. Earle Foxe has the lead with Florence Gilbert playing opposite him in the chief feminine role. The other principals are Frank Beal, Lynn Cowan, Jules Cowles and William Lawrence.

"Night Ship" in Production

Samuel Sax, president and general manager of Lumas Film Corporation, distributors of Gotham Productions, announces that "The Night Ship," the fourth picture of the series of six specials, is now in production with an all-star cast, including Robert Gordon, Mary Carr, Claire Adams, Walter Long, Charles Sellon, Charlie Mack and Willis Marks.

Praise "Death Ray" Film

New York Critics Give High Comment on Matthews' Two-Reel Picture

H. Grindell-Matthews' two-reel film for Pathe, which is based on his famous discovery of the "Death Ray," played one week at the Rialto Theatre, and as a two-reel production came in for unusual praise from the daily press.

The New York Times published a special story on the short-subject, which read as follows: "This short film is unusually interesting as it gives some idea of what possibly might be accomplished by this newly discovered ray, which the inventor is able to direct from a special apparatus."

The review then goes on to describe the action of the film in the killing of a rodent and the blowing up of gunpowder on a pan which is held by an attendant.

Harriette Underhill in the Tribune-Herald said: "There is an intensely interesting picture called 'The Death Ray,' which shows H. Grindell-Matthews' famous ray and gives samples of how it works. It was shown lighting a detached electric bulb, stopping a motorcycle and killing a rat. With all our love of animals we watched them deal the death ray to the rodent with no pity in our heart. Funny what unlovable things they are!"

Has Double Run

Vitagraph's "Clean Heart" Has Remarkable Record in Yonkers

"The Clean Heart" or "The Cruelties of Life," produced and directed by J. Stuart Blackton for Vitagraph, has just finished a remarkable double run in Yonkers, N. Y. The Terrace City Amusement Company procured the special and ran it at the Hamilton Theatre Friday, Saturday, Sunday and Monday, and at the Broadway Theatre the same Friday, Saturday and Sunday. In both houses it played to packed audiences at all performances.

The Yonkers Herald said in its review: "It is full of the human interest element. It depicts life as it is, delineating eccentric characters with all their eccentricities."

To Star in "Awful Truth"

Agnes Ayres Cast in First Producers Distributing Corporation Release

It was officially announced this week that the first starring vehicle for Agnes Ayres on the Producers Distributing Corporation program next season will be "The Awful Truth," the Arthur Richman stage play in which Ina Claire was starred last season by Charles Frohman.

"The Awful Truth" will be produced by Peninsula Studios at San Mateo, Cal., under the personal supervision of Elmer Harris, with Paul Powell directing.

The story is a society drama that deals in a novel way with a matrimonial tangle and an entirely new phase of the eternal triangle.

Russell to Play Villain

William Russell is to play his first villain in "The Summons," the story by Katherine Newlin Burt which Robert G. Vignola is producing for Metro-Goldwyn-Mayer. Eleanor Boardman has the leading role. Matt Moore plays opposite her. Pauline Frederick, Conrad Nagel, Mae Busch and Huntly Gordon are the featured players.

Margaret Livingston in Producers Distributing's "The Chorus Lady."

Schoefield Picture Listed

Associated Exhibitors Schedules "East of Broadway" for Release

Associated Exhibitors announces the release on its program for November 23 of the latest of its big feature productions entitled "East of Broadway," a thrilling police melodrama produced by Paul Schoefield.

"East of Broadway" is based on the gripping Saturday Evening Post story, "Where Is the Tropic of Capricorn?" by Richard Connell, and was adapted to the screen by Paul Schoefield. William K. Howard was entrusted with the direction.

Owen Moore appears in the role of a youth who struggles to realize a boyhood ambition to become a policeman, overcoming obstacles to get on the force and meeting with exciting experiences afterward. Marguerite de la Motte gives a sincere characterization of a pathetic little waif cast upon a world none too kind to the helpless. Other highlights in the production's unusual array of screen talent are Eddie Gribbon, Mary Carr, George Nichols, Francis McDonald and Ralph Lewis.

"Rose of Paris" Released

Universal-Jewel Starring Mary Philbin Is Adapted from Famous French Novel

Universal announces the release this week of "The Rose of Paris," a new Mary Philbin picture. It is a Universal-Jewel production and was directed by Irving Cummings.

This is the long heralded adaptation of the famous French novel, "Mitzi," written by the French brother and sister whose pen name is Delly. This novel won high honors at the hands of French literary judges last year. The story was adapted by Bernard McConville, with the assistance of Lenore Coffee, and the scenario prepared by Melville Brown and Edward T. Lowe, Jr.

The Universal studio executives gave Cummings free rein in selecting a cast for Miss Philbin. He selected Robert Cain, John Sainpolis, Rose Dione, Dorothy Revier, Gino Corrado, Doreen Turner, Edwin J. Brady, Charles H. Puffy, Carrie Daumery, Alice H. Smith, Frank Currier, D. J. Mitsoras and Cesare Gravina.

Preparing "The Coast of Folly"

John Russell is engaged in adapting "The Coast of Folly," by Coningsby Dawson, for Gloria Swanson's next Paramount Picture, to be directed by Allan Dwan.

Strong Numbers Mark Pathe's List for Week of Nov. 23d

AN Arthur Stone comedy, the second subject of the "True Detective Stories" series, and one of the most thrilling chapters in the Patheserial, "Ten Scars Make a Man," leads the Pathe program of releases for the week of November 23rd.

The Arthur Stone comedy is the third release of the first series and is titled "Are Blond Men Bashful?" The picture is a Hal Roach presentation. The production was co-directed by James Davis and Nick Barrows. In it Stone is strongly supported by a cast consisting of James Finlayson, Katherine Grant, Robert McKenzie and Jack Cooper.

"Out of the Storm" is the third of the series of "True Detective Stories." This series consists of four two-reel productions, based on personal experiences and data gathered by Major Ross D. Whytock, war correspondent and police reporter. The pictures were directed by William P. Burt and adapted to the screen by George Arthur Gray. The cast consists of Leslie Austin, Ed Roseman, Nellie Burt and a strong supporting cast.

Chapter No. 7 of the Patheserial, "Ten Scars Make a Man," is also scheduled for release for the week of November 23rd. The title of this chapter is "Unmasked," and it is the most thrilling installment of the entire serial. Allene Ray is the featured player, supported by a well-known cast of players, including Jack Mower, Harry Woods, Larry Steers, Frank Lanning, Rose Burdick and Leon de la Mothe.

Hal Roach has two productions for the week. The second is a one-reel comedy featuring Charley Chase, entitled "All Wet."

Three very interesting subjects are used to make up the Pathe Review No. 47. The first embodies scenes made by a Pathe cameraman while flying over Hawaii with a squadron of U. S. Navy seaplanes. Part II of the series of "Keeping Fit" series makes up the second subject of the Pathe Review. This is the second of this series and discloses some interesting information on how to keep "the body engines running right." The series is based on a book titled, "Physical Exercises for Daily Use," by Dr. C. Ward Crampton, former Physical Director of the New York City schools. The third subject is a Pathecolor of the "Birds of America." "Good Old Circus Days," an animated cartoon-comedy of the Aesop's Film Fables, and Pathe News No. 96 and No. 97 complete the Pathe program for the week.

Reed Howes' First

"Lightning Romance," first of a series of six productions starring Reed Howes, was received at the Rayart New York offices last week and passed the reviewing staff without a cut. Harry Thomas, vice-president of Merit Exchanges, Rayart's New York City distributors; David Mountan, president of Richmont Pictures, who distribute Rayart's productions abroad, and W. Ray Johnston, the head of Rayart, all were unanimous in their praise of the first Reed Howes- Harry J. Brown production.

Additions to Olcott Picture

Sidney Olcott has added Louisa Mackintosh and Beatrice Gaines to the cast of "Salome of the Tenements," which he is directing at the Paramount Long Island studio.

IT STANDS ALONE
A Beautifully Staged, Wonderfully Acted Society Drama
That Features a Unique Plot
DANGEROUS PLEASURE
Featuring a Startling Array of Box Office Stars
Including
DOROTHY REVIER NILES WELCH SHELDON LEWIS
PRODUCED AND DISTRIBUTED FOR STATE RIGHT RELEASE BY
INDEPENDENT PICTURES CORP., 1540 Broadway, New York City

"Big Casts for Big Pictures" Is Dictum of B. P. Schulberg

FOR the exhibitor, the cast is the thing," says B. F. Schulberg, producer of Preferred Pictures, who says that the players are the most important single feature of any picture to be sold to film goers.

"I base this assertion," continues Mr. Schulberg, "on the fact that the average entertainment seeker invariably chooses his picture according to his liking for the featured players. The title of the film is usually secondary.

"Production values and a sound story are necessary to send patrons away satisfied, but the essential thing to draw them in is names.

"I have attempted to put this pet theory of mine into practice in making Preferred Pictures. 'Rich Men's Wives,' 'The Virginian,' 'Maytime' and other Preferred releases in the past have been notable for their casts, but we are outdoing ourselves this year in securing the biggest box-office names available.

"'The Breath of Scandal,' our first release this season, is drawing big crowds with this line-up—Lou Tellegen, Patsy Ruth Miller, Betty Blythe, Forrest Stanley, Jack Mulhall, Myrtle Stedman, Phyllis Haver and Charles Clary.

"'White Man,' just completed by Gasnier, brings Alice Joyce back to the screen—and there never has been a bigger name than hers. Supporting her are Kenneth Harlan and Walter Long.

"We have just finished the selection of players for 'The Triflers.' It is one that no exhibitor can overlook—Mae Bush, Frank Mayo, Elliot Dexter, Walter Hiers, Eva Novak, Dorothy Revier and Lloyd Whitlock.

"Casting is now under way for 'Capital Punishment.'

"Exhibitors, advertise your cast. The motion picture has built its popularity on personalities and will continue to do so."

St. Regis Completes First Film

The actual photographing of the first St. Regis Picture, made under the working title, "The Ultimate Good," from the magazine story of that name by J. C. Brownell, has been completed. The picture, for Associated Exhibitors release, was made at the Tec Art Studios in New York, under the direction of E. H. Griffith, with Conway Tearle and Madge Kennedy as the stars and a number of well known players in the supporting roles, including Lucille Lee Stewart, Charles Emmett Mack, Bigelow Cooper and William Bechtel. The film, which is now being cut, will be released in January.

Los Angeles Critics Like "Code of the Wilderness"

VITAGRAPH'S "The Code of the Wilderness," a David Smith production, scored a hit in Los Angeles on its recent run at the Mission Theatre. Mable Brundige Horton said of it in the Los Angeles Express:

"Spectacular punch is the corner-stone of the picture. For those who enjoy thrills and caveman stuff we can recommend it without reserve. It's a 'he-man' melodrama. Photographically it is Class A. Its long shots of the desert and cavernous mountain passes present vistas of rare beauty. And organ cactus silhouetted against the setting sun brings out a chiaroscuro that remain long in memory.

"Acting honors go to Otis Harlan as Uncle Jepson. His rolling gait as he snoops around, listening behind doors, through stable windows and crouched in cactus beds, is a rare study of juvenile curiosity. John Bowers is a typical Western Lochinvar of magnetic personality and daring. Charlotte Merriam is prepossessing as Hagar. 'The Code of the Wilderness' is eminently satisfactory."

In the course of its review, the Los Angeles Express said:

"'The Code of the Wilderness' is' as you may suspect, a Western picture, and as such it is a considerably entertaining opus for those who like this species. There is not quite as much blood and thunder in it as there is in the usual run of the great-open-spaces pictures, but the exciting moments which do occur satisfactorily replace revolver barrages.

"John Bowers is the 'man's man,' of whom Aunty says, 'If I had a son I'd want him to be just like Rex.' Alice Calhoun admirably handles the feminine lead opposite the engaging Bowers. Otis Harlan furnishes the comedy relief, while Alan Hale does most of the 'dirty work!'"

"THE DARLING FAMILY" IN "PETER PAN"

Herbert Brenon (right), who produced Sir James M. Barrie's fantasy for Paramount, outlines a scene for the Darling family (sans Mr. Darling) in the nursery set. Left to right, Jack Murphy, who plays "John Darling," Esther Ralston as "Mrs. Darling," Philippe de Lacy as "Michael Darling," Mary Brian as "Wendy," "Nana, the dog nurse," played by George Ali, and Herbert Brenon

"Hot Water" Booking Fast

Harold Lloyd's Latest Makes Instantaneous Hit With Exhibitor

One of the most remarkable things that has happened in the film industry this year has been the instantaneous and universal success attending the release of Harold Lloyd's latest comedy, "Hot Water." This success has been achieved from all angles, including rapid distribution and favorable reception by both exhibitor and the public.

In less than two weeks following the release of the picture every big first run had been contracted for. These towns include Los Angeles, San Francisco, Minneapolis, St. Paul, Duluth, Milwaukee, Chicago, Des Moines, Omaha, Kansas City, St. Louis, Oklahoma City, Tulsa, Dallas, Fort Worth, San Antonio, Houston, Memphis, Little Rock, Atlanta, Birmingham, Savannah, Jacksonville, Chattanooga, Knoxville, Detroit, Indianapolis, Cincinnati, Dayton, Columbus, Louisville, Buffalo, Rochester, New York, Toledo and Charlotte.

Ince Signs Mary Astor

Mary Astor has been signed to a three year contract by Thomas H. Ince.

John Gilbert in the Metro-Goldwyn production, "His Hour."

Laemmle Directs Details of Five Million Schedule

WITH Carl Laemmle at the studio actively directing operations and in daily conferences with Julius Bernheim, general manager, and Ben Zeidman, his assistant, preparations for the new schedule of production at Universal City are actively under way. Preparatory work on seven big stories, just purchased, and production plans for a number of others mark the first step on the five million dollar schedule to be gotten under way at once. The signing of several new artists on long term contracts is another feature of the plans.

The first group of new stories on which production will start at an early date includes "The Plastic Age," Percy Marks' popular novel of college life, which will be presented with an all-star cast; "Siege," Samuel Hopkins Adams' celebrated story, chosen as the next starring vehicle for Virginia Valli, with Svend Gade directing; "Head Winds," A. M. Sinclair's romance of the high seas, purchased as the third starring vehicle for House Peters; "A Somnambulistic Scandal," original story by Beatrice Van, a Laura La Plante story which Herbert Blache will direct; Elmer J. Davis' lilting romance, "I'll Show You the Town," in which Erle Kenton will direct Reginald Denny; Cosmo Hamilton's "Scandal," purchased for Laura La Plante; and "Folle-Farine," Ouida's Classic, in which Clarence Brown will direct Mary Philbin and Norman Kerry.

The recent signing of Marceline Day on a long term contract was followed by the signing of Georgie Grandee, the vaudeville comedian, "discovered" as a picture possibility by William Desmond, who knew him on the stage. Grandee's first appearance on the screen was in a Desmond Universal feature. Joe Bonomo, the famous strong man, has also been signed for a period of years for serials and "stunt" pictures.

The news of Svend Gade's engagement to direct Virginia Valli in "Siege" marks a new directorial discovery by Carl Laemmle. The famous Danish producer, known in Europe for his state spectacles, such as "Romeo and Juliet," was engaged to direct Mary Philbin in "Fifth Avenue Models" on advice from Mr. Laemmle during his recent European trip. Gade's handling of the story has created a furore. He is expected to be one of the outstanding figures among importations from the directorial field cross the Atlantic.

The work of Clarence Brown in "Butterfly" and "The Marrying Age" makes his assignment to direct Mary Philbin and Norman Kerry in "Folle-Farine" a not unexpected development. Brown in a brief space of time has come to the front as one of the most notable directors in the picture field.

The literary staff at Universal City has been augmented by the engagement of Ben de Casseris, the New York author, and the engagement of Tom Geraghty to scenarize the new Reginald Denny picture. Will M. Ritchie, Harvey Thew, E. T. Lowe, Jr., and Beatrice Van are among the notable writers engaged on the forthcoming stories.

"Dangerous Odds" Cody's Fifth

Bill Cody's fifth picture in the series of eight which he is now making for Independent Pictures Corporation, under the personal supervision of Jesse J. Goldburg, is to be released shortly under the title "Dangerous Odds." The picture is directed by William Craft, the story being written by William Lester.

To Release Jack Boyle Story

M. H. Hoffman will shortly release his latest Truart feature, "Soiled," which Phil Goldstone made for him from Jack Boyle's Red Book story, "The Debt of Honor." In the cast are Kenneth Harlan, Robert Cain, Johnnie Walker, Mary Alden, Mildred Harris, Vivian Martin, Alec. Francis, Wyndham Standing and Maude George. The actual release date of "Soiled" will be announced as soon as the press book which is now being prepared is completed.

Additions to Cast

Mary Carr, Virginia Pearson and Charlie Murray have been added to the cast of "The Wizard of Oz," the screen version of the famous book and play which Larry Semon is making for Chadwick Pictures Corporation. The complete supporting cast reads: Charlie Murray, Josef Swickard, Mary Carr, Oliver Hardy, Dorothy Dwan, Bryant Washburn and Virginia Pearson.

Miss Bennett Signed by Paramount

In recognition of her splendid work in Zane Grey's "The Code of the West," now nearing completion, Constance Bennett has been signed on a long term contract by Paramount, according to an announcement by Jesse L. Lasky, first vice-president, in charge of production.

"Sure fire box-office stuff"
—Morning Telegraph.
"Elaborate production. . . . Intelligent direction. . . . All star cast. . . . Sure fire box-office stuff. . . . About all anyone need ask."—Morning Telegraph.

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn
with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors
Physical Distributors · Pathé Exchange, Inc.

"Classmates," an Inspiration production for First National.

Banner Officials Elated as "Shooting" Ends on "3 Keys"

TELEGRAPHIC advices received by George H. Davis and Samuel J. Briskin of Banner Productions, Inc., early this week from Ben Verschleiser, head of their Pacific Coast producing unit, announced the completion of "Three Keys" at the F. B. O. studios, where this unit has been at work for some weeks past, and further stated that at a preview of the picture, held without announcement at a neighborhood house in Los Angeles, on Wednesday, November 6th, the production received a veritable ovation.

Mr. Davis and Mr. Briskin were much elated over the reports received but stated that they had been led to expect that "Three Keys" would be an exceptional attraction by reason of the unusually high calibre of the cast engaged and the intensive dramatic possibilities of the story, which is based on the novel by Frederic Ormond, published by W. J. Watt & Co.

They were the more enthused over the confirmation of these hopes by the telegraphed reports, and gave full credit for the picture's promising reception to Producer Verschleiser and Edward Le Saint, who directed it.

"We knew that 'Three Keys' would be a first class attraction," said Mr. Briskin, "but hardly hoped it would be the 'knockout' that these reports would seem to indicate. Both Mr. Verschleiser and Director Le Saint are entitled to the fullest credit possible, even though they had a splendid mystery melodrama for a story.

The cast of "Three Keys," which is of stellar character throughout, includes Edith Roberts, Jack Mulhall, Virginia Lee Corbin, Gaston Glass, Miss Du Pont, Charles Clary, Stuart Holmes and Joseph Girard.

The picture will be released by Banner early in December, as the second of the Ben Verschleiser series, of which "Empty Hearts" is the first.

Reviewers unanimous in praise!

We have given you the reports of all the reviewers.

You have noted that they are unanimous in their praise. They agree that this picture is a first-class box-office attraction, with thrills, jazz and romance, lavishly produced, and with a stellar cast. Now see and believe!

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

"Only Woman" Going Big

Picture Grosses More Than "Secrets" in Cleveland—Big Receipts in New York

First National reports that its new Norma Talmadge picture, "The Only Woman," has exceeded the gross receipts of "Secrets" in the showings of the two pictures at the Stillman Theatre in Cleveland where "Secrets" did a tremendous business. "The Only Woman" has completed its second big week at the Stillman.

This Norma Talmadge picture is attracting big business at the Capitol Theatre, New York. It will have its first West Coast showing at the California Theatre in Los Angeles on November 29.

A. H. Blank has booked "The Only Woman" over his circuit of theatres; also the two new Constance Talmadge pictures, "Her Night of Romance" and "Learning to Love."

Jensen & Von Herberg have closed contracts for "The Only Woman" and "Her Night of Romance" over their circuit.

"Her Night of Romance" was recently shown at Loew's State Theatre in Los Angeles where its gross was exceeded by only four productions in the history of the theatre.

"Pearl of Love" Coming

Coincident with the publication by the A. R. Burt Company of Harriet Beecher Stowe's famous novel, "The Pearl of Orr's Island," an announcement is made by the Lee-Bradford Corporation that the film version, enttiled "The Pearl of Love," will be ready for release very shortly.

The picture was made on the locations mentioned in Harriet Beecher Stowe's book. The final shots were made a short time ago, and the final cutting will be completed this week.

The cast includes Glady's Leslie, Burr McIntosh, Russel Griffin, Effie Shannon, Dorothy Allen, Ray Lowney, Charles Lane, Alice Chapin, Walter Gilbert, Paul Winchell and Aleta Doré.

"The Pearl of Love" is produced by Paul W. Whitcomb Productions.

Lee-Bradford Gets "Wolf Blood"

An announcement is made at the Lee-Bradford offices that a contract has been signed for the Ryan Bros. Productions' picture "Wolf Blood," which is said to be an out-of-doors picture of an unusual character, possessing a wealth of dramatic power. It is based on a powerful theme that is unique.

Marguerite Clayton and George Chesboro head an unusually strong cast.

Chadwick Contestants Now Number More Than 25,000

FIFTY newspapers and magazines are today carrying advertising and publicity for the popularity contest staged on a nation-wide scale in behalf of "The Romance of an Actress," the forthcoming picture to be made by the Chadwick Pictures Corporation for the independent market this season. Twenty-five thousand contestants are competing, according to figures compiled by officials of the Cloverleaf Weekly, conducting the campaign. On the basis of returns it is expected that the number of participants will be increased nearly two-fold before the contest ends.

A list of the papers engaged in disseminating news about the campaign gives some idea of its all-embracing scope and of the tremendous advance exploitation "The Romance of an Actress" is getting. The newspapers include the St. Louis Globe, St. Louis Post and the Chicago Herald-Examiner, all of national prominence. The magazines include the Cloverleaf American, Motion Picture Magazine, Picture Play, Cappers Weekly, Argosy All-Story, Woman's Weekly, St. Louis Globe Democrat, American Weekly, People's Popular, Sovereign Visitor, Household, Everyday Life, Eagle Magazine, Today's Housewife, Blue Book Magazine, True Confessions, True Story, Screenland, Film Fun, Pathfinder, Iowa Magazine, Moving Picture Stories, Boyce's Weeklies, Grit, Movie Weekly, Household Guest, Vickery & Hill, Gentlewoman, Mother's Home Life, Household Journal, Home Friend, Mooseheart, Royal Neighbor, Modern Woodman, True Romance, Triple X, Truth, Royal Arcanum, Photoplay, Mystic Worker, Dream World, Yeoman Shield, Pythian Guest, Chicago Herald & Examiner, Monthly Tidings and Comfort.

The winner of the contest will be given a guaranteed part in the production, including transportation to Hollywood and back with chaperon, also hotel expenses. The second, third and fourth winners will be given transportation and hotel expenses with chaperon to Hollywood and back again, and parts in the picture if they are found screenable.

New Talmadge Vehicle

Joseph M. Schenck has purchased "East of the Setting Sun" for Constance Talmadge. This is a tale of Graustark by George Barr McCutcheon, which has recently been running in the Saturday Evening Post and is now published in book form.

Clara Bow Leaves New York

Clara Bow has completed her role in the lead of Howard Estabrook's picture, "The Adventurous Sex," produced at Tec Art Studios in New York, and is now en route to Hollywood, where she will be featured by B. P. Schulberg in his big special production, "Capital Punishment."

"Capital Punishment," which is an original story by the producer himself, will offer Miss Bow the biggest role she has ever played, both from the standpoint of characterization and exploitation.

Prerelease of "White Man"

The first public showing of "White Man," Gasnier's latest Preferred Picture for B. P. Schulberg Productions, Inc., began this week at the Boston Theatre, Boston, where the production has been booked for a three weeks' engagement.

Prints of the picture are now in Schulberg exchanges with the general release date set for November 15. In "White Man," Gasnier has departed from his usual society story to film a romance that transpires in the African jungles. Alice Joyce, Kenneth Harlan and Walter Long are the principal players.

Public Like Leonard Pictures

The first reports received from exhibitors who have given first run pre-release showings of "Flying Fists," the Benny Leonard two-reel series of features, shows that the public is hungry for superior fight films, well produced and well acted, according to Henry Ginsberg. From Minneapolis, Pittsburgh, Philadelphia and Chicago, where first runs have already taken place, exchange men state that the Leonard films have been accepted so eagerly that no difficulty is being met in obtaining full bookings.

Samuel Goldwyn Announces Bigger Production Plans

PLANS for greatly increased production activity and the acquisition of important story material were announced by Samuel Goldwyn upon his arrival in Hollywood. The success of "In Hollywood with Potash and Perlmutter" and George Fitzmaurice's "Tarnish" are in a large measure responsible for Goldwyn's production expansion, he declared in announcing his plans for the immediate future. Mr. Goldwyn's productions are distributed by First National Pictures.

"World Without End," a new novel by May Edginton, who wrote "Secrets," "Triumph" and "Judgment," was obtained from the galley proofs by Mr. Goldwyn for production by George Fitzmaurice following the director's current picture, "A Thief in Paradise," which is nearing completion. "World Without End" will be published in book form simultaneously with the appearance of the picture.

Plans for a third "Potash and Perlmutter" are under way. "Partners Again," the stage success by Montague Glass which ran for eighteen months in New York, has been obtained by Goldwyn and a director and cast will be selected in the near future.

"Stella Dallas," the novel by Olive Higgins Prouty which appeared as a serial in the American Magazine, was rated as one of the best sellers of the season and has been syndicated in more than 70 newspapers. It will go into production in the near future with a star and director to be selected at once. To this novel will go the distinction of being broadcast for the first time by radio in weekly installments by broadcasting stations in New York, Chicago, San Francisco and Los Angeles. These readings will start two months before the picture is released.

Scenes from the Jans Production, "Playthings of Desire" with Esteele Taylor, Mahlon Hamilton, Mary Thurman, Edmund Breese, Dagmar Godowsky, Lawford Davidson, Bradley Barker and Walter Miller.

Irene Rich in "A Lost Lady," a Warner Brothers' production.

Fox's "The Iron Horse" Makes a Hit in Chicago

CHICAGO welcomed the William Fox production, "The Iron Horse," at the Woods Theatre on Sunday night, November 2, and paid glowing tributes to this masterful romance of the East and West. It was not an invitation audience that witnessed the second American presentation of this picture but one that was eager to pay toll at the box-office. When the last notes of the symphonic orchestra, conducted by Erno Rapee, died away, there was a wave of tumultous applause that continued for five minutes.

All of the Chicago critics paid glowing tributes to the William Fox production and predicted that the picture would set a new long run record. The general opinion is summed up in the words of Mae Murray of the Chicago Tribune. She wrote:

"One great picture, everything about 'The Iron Horse' satisfies. It was three years in the making and worth it."

Genevieve Harris of the Post called it "a work of true motion picture art. It is a picture well worth the making and certainly well worth the seeing."

"A great show and a virile tribute to the old West as well as a glowing chapter of its romantic and glamorous history," was the way it appealed to Ashton Stevens of the Herald-Examiner, while Carl Sandburg of the Daily News held that "it rates high as an achievement of motion picture art."

Paul Martin of the staid Journal of Commerce enthused with the striking statement: "Gave me the most thrilling evening I have ever had as a motion picture spectator. I shall see it again."

"Every one should see it," asserts Virginia Dale of the Journal, adding, "it is a thrilling picture of the West, fascinating, dramatic," and Rob Reel in the Chicago Evening American holds it "a notable achievement, a thrilling adventure, alive with comedy. Every American surely will find the picture of tremendous interest."

The preliminary campaign was conducted on a high-class plane commensurate with the standing of the production. A dignified teaser newspaper campaign was used for a couple of days, then a series of large advertisements restricted to the dramatic section. A heavy showing of stands was obtained throughout the desirable boulevard section, backed up with a sniping campaign along the suburban entrances and auto highways. This was augmented by a full run on the Illinois Central Suburban lines and on the elevated platforms. High officials of the various railroads located in Chicago were personally seen and sold on the value of the picture.

Two hundred and fifty high-class window displays of the book, "The Iron Horse," were obtained in the choicest residential sections as well as eight Loop department store windows, such as Marshall Field, Carson, Piere Scott and an especially attractive display in the windows of the Union Trust Company.

IT'S THE STORY THAT GETS THEM!
Not the same old plot with a new twist, but a Brand New Theme.
Produced under the supervision of a master
JESSE J. GOLDBERG
DANGEROUS PLEASURE
Featuring
DOROTHY REVIER NILES WELCH SHELDON LEWIS
PRODUCED AND DISTRIBUTED FOR STATE RIGHT RELEASE BY
INDEPENDENT PICTURES CORP., 1540 Broadway, New York City

"Roaring Rails" Booked

Producers Distributing Corporation Releases Hold Los Angeles First Runs

The releases of Producers Distributing Corporation are continuing to hold a prominent place in the first-run offerings in Los Angeles and an especially high compliment has been paid to the Hunt Stromberg series of Westerns starring Harry Carey in the booking of "Roaring Rails" for the full week's run at the Forum Theatre following the presentation of Al. Christie's big feature, "Reckless Romance," this week.

"Roaring Rails" is the first big western subject that has had a full week's first-run showing in Los Angeles since the presentation of "The Covered Wagon."

Within the past six weeks, five Producers Distributing Corporation releases, including "Barbara Frietchie," "Welcome Stranger," "The Siren of Seville" and "Reckless Romance," have been given big first-run presention in Los Angeles.

"Romola" Editing Completed

Gish Girls Picture Hailed One of Greatest Films Ever Produced

Lillian Gish, star of Henry King's "Romola," and Dorothy Gish, featured player, are ready to be seen by the public in their newest and greatest roles. The editing and titling has been completed and the production was reviewed in its final form by Metro-Goldwyn executives last week. Metro-Goldwyn will distribute the big Inspiration Picture special, which was over a year in production at Florence, Italy. The verdict of those who saw "Romola" as it will be presented to the public is that Henry King's production is unquestionably one of the greatest screen achievements brought to the films.

It is claimed that the spectacular scenes in the film have never been surpassed. The story is of the time of Columbus's discovery of America and is laid in Florence. Lillian Gish is seen as a Florentine maid and Dorothy Gish as a peasant girl Tessa. William Powell and Ronald Colman have important roles.

Independent Signs Eileen Sedgwick

Eileen Sedgwick, daring serial star of Universal's "Terror Trail," has been signed by Independent to play the lead opposite Bill Cody in "Dangerous Odds," the fifth of a series of eight startling action westerns.

Pathe's "The Girl and the Gangster," a two-reel detective film.

Fox Starts New Pictures at Studio on West Coast

THREE new productions were started this week at the William Fox West Coast Studios. These new pictures include "Riders of the Purple Sage," with Tom Mix; "The Trail Rider," one of the Buck Jones star series, and "Van Bibber and the Navy," a Van Bibber Comedy.

Tom Mix has laid aside his valet cloak and swashbuckling bravado of "Dick Turpin" for the "chaps" and modern costume of a twentieth century hero in "Riders of the Purple Sage," an adaptation of the Zane Grey novel of the same name. This is the second of three productions to be made this season by William Fox from western stories by this popular writer.

Reynolds Directing

Lynn Reynolds, who directed Tom Mix in many of his best known westerns, is making this production. Edfrid Bingham made the screen adaptation. The cast, which is not complete, includes many well known screen players.

The players in the prologue include Tom Mix, Beatrice Burnham, Arthur Morrison, Cecille Ann Johnson, Warner Oland, Fred Kohler, Charles Newton and Joe Ricksen. The players in the main part of the photoplay in addition to the star are Mabel Ballin, Charles LeMoyne, Harold Goodwin, Miriam Nixon, Warner Oland, Dawn O'Day, Fred Kohler, Charles Newton and Joe Ricksen.

In Cattle Country

Buck Jones and his company have left the studios for Sonora, Cal., where a number of scenes will be taken for "The Trail Rider," with W. S. Van Dyke directing. This is a story of the cattle country and concerns the activities of a trail rider hired by a Cattle Ranchers Association to break up a band of thieves.

The story by George Washington Ogden is one of the best western stories of the year and was adapted for the use of Buck Jones by Thomas Dixon, Jr. Nancy Beaver has the leading feminine role. The other principals include such well known players as Lucy Fox, Carl Stockdale, Jack MacDonald, George Berrell, Jacques Rollens and Will Walling.

"Van Bibber and the Navy," which also was started this week, is the sixth of the series of two-reel comedies to be made from the famous Van Bibber stories of Richard Harding Davis. George Marshall is directing and R. P. Kerr adapted the stories to the screen. Earle Foxe has the lead, with Florence Gilbert playing opposite him in the chief feminine role. The other principals are Frank Beal, Lynn Cowan, Jules Cowles and William Lawrence.

Two Gerson Pictures Ready

"Too Much Youth" Is Well Received in Big New York Picture House

B. Berger, general manager of Gerson Pictures Corporation, has arrived in New York with prints of the first two of the series of Richard Holt productions being made by his organization.

These pictures are "Ten Days," written by Arthur Hoerl, and "Too Much Youth." During the week a special screening was arranged in one of New York's big uptown houses, where the picture was put on for the audience without announcement and took the house by storm. The picture screened was "Too Much Youth" and present in the audience, by invitation, were a number of representatives of national and state right distributors, as well as a number of bigger independent exchangemen of the metropolitan territory. After the showing a number of offers were made Mr. Berger for the distribution of this series of unusual comedy dramas and it is expected announcement of an affiliation will be made within the next week.

It is Mr. Berger's plan to co-operate with whatever distributor handles this product with a series of special trade advertisements over the period of the entire year, in which exhibition and exploitation features of these Richard Holt productions will be definitely pointed out to exhibitors.

"Lighthouse by the Sea" Finished

Word has been received by Warner Brothers from their West Coast studio that "The Lighthouse by the Sea," adapted from Owen Davis' famous old-time melodrama which entertained theatregoers of two decades ago, has been completed and a print will soon be ready for viewing at the New York office.

This story was adapted especially for Rin-Tin-Tin. The adaptation was made by Darryl Francis Zanuck and the direction by Mal St. Clair.

In addition to the famous dog and the featured players, Louise Fazenda and William Collier, the cast contains Matthew Bentz, Douglas Gerrard and Charles Hill Mailes.

"Should attract attention" (M. P. News)

"Mounted in a way that must have strained the money bags of its sponsors. . . . Exhibitors should be able to attract attention with the stars. . . . One of those ever popular tales. . . . Will appeal to feminine patrons."—Motion Picture News.

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

Irene Rich in "This Woman," a Warner Brothers picture.

Capacity Seattle Crowds Witness "Clean Heart"

DESPITE terrific storms and in the face of unusual competition, Vitagraph's "The Clean Heart" or "The Cruelties of Life," from A. S. M. Hutchinson's novel, showed to capacity houses at the Blue Mouse Theatre, Seattle, during the whole of last week.

In the following telegram to John B. Rock, Vitagraph's general manager, John Hamrick, owner of the Blue Mouse and one of the biggest exhibitors in the Northwest, tells us what he thinks of this J. Stuart Blackton production:

"'The Clean Heart,' in spite of terrible storms all week and against strong opposition, has 'stood 'em out' every night. Audiences exceptionally enthusiastic. We are sincere in saying pictures like 'The Clean Heart' will build real patron friends for any theatre on earth, for it is one of the season's very finest pictures."

Meanwhile, just after the opening of the run at the Mission Theatre, Los Angeles, newspapers in that city described this Vitagraph special as "close to the perfect photoplay."

In his writeup in the Record, Ted Taylor also praised another Vitagraph special, the David Smith production of "Captain Blood." Thus, in a list of five offerings of special merit, places were given to two Vitagraph pictures. In his review, Mr. Taylor said, in part:

"I don't know what I can say about 'The Clean Heart' to do justice to its beauty, its simplicity and its humanity. It is a great photodrama, one that (bestowed we such honors) should earn J. Stuart Blackton a knighthood with Chaplin and Lubitsch. In lights and shadows of drama, in even strength of direction, in spontaneous sincerity of acting, it is close to the perfect photoplay."

Producers Corp. Season's Program Nearly Completed

THE last three productions on the Producers Distributing Corporation program for this season are now in their final stages of production and the finished negatives will be shipped east well ahead of schedule.

"Soft Shoes," the last of the Harry Carey pictures in the current series, will be finished this week; ten days earlier than the date set for its completion and two months in advance of its release date.

"Off the Highway," the second starring vehicle for Jacqueline Logan, is being given its finishing touches by Director Ralph Ince and the negative is expected to be in the hands of the film editors within the next few days. This production is scheduled for release on January 25.

The Frank Woods production, "On the Shelf," is more than half completed at the Peninsula Studios under Paul Powell's direction and both Woods and Harris are already making preparations for the starring of the pictures on the coming season's program.

Book First National Film

Blank and Libson Circuits Close Contracts on "Sundown"

A. H. Blank and Ike Libson have closed contracts with First National for the showing of its epic of the western cattle ranges, "Sundown," over their circuits.

It will be shown in all of A. H. Blank's Omaha and Des Moines theatres and in the Lisbon theatres in Cincinnati, Louisville, Columbus and Dayton.

Jensen & Von Herberg have also contracted to show "Sundown" in their theatres in Seattle and Portland and the surrounding territory.

Lee A. Ochs, managing director of the new Piccadilly Theatre, New York, has selected Saturday, November 29, as the date of the first screening of "Sundown." The picture has been booked for two weeks.

Adds to Sales Staff

J. Wallace Jackson, formerly of the Arrow staff, has been added to the sales force of Rayart Pictures, according to an announcement. Mr. Jackson will be a special representative in the eastern territory, covering the zone from Cleveland east. Tom Curran will cover the western territory with headquarters in Kansas City while George Blaisdell, west coast producing representative for Rayart, will handle the sales as well for the west coast territory.

Titles Three Leonard Pictures

Sam Hellman's titles for the concluding three bouts of the Benny Leonard series of two-reel features produced by Henry Ginsberg are "The Jazz Bout," "His Sur-Prize Fight," and "The Come-Back."

In order to give Leonard a chance to demonstrate his versatility, Hellman wrote three widely different stories for these episodes. "The Jazz Fight" is comedy with not a little slap-stick in it. "His Sur-Prize Fight" is straight drama. "The Come-Back" is a smashing meldorama with not only a prize fight in it but a rough and tumble battle between Leonard and Jack Perry, the Pittsburgh welterweight, which is said to be as thrilling as the famous struggle in "The Spoilers."

"Nip O'Scotch," a Fox comedy.

"Galloping Bungalows," Sennett's Pathe comedy.

Three Thousand Players Making "Phantom" Scenes

WITHIN a few days Universal City will be teeming with talent—for filming start on the big grand opera scenes in "The Phantom of the Opera" this week. More than three thousand persons will appear in the huge reproduction of the Paris Opera, with a ballet of two hundred on the big stage, and the boxes and auditorium crammed with fashionable Paris types.

The interior of the Opera House, its boxes auditorium, stage, promenades, foyer and grand staircase are housed in a huge steel and concrete structure. A complete grand opera orchestra, and an entire cast for the opera "Faust" will be employed on stage and in the pit, with an audience watching. More than a thousand people will also take part in the scenes representing the brilliant Opera Ball, on the Grand Staircase, where Lon Chaney as "The Phantom," appears in scarlet robes representing "red death" to spread terror among the revelers. The Opera Ball is the big event of the Parisian social season.

The new super-production, to be Lon Chaney's successor to "The Hunchback of Notre Dame" is adapted from the famous mystery novel by Gaston Leroux. Mary Philbin, Norman Kerry, Arthur Edmund Carewe, Gibson Gowland, Snitz Edwards and Anton Vaverka are among the principals. Rupert Julian is directing.

Much of the acting in the Paris catacombs and cellars has already been filmed, and from now on the mob scenes and opera sequences will be the bulk of the work. But there is one of the seventy settings which is almost completed which will be of interest to all lovers of magic. That is the famous mirrored torture chamber in which the Phantom teased his victims as a cat would tease a mouse.

The torture scene in the Paris catacombs is one of the weirdest episodes in the strange story, in which the sinister activities of "The Phantom" are contrasted with the brilliancy of the opera at the height of its season.

Cruze Begins on New Play

"The Goose Hangs High," James Cruze's next production for Paramount, has gone into production, according to an announcement by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation.

Among the players cast in the screen version of this successful Lewis Beach stage play are Constance Bennett, Esther Ralston, Myrtle Stedman, William Otis, Eddy Peel, Jr., Gertrude Claire and James H. Marcus. The leading male role has not yet been cast.

Ince Film a Big Hit

"Barbara Frietchie" Scores Another Success in St. Louis

Following its successful presentations in New York, Boston and the other Eastern cities already reported, the Thomas H. Ince feature, "Barbara Frietchie" scored another hit in St. Louis last week when presented at The Kings and Rivoli theatres and again the critics praised the work of Florence Vidor, Edmund Lowe and the production in its entirety.

In a three-column review of the production the St. Louis Globe said: "A whimsical love story as fragrant as a rosemary sprig. Romance, however, vies with war scenes, bits of history, historical characters and human passions and patriotism. . . . Florence Vidor makes a perfect Barbara, Edmund Lowe a handsome and tender sweetheart and the Stonewall Jackson character could not be improved upon."

The St. Louis Star said: "It is a brief course in United States history as well as a love story. It is nicely filmed in sets which look authentic."

Sixth of Series

Weiss Brothers' Latest Buddy Roosevelt Feature Ready

"Cyclone Buddy,' 'the sixth and latest of the series of eight Buddy Roosevelt action-melodramas, distributed by Weiss Brothers' Artclass Pictures Corporation, has been completed on the Coast, according to telegraphic advices received at the Weiss Brothers' offices early this week from the Approved Pictures Corporation, producers of this popular series.

A full line of paper and exploitation accessories is being prepared on the picture, which, it is said, sets a new high mark for novelty situations and thrills in the fine record already established by this popular young star.

Hogan Selects Cast

Director James P. Hogan, of Lumas Pictures, has already selected the cast for "Women and God," on which the shooting has already been started. Prominent in the cast will be Frank Mayo and Sylvia Breamer.

"Good Amount of Audience Appeal" (Film Daily)

"Sort of atmosphere that appeals to the majority. . . . Should make a first rate box office bet. . . . A variety of well-known, capable performers. . . . Good drawing names in cast."—Film Daily.

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

Indians Gave "Iron Horse" Great Box-Office Title

THE strong box-office value of the title of "The Iron Horse," the Fox Film Corporation masterpiece directed by John Ford and now in its third month at the Lyric Theatre, New York, may be directly attributed to the Indians of the western United States whose opposition to the white man and his steam engine is depicted in the screen story.

By presenting to the New York public the great influence of the Indians in not only enacting many scenes in the picture, but also in providing the original theme for the story, the producer has obtained wide interest and a general discussion of his product.

That the early American Indian mind was not so dull or inept seems to be proved in the revelation that an Indian Chief, Sitting Bull, originated the nickname, Iron Horse, for the locomotive engine. This happened back in the days of those '60's when pursuant to President Lincoln's far-sightedness, thousands of men were working to link the Pacific and Atlantic Oceans with a transcontinental railroad line.

These activities caused dire consternation and resentment in the hearts of all the Indians and when they heard wild tales of the queer, demon-like implements of motive power the pale faces were bringing into their lands, they travelled from far and near to get their eyes on the sight. Naturally, they felt the encroachment of the whites and accordingly made trouble with their crafty hostilities, Sitting Bull taking a leading part in these obstructive tactics.

A document written by Buffalo Bill (Col. William F. Cody), and which had been mislaid for years, is given the credit for revealing the truth about the origin of the compelling box-office title.

Putting Exploitation Value Into St. Regis Pictures

THE value of an exploitation manager directly on the set during the actual production of a picture, arranging at such time for exploitation tie-ups to help the exhibitors put over the picture after it its released to them, will be exemplified with the release of the first St. Regis picture, being made under the working title, "The Ultimate Good," under the direction of E. H. Griffith for Associated Exhibitors' release.

During the making of the picture, Arthur Hoerl, under whose direction the picture will be exploited, arranged for over twenty exploitation tieups with well-known natonal products of every character. Each of these tieups was carried on with the home office of the manufacturer with the result that over twenty-five hundred retail distributors, in every section of the country, in every city of any size, are not only potential co-operators for their local exhibitors, but are practically assured as boosters of "The Ultimate Good" when it is played in their locality.

Another feature which enters into method of arranging picture exploitation, is that, with the definite information available immediately upon the completion of the actual shooting of the production, it is possible to incorporate it in the campaign book for exhibitors prepared for the picture. In many cases tieups must be arranged after the completion and release of a picture, making it too often of little value to first-run bookings. The method of handling the tieups for "The Ultimate Good" makes every tieup available for every run of the picture because the tieups are ready even before the picture is completed.

Record Business Reported on Weiss' Big "After Six Days"

JULES BURNSTEIN, one of the veterans of the industry, who is traveling representative for Weiss Brothers' Artclass Pictures, handling special presentations of "After Six Days," the elaborate picturization of the Old Testament, returned to New York this week with glowing accounts of the box office records made by this film classic during its recent runs in various upstate cities.

Records for both attendance and receipts were smashed in Rochester, Buffalo and Syracuse, in week stands at the Family, Broadway and Crescent Theatres, respectively.

Mr. Burnstein stated that in the Family Theatre in Rochester, a house usually charging ten and twenty cents admissions, it was kept filled to overflowing at both afternoon and evening performances at a fifty-cent top for the entire run, breaking records hitherto made by this theatre. For exploitation, Mr. Burnstein was enabled only to use the regular newspaper advertising and heralds.

In Buffalo and Syracuse people were turned away at every performance in both cities.

Starts New Western

"Red Clay" to be on the White List; Marcelaine Day as Leading Woman

Word has just come from Universal City that William Desmond is starting on a new big western picture for Universal. It is entitled "Red Clay," and is being directed by Ernst Laemmle, a newcomer among the directorial ranks of Universal features.

"Red Clay" is from the pen of Sarah Saddoris and tells a strong story of a modern Indian chief, who is educated and who becomes a hero during the war.

Casting for "Red Clay" has been completed. Universal has taken pains to give Desmond strong supporting players. His leading woman will be Marcelaine Day, a Mack Sennett favorite, recently signed up by Universal on a long term contract. George Grandee also has been signed for this picture. Others in the cast will be Lola Todd, Billy Sullivan and Albert J. Smith.

Metro Signs Goldstein

Massachusetts Circuit Is Latest in East to Take Product

Arrangements have been recently concluded whereby the Goldstein Brothers Circuit in Pittsfield, Holyoke, Springfield, North Hampton, Westfield, Palmer and Ware, all in Massachusetts, will exhibit Metro-Goldwyn pictures in their various theatres. The Goldstein is one of the large number eastern circuits which have recently contracted for the exhibition of Metro-Goldwyn pictures, many such organizations throughout the country having signed with Metro-Goldwyn during the intensive sales campaign waged during October in connection with the celebration of Metro-Goldwyn weeks.

Edward M. Saunders, western general sales manager for Metro-Goldwyn, recently reported on this drive as follows: "The theatres are doing better business, not only with our pictures but pictures in general. Good crops, $1.75 wheat and general increasing prosperity has helped. Exhibitors are optimistic and rightfully so. Then, too, exhibitors knew that the Metro-Goldwyn merger meant a producing organization with the greatest collection of directors and producers imaginable. They expected good product. They got it."

"Curlytop" Being Edited

Director Maurice Elvey is busy cutting and titling "Curlytop," the fifth of the William Fox program features starring Shirley Mason, which has been completed at the William Fox West Coast studios.

This is one of the well known "Limehouse Nights" short stories by Thomas Burke and the screen adaptation was done by Frederick and Fanny Hatton. Wallace MacDonald plays opposite the star and the balance of the cast includes Warner Oland, Diana Miller, George Kuwa and Ernest Adams.

Change in Title

Pathe announces this week that the title of the Hal Roach comedy, "Meet the Wife," scheduled for release December 7th, has been changed to "Meet the Missus." The picture features Glenn Tryon supported by Blanche Mehaffey and a strong comedy cast consisting of Al Hallett, William Gillespie, Joseph Morrison and Helen Gilmore. Fred L. Guiol and Roy Clements co-directed.

Principal Receives Enthusiastic Comment on "Iron Door" Film

ENTHUSIASTIC comment on Harold Bell Wright's "The Mine With the Iron Door," a Sol Lesser presentation, produced by Principal Pictures Corporation, is pouring into the offices of Irving M. Lesser, vice-president of Principal, from all parts of the world. Wardour Films, Ltd., which is handling the European rights, has cabled that it has big bookings which were obtained solely on the popularity of Harold Bell Wright, known as "the greatest living author, and whose books have been read by 50,000,000 people. President Cohen, of the Inter-Globe Export Corporation, handling all of the European rights to Wright's works, reports to Mr. Lesser that never before has his organization known such a big box-office attraction for England, France, Germany and Australia.

"The Mine With the Iron Door" has had test runs on twenty-six of the principal cities of the United States, and every run has proved highly successful. The Modern and Beacon, Boston, in which houses it was played day and date, came close to the house records. The Warfield, San Francisco, and the Criterion, Los Angeles, reported big runs. The picture opens at the Madison, Detroit, on November 23 and at the Strand, Minneapolis, the following week. It has been booked for the entire Southern Enterprises Circuit; for the A. H. Blank Circuit and other prominent circuits.

Principal Pictures is conducting an elaborate exploitation campaign in connection with "The Mine With the Iron Door." Ted Malone, who handled the exploitation in large cities of Harold Bell Wright's "When a Man's a Man," working under the supervision of J. M. Loughborough, exploitation and advertising manager for Principal, is handling the second Harold Bell Wright picture. He had charge of the Boston showings and then went to Wheeling, West Virginia. From there he went to Detroit.

Other exploitation men out are Frank Deuprey, Texas and Oklahoma; George Eckstrom, the Northwest; Elmore Boltwood, Kentucky, Tennessee and Ohio; Charles Lackland, the South; Edward Brodsky, Southwest.

Up to the present time the box-office records of "The Mine With the Iron Door" exceed those of "When a Man's a Man."

Work now is proceeding on the next Harold Bell Wright story to be produced by Principal, "The Re-Creation of Bryan Kent." In the cast are Kenneth Harlan, Mary Carr, Zasu Pitts and others equally distinguished.

Wall Street Setting

Buster Keaton to Cavort in Region of High Finance

Wall Street is the setting of Buster Keaton's "Seven Chances." This play originally produced by David Belasco, is Rio Cooper Megrue's play that has had one of the most successful careers of any stage comedy in years. The play has been adapted by Jean Havez, Joe Mitchell and Clyde Bruckman, and the comedian himself is directing. The cast selected by Lou Anger, general manager of the Keaton studios, consists of T. Roy Barnes, Snitz Edwards, Marion Harlan, Loro Bara, Doris Dean, Peggy Pearce and Alma Bramley.

Reviewers Bestow Praise on Vitagraph's Sabatini Super

CAPTAIN BLOOD," the Vitagraph special, produced under the direction of David Smith, is scoring a hit in its run, at the Globe Theatre, Philadephia. The Philadelphia Public Ledger said in its review:

At last an altogether satisfactory picture is to be seen, to be lived through and to take you far away from any daily annoyance."

The North American said:

"The picture possesses all the elements of a crack tale of adventure. Unlike most films, the continuity follows almost exactly the action of the book."

Said the Inquirer:

"'Captain Blood' is a good picture, measuring well up to the standard of shows of its type, with splendid scenes and a strong plot. There are magnificent sea scenes."

Following the opening of the run in Dayton, O., Murry Powers wrote in the Herald of that city: "If you would see a picture that is out of the ordinary, a picture that forgets about sex and the eternal triangle, and if you are tired of seeing the frothy screen bills that are given us these days, you will enjoy this Sabatini story with its competent players."

Norman Clark wrote in the Baltimore News: "A good pirate yarn—that's the stuff! 'Captain Blood,' the photoplay at the Metropolitan, is a good pirate yarn."

Leonard Taking Vacation

Benny Leonard, film actor and lightweight champion, is taking a brief vacation before returning to his two professions. In addition to preparing for the boxing bout with the victor in the lightweight elimination tournament being held by the New York State Boxing Commission, Leonard will make a number of personal appearances in motion picture and vaudeville theatres in connection with his new film, "Flying Fists."

"Flattery" Available

Chadwick Obtains It Because of Exhibitors' Tribute to Chadwick Nine

Inspired by the stream of letters and wires that keep pouring into his offices from exhibitors all over the country commending him for the great box office merits of the Chadwick Nine, I. E. Chadwick, president of Chadwick Pictures Corporation, has completed arrangements to distribute another big feature to independents this season, "Flattery," produced by the Mission Film Corporation under the direction of Tom Forman.

"Flattery" is not included in the Chadwick Nine but is an added picture to his program this season. It has a real all-star cast, John Bowers, Marguerite de la Motte, Alan Hale, Grace Darmond, Larry Steers, Edwards Davis and Lewis Morrison.

Scene from Warner Brothers "This Woman," starring Irene Rich

Survey Shows Short Subjects Popular, News Reels Leading

PATHE has conducted a thorough survey lasting over several months to determine the popularity of its product and the reasons therefor. The investigation disclosed the fact that the most popular screen product today among the foreign show-going public of America is the news reel. Theatres having a strong patronage of foreign element reported that this interest was due principally to the fact that persons of foreign birth unfamiliar with the English language, needed no titles to let them know what was going on in a news reel.

Exhibitors throughout the country are gradually coming to the realization of the importance of the news reel to their program from an exploitation standpoint. As an example, a certain exhibitor, located in a French neighborhood settlement in Chicago, bannered the front of his theatre for the Pathe News that carried the scenes of the funeral of Anatole France, the famous French author. This is only one instance. There have been hundreds reported to the Pathe Home Office in the past few months. Possibilities for proper presentation of these subjects have shown themselves to the exhibitor.

News reels, screen magazines, Reviews and one reel comedies have become a standard product with a mass appeal that makes them a necessity to almost every kind of program.

As an example, twelve years ago, or thereabouts, the Pathe Weekly was established. Since then it has developed into what is known as the Pathe News and is issued twice weekly, but so deeply has the term "Pathe Weekly" imbedded itself in the minds of the public that the name Pathe News never occurs to them.

Metro-Goldwyn Promotes Alice Joyce to Stardom

ALICE JOYCE becomes a Metro-Goldwyn-Mayer star with her engagement to enact the leading role in Frank Borzage's first Metro-Goldwyn-Mayer production, "A Man's World." Percy Marmont has been signed to appear opposite her. In the screen version of Zoe Akins' play, "Daddy-Goes-a-Hunting," retitled for picture purposes, Miss Joyce will have the role that Marjorie Rambeau created with great success on the stage in Arthur Hopkins' production. The story, a dramatic one, is that of a wife who turns elsewhere for love and happiness when her husband "goes-a-hunting" amorous adventures away from home. It offers Miss Joyce one of the finest roles she has had the opportunity to play.

In "The Green Goddess," a Distinctive picture starring George Arliss and released by Metro-Goldwyn, Miss Joyce returned to the screen and established herself as big a favorite as ever in her career. "A Man's World" is expected to be one of Metro-Goldwyn-Mayer's biggest hits of the screen. It will be Frank Borzage's first production for the company, and this in itself assures a greatly successful picture. Borzage was signed by Marcus Loew last spring, but until the present he has not taken up the megaphone for Metro-Goldwyn-Mayer. He is now collaborating with Kenneth Clark on the adaptation of the play.

"A fine box-office magnet for any theatre"
(Trade Review)

"A fine box-office magnet for any theatre. . . . Hits the popular taste. . . . Money has not been spared. . . . Lavishly gorgeous interiors. . . . Interest and suspense constantly increasing. . . . Pungent thrills, jazz and romance. . . . The photoplay is excellent."—Exhibitors Trade Review.

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Gibiyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors
Physical Distributors · Pathé Exchange, Inc.

POLA NEGRI
As the Czarina in Paramount's "Forbidden Paradise."

Rush Prints on "Early Bird"

Following Completion of Editing Laboratories Will Forward Copies to Exchanges

Exchangemen throughout the country who have contracted to distribute "The Early Bird" along with "The Speed Spook" and "The Crackerjack," featuring Johnny Hines, received heartening news this week when Producer C. C. Burr announced that in order to meet the demands of the states-right distributors on this production for early issue, he has arranged with Lyman-Howe Laboratories to put in special overtime service in order to get the prints out as speedily as possible.

Final shots of "The Early Bird" were completed at the Jackson Studio last week, and as soon as the continuity and cutting of the picture are completed the negative will be shipped to the laboratories, which in turn will facilitate shipments to the exchanges.

Producer Picks Next Film

Renaud Hoffman to Produce "The Unknown Soldier"

Renaud Hoffman, who is now working on "On the Threshold," the first of his new pictures for release by Producers Distributing Corporation, has selected "The Unknown Soldier" as the second production in the series.

"The Unknown Soldier" will be an adaptation from the French story that is creating a sensation abroad and in all probability the leading feminine role in the film version will be played by Gladys Hulette, who is now playing opposite Henry B. Walthall in "On the Threshold."

Dorothy Farnum is now preparing the script for "The Unknown Soldier" and Hoff man will start the picture immediately upon the completion of the current production.

Sign With Warner Bros.

The policy of Warner Brothers recognizing talent and holding on to it was exemplified this week by the signing of Hope Loring and Louis Leighton, talented scenarists, for another year in recognition of the good work they have done since going with the firm about six months ago.

Report Big Bookings for Fox's "Dante's Inferno"

THE big success of the William Fox production of "Dante's Inferno" in New York and Chicago is being duplicated in the leading key cities throughout the country. This screen version of Dante's classic of literature is finishing the seventh week of a big run at the Central Theatre in New York and has entered the third week of an unlimited engagement at the Munroe Theatre, Chicago.

In Philadelphia it was necessary to hold "Dante's Inferno" over for a second week. In Washington, Pittsburgh, Detroit, Denver and Oakland, Cal., this picture scored a tremendous success.

Contracts have been closed recently for "Dante's Inferno" to be shown at the Fenway Theatre, in Boston, a Famous Players-Lasky house, and also at Poli's Lyric Theatre in Bridgeport, Conn., and at the Strand Theatre in Hartford, Conn. Recent bookings in the Middle West for this picture which have been approved by the home office of Fox Film Corporation include the Circle Theatre, Cleveland, Temple Theatre, Toledo and a day and date engagement at the Kings and Rivoli Theatres in St. Louis, Mo. Some of the big engagements on the West Coast will be at the Imperial Theatre, San Francisco; Heilig Theatre, Seattle; the leading theatre in Portland, Ore., of the Jensen and Von Herberg Circuit and the Criterion Theatre, Los Angeles.

"Fear-Bound" Finished

Will Nigh's Vitagraph Picture Made in Ramapo Mountains

Will Nigh finished work this week on the Nigh-Smith production, "Fear-Bound," and the first prints will soon be ready to show to the executives of Vitagraph, which will distribute the special. The company spent some time on location near Tuxedo, in the Ramapo Mountains of New York, and the interiors were "shot" at the Tec-Art studios in New York City.

Besides being the producer, the director and playing an important role, Will Nigh is also the author of the story.

Marjorie Daw plays opposite Mr. Nigh. Others in the cast are Niles Welch, Louise Mackintosh, Ed F. Roseman, James Bradbury, Jr., Warner Richmond, Dexter MacReynolds, Jean Jarvis, Frank Conlan and Bill Gudgeon.

Conrad Nagel to Have Lead

With the announcement from Metro-Goldwyn-Mayer studio executives that Conrad Nagel, Claude Dillingwater and Dale Fuller have been signed for leading roles in Robert Z. Leonard's production of "Cheaper to Marry," production is expected to get under way at once. Three other important roles remain to be filled and prominent players are now under consideration. "Cheaper to Marry" was one of the biggest Broadway successes of last season, written by Samuel Shipman.

Adds to "Judgment" Cast

Entering the third week of production on his latest First National picture, "Judgment," by May Edginton, Frank Lloyd has added three more well known names to the roster of the picture—Phyllis Haver, Joseph Girard and Robert Bolder.

Antonio Moreno, Patsy Ruth Miller, Ruth Clifford and David Torrence are featured in "Judgment."

"Lover of Camille" Hailed at Its Broadway Opening

BIG business and generally satisfactory newspaper notices greeted "The Lover of Camille," which opened its Broadway, New York City run, at the Piccadilly Theatre, Broadway and 51st Street, on Saturday, November 8.

This is a Warner Bros. Screen Classic adapted from the famous stage play, "Deburau," by Sacha Guitry, through arrangement with David Belasco, which ran for so long in New York, London and Paris.

The reviews of the picture by the New York press were generally good, particular stress being laid upon the strong love interest; the general tone of the comments being that it is surely a love-interest production with a special appeal to audiences who like a blend of love and humor.

Monte Blue and Marie Prevost are featured, and the New York newspapers made special mention of the fine emotional work of Miss Prevost, who in this picture, according to the papers, rids herself forever of the last vistage of her Sennett bathing girl reputation, and establishes herself firmly as an emotional actress, as well as the comedienne of talent, which she has demonstrated in recent Warner Bros.' productions.

The audience, says the press, liked the picture, which was given intelligent interpretation by Willard Louis, Pierre Gendron, Rose Dione and Winifred Bryson in addition to the featured players.

Ince Completes Cast

With the addition of Jacqueline Logan and "Buster" Collier, the cast has been completed for "Playing With Souls," a Thomas H. Ince production for First National release.

Scenes from Banner's "Those Who Judge," featuring Patsy Ruth Miller. The production was directed by Burton King.

"The Best Are Yet to Come," Paramount Officials Declare in Announcement

ALTHOUGH the Second Famous Forty have been announced, Paramount reminds exhibitors and bookers in an announcement not to overlook the fact that there are still pictures in the First Famous Forty scheduled for release.

In re-announcing the unreleased pictures in the first group, Paramount officials say:

"The best of the First Famous Forty are yet to come. Gloria Swanson in 'Manhandled' will have a profitable successor in 'Wages of Virtue'; Rudolph Valentino is scheduled to appear during the middle of this month in 'A Sainted Devil'; Pola Negri has completed 'Wages of Virtue' under the direction of Ernst Lubitsch and advance criticisms are wildly enthusiastic; Thomas Meighan in 'Tongues of Flame' is nearing completion; Cecil B. DeMille is producing Wallace Irwin's great novel, 'The Golden Bed'; Herbert Brenon is painstakingly proceeding with 'Peter Pan,' Sir James M. Barrie's classic, which Director Brenon hopes to make the classic of his career; 'The Garden of Weeds' with Betty Compson which James Cruze is bringing to completion, and 'Argentine Love' with Bebe Daniels and Ricardo Cortez, produced by Allan Dwan, are all further assurances that the high figures established by the earlier productions in this group will be continued by these later pictures.

"Prior to the First Famous Forty no other single group of pictures ever showed so many gold medal winners, speaking in terms of box office figures, as the first pictures in the First Famous Forty line-up."

"It is no more than likely that if exhibitors were awarding gold medals, 'The Covered Wagon' would have won one, and so would have Gloria Swanson in 'Manhandled,' Rudolph Valentino in 'Monsieur Beaucaire'; those marvelous Zane Grey productions, 'Wanderer of the Wasteland' and 'The Border Legion,' and Betty Compson in 'The Enemy Sex.'

"This enthusiasm isn't merely Paramount's pride of possession, but a reflection of what has been said day after day by the exhibitors, the press and the public.

"Paramount made a promise for the First Famous Forty, and those pictures in this group which have already been released more than vindicate the promise.

"The pictures already released have repaid exhibitors handsomely in business and prestige for their confidence in Paramount, and now they are to be followed by others of equal or greater box office strength.

"The same factors in their success, publicity, advertising and exploitation, will be carried on even more vigorously so that nothing shall be left undone which might mean bigger business for these later pictures in the First Famous Forty group.

"This is the order of their release, beginning with 'Merton of the Movies,' which has been pre-released in Chicago and New York, and which will be followed by Richard Dix in his first starring picture for Paramount, 'Manhattan.'"

"MERTON OF THE MOVIES"

Not since "The Covered Wagon" have critics been so unanimously in accord on a picture! Without a single dissenting voice they have acclaimed "Merton of the Movies" as a "cinema gem" and "one of the greatest comedies of the year." And the public has backed up the judgment of the critics by flocking to those theatres where pre-release showings have been held.

As a picture, "Merton" is a delightful mixture of wistful drama, magnificent burlesque and keen satire. Walter Woods, who is responsible for the adaptation, and James Cruze, the director, have taken full advantage of the many opportunities the screen affords. They have incorporated comedy situations and bits of "business" that add immeasurably to the entertainment value of the story.

Glenn Hunter, who created the title role on the stage, is also the star of the picture. Viola Dana has the featured feminine role. The other members of the exceptional cast include De Witt Jennings, Charles Ogle, Ethel Wales and Gale Henry.

"WAGES OF VIRTUE"

"Wages of Virtue" is another ideal screen vehicle for Gloria Swanson. It offers her an opportunity not only to display her flashing dramatic ability but to exhibit her versatility as a comedienne. The story, a thrilling, romantic drama of the French Foreign Legion, was adapted by Forrest Halsey from the popular novel of the same name by Capt. Percival Wren.

Allan Dwan, who produced the picture, has surrounded Miss Swanson with a strong supporting cast. Ben Lyon (courtesy of First National) has the leading male role; Norman Trevor, a prominent stage star, is also well cast, and Ivan Linow, the famous wrestler, plays the villain.

"MANHATTAN"

As this is being written, the newspapers are singing the praises of Richard Dix's first starring vehicle, "Manhattan," pre-released at the Rivoli Theatre, New York. The public's enthusiasm over Dix's work in this picture is looked upon as proof that Paramount was fully justified in elevating him to stardom.

The success of this production is due, in no small measure, to the skilful adaptation of Frank Tuttle and Paul Sloane, both of whom were recently promoted to the directorial ranks. R. H. Burnside directed the picture.

"Manhattan" is based on Jeffery Farnol's novel, "The Definite Object." Jacqueline Logan is the girl for whom Dix braves all the dangers. Gregory Kelly, the well known stage star; Gunboat Smith, the famous professional fighter, and George Seigmann are among those present in the supporting cast.

"A SAINTED DEVIL"

After an absence of two years from the screen "Rudolph Valentino staged a "come back" in "Monsieur Beaucaire" that is still making motion picture history in box office receipts and in the record-breaking crowds it is drawing wherever it is being shown. "A Sainted Devil," his second Famous Forty picture, is awaited with keen expectations because it is recognized that in this production he has a role similar to that which won him fame in "The Four Horsemen" and "Blood and Sand." The story, which Forrest Halsey adapted from Rex Beach's novel, "Rope's End," is a vivid romance of Latin-America.

The supporting cast includes Helen D'Algy, a newcomer in Paramount pictures. Nita Naldi does some high-powered vamping and Louise Lagrange has a sympathetic role. Dagmar Godowsky also has a prominent role, and the rest of the cast, with George Siegman, Raphael Bonginl, etc., is of equally high calibre.

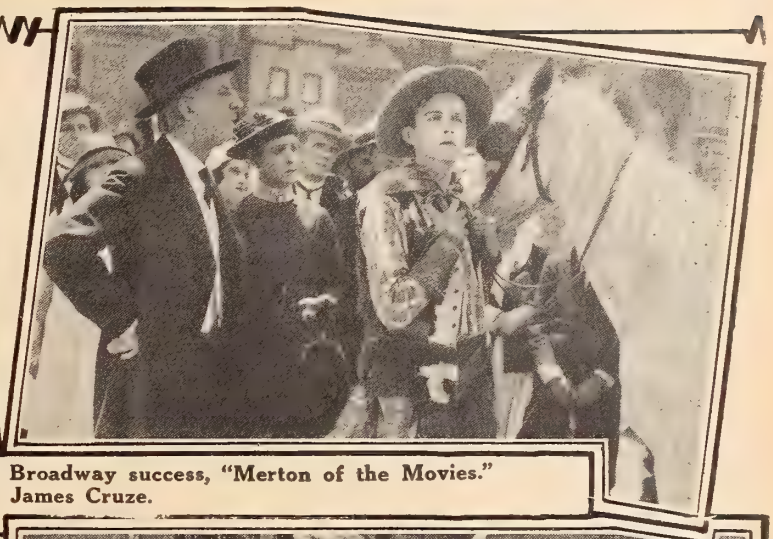
"WORLDLY GOODS"

Everybody is familiar with the "show-off" type of man who promises much but never delivers; who is always on the verge of making a million; who glibly speaks of "putting over a big deal" and breezily informs you that the captains of industry are forever pestering him to advise them.

"Worldly Goods," in a series of comedy-dramatic situations, shows you the tragedy and humor of such a marriage between a clever and charming young girl, able to earn

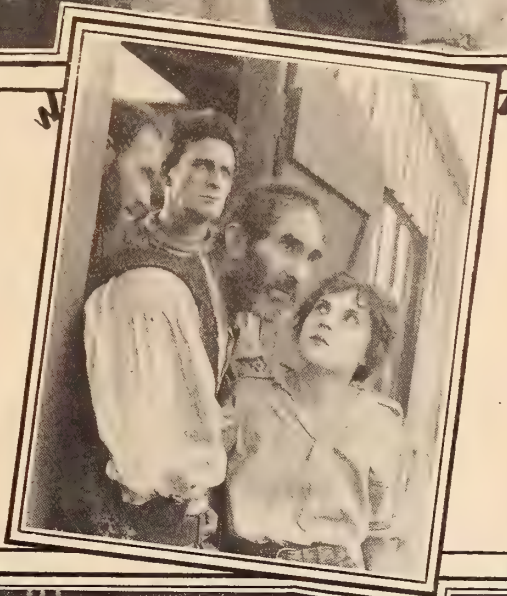
(Continued on page 356)

Rudolph Valentino's second production in the First Famous Forty is "The Sainted Devil." Directed by Joseph Henaberry.



Glenn Hunter in the screen version of the Broadway success, "Merton of the Movies." Produced by James Cruze.

Pola Negri in "Forbidden Paradise." Produced by Ernest Lubitsch, through the courtesy of Warner Bros.



Scenes from "North of 36," with Jack Holt, Lois Wilson, Ernest Torrence and Noah Beery.

Scenes from "Tongues of Flame," starring Thomas Meighan. Directed by Joseph Henaberry.

(Continued on page 354)

her own living, and an easy-going, bluffing sort of man.

Agnes Ayres, who stars in the picture, and Pat O'Malley, who plays opposite her, make their respective characterizations stand out as real flesh-and-blood human beings. Victor Varconi, Edythe Chapman, Bert Woodruff and Maud George are some of the other members of the cast.

"FORBIDDEN PARADISE"

Hailed as "the greatest Pola Negri triumph to date" and showered with the most extravagant praise by the critics who viewed it at Graumann's Million Dollar Theatre in Los Angeles, "Forbidden Paradise," Ernst Lubitsch's Paramount production, starring Pola Negri, is destined to be one of the greatest box office attractions of the year.

This special production is an adaptation by Agnes Christine Johnson and Hans Kraly of the stage success, "The Czarina," by Lajos Biro and Menyhert Lengyel, in which Doris Keane starred last year in New York. In the screen version Pola has the role of the able, beautiful and brilliant queen of a mythical Balkan kingdom.

Rod La Rocque, Adolphe Menjou and Pauline Starke are the featured members of the notable supporting cast.

"THE CITY THAT NEVER SLEEPS"

All the vitality and humanness of Leroy Scott's story which electrified the literary world when it first was published in McCall's magazine under the title "Mother O'Day," has been preserved by the scenarists, Walter Woods and Anthony Coldeway in this James Cruze Production. The result is a picture play loaded with all those sure-fire elements that delight the heart of the average film fan—jazz, pathos, comedy, lavish settings and gorgerous clothes.

Throughout the picture is lightened with those subtle touches of humor that characterized his former successes. The cast is a hand-picked one and includes among others Louise Dresser, Virginia Lee Corbin, Kathlyn Williams and Ricardo Cortez.

"THE GARDEN OF WEEDS"

James Cruze and Betty Compson, the same winning team responsible for the success of "The Enemy Sex," have again pooled their talents in the Paramount production, "The Garden of Weeds." The picture was adapted by Walter Woods and Anthony Coldeway from the play of the same name by Leon Gordon and Doris Marquette.

Briefly the story concerns a triangular love drama in which is involved Philip Flagg, a wealthy but unscrupulous New York broker, Dorothy Delbridge, a beautiful, refined show girl and Douglas Crawford, a capitalist of very fine character.

The supporting cast is thoroughly up to the fine work of Miss Compson. Warner Baxter, Rockliffe Fellowes, Charles Ogle and Al St. John are the featured members of a strong cast.

"TONGUES OF FLAME"

The more sympathy it gets—the bigger the role, any actor will tell you. Then Thomas Meighan has one of the biggest roles of his career in "Tongues of Flame."

This is the last novel written by Peter Clark Macfarlane before his untimely death, and describes how thirty years ago a certain Boland and his partner, Conlon, stole a large tract of land from the Indians. Today, the story shows, three towns have been built upon the property and Boland is the big man of his community.

Joseph Henaberry is the director. In the supporting cast Mr. Meighan has Bessie Love, Eileen Percy, Burton Churchill, John Miltern, Leslie Stowe, Nick Thompson, Jerry Devine and Kate Mayhew.

"NORTH OF '36"

Written by Emerson Hough, author of "The Covered Wagon," produced by Irvin Willat, there is every good reason for expecting "North of 36" to be one of the big pictures of the later productions in the First Famous Forty. Ernest Torrence, Lois Wilson, Noah Beery and Jack Holt have the leading roles.

The story deals with the settling of Texas by pioneers who were forced to endure and overcome handicaps as severe or worse than those who followed the trails of the covered wagons in '49.

"ARGENTINE LOVE"

Vicente Blasco Ibanez has never failed to write a successful screen story. That alone would be assurance that "Argentine Love" is headed right for the special memorandum book of pictures that played to big figures. Featured in the cast are Bebe Daniels and Ricardo Cortez. Allan Dwan has just finished the production.

"LOCKED DOORS"

One of the strongest casts of recent film productions has been assembled and is now at work in William De Mille's production "Locked Doors," written by Clara Beranger expressly for production by William De Mille. Betty Compson, Theodor von Eltz, Robert Edeson, Theodore Roberts and Kathlyn Williams are the principal players.

"TOMORROW'S LOVE"

Not so long ago, "Tomorrow's Love" was published in the Saturday Evening Post under the title of "Interlocutory," written by Charles William Brackett. It was immediately recognized as first-rate motion picture material. The story deals with a young couple who have been divorced but must wait one year, according to the interlocutory decree, before the divorce becomes final.

Agnes Ayres, as the almost grass widow, and Pat O'Malley, as the innocent husband who finds himself in love with the woman he thought he had been divorced by, are the featured players. Paul Bern directed.

"EAST OF SUEZ"

Pola Negri has an entirely new type of girl to portray in this colorful drama of the East which Raoul Walsh has just put into production for Paramount.

Miss Negri goes into this exacting part with the buoyant confidence inspired by the advance reports on "Forbidden Paradise." Raoul Walsh undertakes the production better equipped than ever by his direction of "The Thief of Bagdad." This combination of ability, reinforced by the fact that both artists have scored tremendous hits, argues for great results from this production which Sade Cowan has adapted from W. Somerset Maughan's famous novel.

"MISS BLUEBEARD"

Bebe Daniels should be perfection in the role of "Miss Bluebeard." It is fast wholesome and extremely rich comedy based on the wager of a young French girl that she can win a proposal from a bachelor who has vowed never to marry.

Avery Hopwood in collaboration with Gabriel Dregely, is responsible for the stage success.

Frank Tuttle, who will direct, prepared the script. Raymond Griffith and Robert Frazer will be features of the cast.

"THE GOLDEN BED"

Exhibitors need only be told that "The Golden Bed" is a Cecil B. DeMille production to know that audiences who have come to expect certain things of this producer will find them all in overflowing measure in this picture.

Jeanie Macpherson adapted the story from Wallace Irwin's fast selling novel of the same name, which appeared first in serial form in Pictorial Review.

The plot revolves around a boy who is born in the slums but rises above his environment.

An imposing cast has been assembled, the featured players of which include Rod LaRocque, Vera Reynolds, Lillian Rich, Warner Baxter, Theodore Kosloff, Julia Faye, Henry Walthall, Robert Edeson and Robert Cain.

"A MAN MUST LIVE"

Richard Dix has in "A Man Must Live" some of the features that counted so heavily in the success of his first starring vehicle, "Manhattan."

The story is based on the theory of "the jungle law"; the law of self preservation. Jacqueline Logan is again leading woman.

"COMING THROUGH"

Here is a story that has its foundations on the bed-rock of what it takes to make a box-office picture.

Thomas Meighan will have a strong successor to "Tongues of Flame" in this production which will be the first to be directed by Eddie Sutherland.

The story was written especially for Mr. Meighan by Booth Tarkington and describes how Irving Blackford, an almost obscure employee marries the daughter of the president of the Pittsburgh Coal & Iron Company.

Bebe Daniels and Ricardo Cortez in "Argentine Love," which has been produced by Allan Dwan.

"Paul Jones, Jr.," another of William Fox's Van Bibber series.

Greatest Showman Theme Ever Used, In "Capital Punishment"

THE biggest exploitation and advertising campaign of the year will be put behind the release of B. P. Schulberg's special production, "Capital Punishment," according to J. G. Bachmann, who will handle the distribution details for this picture.

"'Capital Punishment,'" says Mr. Bachmann, "has the most tremendous box-office theme ever attempted. It is not propaganda in any sense but a great dramatic story revolving around a question that is engaging public interest not only in this country but throughout the entire civilized world.

"It is only necessary to pick up any newspaper to discover the scope of its importance. 'Capital Punishment' has received millions of dollars worth of free advertising during the past three months. Thousands of editorials have been written around it during the past three months, and debates such as the one recently held in New York between Clarence Darrow and Judge Talley are taking place in every large city.

"Every person who reads the papers or is interested in the problems of the day is a prospective admission to 'Capital Punishment.'

"Special advertising to the public will be launched in various distribution centres, and careful attention will be given to furnishing exploitation aids to exhibitors who show this picture."

"Greed" World Premiere in New York in December

"GREED," Erich von Stroheim's masterpiece, nearly two years in production for Metro-Goldwyn-Mayer, will have its world premiere in December at the Cosmopolitan Theatre, New York. This information was wired east today by William Randolph Hearst, president of Cosmopolitan Corporation, which operates the Cosmopolitan Theatre. Mr. Hearst reviewed "Greed" on the West Coast, where he is at present, and was so impressed by the big special that he offered his Cosmopolitan Theatre to Marcus Loew for the New York run of "Greed." It will be the first time that any motion picture other than a Cosmopolitan production will have been presented in the Cosmopolitan Theatre.

The presentation of "Greed" at the Cosmopolitan will be in the hands of S. L. ("Roxy") Rothafel and his staff of the Capitol Theatre. As the Capitol presentations are famous throughout the country for their artistry and entertainment qualities, which have placed them in a class by themselves, the Rothafel presentation of "Greed" promises to be one of the unusual features of the engagement.

In announcing the world premiere of "Greed," Mr. Hearst stated unqualifiedly that this von Stroheim production is "absolutely the most powerful motion picture" he has seen.

"Greed" is now in the completed form in which the public will see it, and those who have previewed the picture, including film critics as well as leading executives in the industry, declare, like Mr. Hearst, that Erich von Stroheim has created a production which will astonish the screen world and mark a milestone in the progress of motion picture art. Based on the Frank Norris novel, "McTeague," and adapted to the screen by von Stroheim and June Mathis, the picture is a powerful drama. The desert scenes actually filmed in Death Valley, where von Stroheim took the company, are the most gripping and unusual motion pictures have seen.

The stellar cast includes Gibson Gowland, ZaSu Pitts, Jean Hersholt, Cesare Gravina, Chester Conklin, Sylvia Ashton, Austin Jewell, August Sieppe, Oscar Gottell, Otto Gottell, Dale Fuller, Frank Hayes, Fanny Midgley, Hughie Mack, Joan Standing, Jack Curtis, Tempe Pigott, James Fulton, Jack McDonald, Lon Poff, Max Tryon, Erich von Ritzau, William Mollenhauser, Hugh J. McCauley, S. S. Simon, William Barlow, Mrs. E. Jones, Mrs. Reta Rebla, J. Libbey, Florence Gibson, James Wang and James Gubson. Cedric Gibbons is art director.

New Pathe Review Feature

"Prettiest Girl" Feature Being Produced; to Run in Chapter Form

Pathe announces the production of a feature for Pathe Review to be known as "The Prettiest Girl I Know" series.

This series of pictures will be run in chapter form in the screen magazine in keeping with the new policy established. The first story of "The Prettiest Girl" series was made with the aid of Coles Phillips, the illustrator, who even the sourest cynic must admit has a fairly good idea of a good-looking girl. The second of the series will be "Beauty on the Beach."

Later sections of the feature will show Ned Weyburn, the celebrated Broadway stage director, with members of the fair sex whom he considers pretty.

In their entire form these subjects average about five hundred feet but are not run in that length at one time. Sections of the film run serially in the Pathe Review, much the same as a story in a magazine is carried over to the following issue.

Park Books Rayart Film

The Park Theatre, in the Bay Ridge section of Brooklyn, New York, had the unique distinction of being the first theatre in the world to show a picture bearing the Rayart trademark.

The first Rayart Pictures were scheduled for release on the third of November, but several days before that date the management of the Park got in touch with Harry Thomas manager of Merit's New York exchange and arranged for an immediate showing starting the first of November of the Rayart Special "The Pell Street Mystery" one of a series of six Metropolitan Melodramas featuring George Larkin, and advertising was rushed though in order to accommodate the Park management.

A High Rating

A rating of 90 per cent., which means a valuation of "excellent," is given the David Smith production, "Captain Blood," Vitagraph's special, by Screen Opinions in its current issue. The same adjective, "excellent," is used in valuing each of the several qualities which contribute to the success or failure of every picture: photography, story, author, cast, direction, technique.

Nineteen features are analyzed in this number of Screen Opinions, the rating running all the way from 50 per cent. upward. The general average of the pictures considered is 72 per cent.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"East of Broadway"

Human Interest and Wholesome, Amusing Comedy Makes Associated Exhibitors Feature Pleasing

Reviewed By C. S. Sewell

Under the title, "East of Broadway," Associated Exhibitors are offering an entertaining picture based on Richard Connell's magazine story, "Where Is the Tropic of Capricorn?" The wide divergence in the two titles is due to the fact that one refers to the locale of the story and the other to one of the main incidents.

This picture deals with the efforts of a typical lad of the East Side of New York to "get on the cops," as he calls it, that is, to become a policeman, despite the fact that he is not only deficient in height but does not measure up to the mental qualifications laid down by the commissioner, as evidenceed by his reply to the above question that it is "In the Bronx." He lands the job, however, by proving his courage and mettle in subduing two crooks.

The hero and in fact most of the characters are Irish, and there is a strong thread of good light-hearted humor, with a lot of human interest and a nice balance of pathos, plus a pretty little romance. Though some of the situations are improbable and the director has taken liberties with police procedure, it is a picture that will bring a lot of smiles to the face, with an occasional tug at the heartstrings; the kind that should provide satisfactory enjoyment for the majority and cause them to say a pleasant word for it.

Owen Moore is well cast and thoroughly likeable as the chap who wants to "get on the cops." Marguerite de la Motte as the shy little runaway orphan, always afraid of being sent back, gives a good performance and gets full sympathy despite a lack of plausibility in some of the situations in which she is placed. Mary Carr, as always, shines in a lovable motherly type of role and Eddie Gribbon contributes effective comedy as the hero's pal. Ralph Lewis as the police commissioner whose high ideas as to the qualifications of a policeman are held up to ridicule gives a good performance and so does Francis McDonald as a villain. George Nichols contributes a strong note of human interest as an elderly policeman of the old regime.

Cast

Peter Mullaney ..... Owen Moore
Judy McNulty ..... Marguerite de la Motte
Danny McCabe ..... Eddie Gribbon
Mrs. Morrisey ..... Mary Carr
John Gaffney ..... George Nichols
Prof. Mario ..... Francis McDonald
Commissioner Konderman ..... Ralph Lewis

Based on Richard Connell's magazine story "Where is the Tropic of Capricorn?"
Adapted and supervised by Paul Schofield.
Photographed by Lucien Androit.
Directed by William K. Howard.
Length, 5,785 feet.

FEATURES REVIEWED IN THIS ISSUE

Beloved Brute, The (Vitagraph)
East of Broadway (Associated Exhibitors)
My Husband's Wives (Fox)
Rip Snorter, The (Arrow)
Reckless Romance (Prod. Dist. Corp.)
Silent Accuser, The (Metro-Goldwyn)
White Man (Schulberg)

Story

Peter Mullaney, a typical boy of the poor section of New York's East Side longs to become a policeman. He goes to the training school but is turned down because he is not up to the standard of height, until he demonstrates his prowess by knocking down a big bully. The Commissioner who has high ideas of the necessary mental equipment to improve the force, gives him a chance if he rates high in the written examination. The question that stumps him is "Where is the Tropic of Capricorn." He answers, in the Bronx. Turned, down, he begs permission to wear the uniform one night, in order not to disappoint his sweetheart Judy. His chance comes when burglars invade a house and shoot his friend Officer Gaffney. Peter knocks both out but lands in a hospital himself. When he recovers, the Commissioner pins a policeman's shield on him and he declares his love for Judy.

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"Reckless Romance"

Hearty Laughs Abound in Producers Distributing Company's Diverting Comedy

Reviewed by Beatrice Barrett

Exhibitors seeking that hard-to-find attraction—a comedy which really makes the audience laugh and sends them home with a smile—should not overlook Producers Distributing Corporation's "Reckless Romance," for it will do both of these things.

The producers have not relied on the fun alone to put this picture across but start you out with a cast of characters which will make everyone stop and look over the paper outside your theatre. T. Roy Barnes, Sylvia Bremer, Tully Marshall, Harry Meyers and Wanda Hawley all in one picture is a cast to be reckoned with.

"Reckless Romance" will not tax anyone's brain nor make them think—but it will make them laugh and have a good time, and that really is what most people seek when they pay their money at the box office. The laughs are in the situations as well as the action, and the action moves along so swiftly and with such variety that it seems as if something funny was happening every minute. Some of the action borders on the slapstick but never quite goes over the line. This picture was reviewed in a theatre and in some places the audience simply shrieked and there was a steady ripple of laughter over the house all through.

Most of the comedy situations are entrusted to T. Roy Barnes and Wanda Hawley with Harry Meyers hovering around to contribute his bit of hilarity when desired. And these three have risen to the occasion with lots of pep and understanding.

The scenes in which the young bride is trying to frame a compromising scene with the husband's best friend so she can get a divorce and grandpa's money, with well intentioned friends interfering and insisting upon saving them, will send any audience into gales of laughter. Another scene sure to cause hilarity is the one in which the young lover to impress his sweetheart corrals a board of directors on the impulse of the moment by forcing all the waiters to sit at his table in the restaurant.

Jack Dulcy as the sporty old grandfather adds the near slapstick element which will afford additional mirth to those who like buffoonery with their comedy.

A number of new and different situations—just bits many of them—but every one good for a laugh—gives this comedy an atmosphere of freshness and getting away from the beaten path which is very diverting.

Cast

Jerry Warner ..... T. Roy Barnes
Chris Skinner ..... Harry Meyer
Beatrice Skinner ..... Wanda Hawley
Edith Somers ..... Sylvia Bremer
Judge Somers ..... Tully Marshall
Grandpa ..... Jack Dulcy
Policeman ..... R. Lucas
Uncle Bellamy ..... Lincoln Plumer

Harold Shrewsbury.....Morgan Wallace
Lyman Webster.....G. French
Directed by Scott Sydney.
Length, 6 reels.

Story

Jerry Warner and Edith Somers are in love but Judge Somers will not allow them to marry because Jerry shows no signs of being a business man. Jerry's uncle sends him ten thousand dollars to set him up in business and Judge Somers tells him if he has that money at the end of six months he can marry Edith. Jerry invests half of it in oil stock which Judge Somers says is worthless. Chris and Beatrice Skinner, just married, receive word from Chris' grandfather that he will stop the allowance because he does not like the girl. They decide to get a divorce and remarry after Chris has Grandpa's money. For ten thousand dollars Jerry poses as the co-respondent and they frame a scene for Grandpa to see. But their plans go awry. Chester becomes jealous and says he will get a real divorce and Edith catches them in a compromising position. It all turns out all right with Grandpa approving of Beatrice, Jerry explaining to Beatrice and the oil stock proving to be valuable.

"The Beloved Brute"

J. Stuart Blackton's Newest for Vitagraph Has Forceful Story, With Splendid Action and Suspense

Reviewed By C. S. Sewell

J. Stuart Blackton invades the West for his locale in "The Beloved Brute," his newest production for Vitagraph, but in no sense is it a conventional western, for there are no cattle or cowboys, no rascally foreman, crooked sheriff or bandits. Except for its locale and vigorous action, it has little in common with the usual western, except the rescue scenes where the heroine rides for the sheriff's posse to save the hero and his brother from being lynched.

Not only is this picture quite different from Mr. Blackton's usual type of productions but is an unusual picture in many respects. At the same time, it does have characteristics of Mr. Blackton's work, a strong underlying note. First, it has a decidedly out-of-the-ordinary type of hero, a man who at the first has all the characteristics of a ruthless villain, an unshaven, rough-looking, powerful brute whose life has been spent in licentiousness and fighting, so much so that his own father on his deathbed upbraids him and prophecises his downfall at the hands of his own brother. How this man broods over this proprecy, how his better instincts are awakened by a woman, she does not reform him but gives him the incentive to find himself, and how he is redeemed through offering himself as a sacrifice for his brother, who does not recognize him, furnishes the outline for this story.

While the dominant idea is the delineation of the unfoldment of this man's character, the picture is in no sense lacking in punch and action. Mr. Blackton has finely directed this production, bringing out the tremendous force of the man and making the melodramatic situations strongly dramatic. The story gets your interest right at the start and holds it in a firm grip throughout. There is excellent suspense of the nerve-tingling variety. In a word, it is an unusually forceful and out-of-the-ordinary production that should be well liked by the majority of patrons, and prove a first-rate box office attraction.

Much of the hold that this picture has upon the interest and emotions is due to the truly excellent portrayal of Victor McLaglen in the title role. We do not recall having seen him before, but in a difficult role where he has to change a feeling almost of abhorrence to strong sympathy he is ideal and makes the character human, realistic and forceful.

A feature of this picture is an excellent wrestling match in which the father's prophecy is fulfilled by the vanquishing of the hero at the hands of his brother. William Russell appears in the other role and stripped down for action they appear pretty well matched and the bout looks like the real thing. Ring fights have proven their appeal and we believe the public is going to like this wrestling scene.

Stuart Holmes as a half-breed Chinese dive keeper and crook is just about as despicable a villain as one could imagine and his make-up is excellent. William Russell gives a satisfactory portrayal of the subordinate role of the brother and Mary Alden is excellent as the fortune-teller. Marguerite de la Motte is satisfactory as the girl; but, after all, it is the force of the story, Mr. Blackton's direction and Mr. McLaglen's fine performance of the title role that makes this picture one of strong audience appeal.

Cast

Jacinto.....Marguerite de la Motte
Charles Hinges.....Victor McLaglen
David Hinges.....William Russell
Augustina.....Mary Alden
China Jones.....Stuart Holmes
Phil Beason.....Frank Brownlee
Fat Milligan.....Wilfred North
Swink Tuckson.....Ernie Adams
Peter Hinges.....R. D. McLean
Sheriff Swanson.....William Moran
Peg Reverly.....George Ingleton
Hump Domingo.....Jess Herring

Story by Kenneth Perkins.
Scenario not credited.
Directed by J. Stuart Blackton.
Length, 6,719 feet.

Story

Some unaccountable force causes Charles Hinges to return to his father, who upbraids him for riotous living and brutality and tells him a man with a soul, his brother David, whom he has not seen since childhood, will prove his master. Charles, brooding, returns to a dance hall where China Jones, a halfbreed is keeping Jacinta, a dancer, virtually a prisoner. She enlists Charles' aid by playing up his strength and in a fierce fight with China's aids he rescues her. The two and an old fortune-teller start out as a traveling troupe. In a small town, Charles is finally vanquished by his brother David in a wrestling match, and believing he has lost Jacinta's love sends her away. David persuades her to go with him. China is killed, and seeing a chance to get rid of David who is a reformer, the saloon-keeper prepares to lynch him as the murderer. Charles appears and tries to take the blame, so they decide to lynch both. Jacinta rides and gets the sheriff's possee after forcing the fortune-teller to confess and saves them. She rushes to David and he knows then that she loves him. David finally discloses his identity to Charles.

"My Husband's Wives"

Shirley Mason and Bryant Washburn in Fox Picture of Barbara La Marr Story

Reviewed by Sumner Smith

Probably most of the men and women who will see Shirley Mason in "My Husband's Wives" can't boast of more than one marital adventure, but nevertheless they—the women especially—will find much of interest in this story of what happens when a chap's ex-wife competes with his present wife for his affections. Barbara La Marr's story provides food for serious thought and yet creates situations that would make excellent farce comedy. Maurice Elvey, who directed the picture for Fox, has seemed to have some difficulty in welding drama and comedy together. However, the picture does possess dramatic force and presents some good comedy.

But it does seem that more obvious comedy might have been injected for capable little Shirley Mason. This angle isn't always stressed as much as it might have been without injurious effect to the drama. The situations revolving about the ex-wife's visit with the new wife, who doesn't know her husband's past history, could have been made the opportunities for lively fun but Director Elvey chose to favor the dramatic angle.

To Shirley Mason belongs the credit for the best work of any player in the picture. She is a pretty and a convincing actress, and does more than her share of the work. Bryant Washburn, sporting a mustache, is

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just fair as the husband. He gives the impression of being hampered by over-direction. Evelyn Brent as the grass widow shows the modern vamping technique—clinging arms and appealing eyes.

In a word, "My Husband's Wives" will satisfy many audiences because it deals with a rather unusual situation in the life of a married couple and there is good comedy but it lacks virility.

Cast

Vale Harvey ..... Shirley Mason
William Harvey ..... Bryant Washburn
Marie Wynn ..... Evelyn Brent
Madam Corregio ..... Paulette Duval

Story by Barbara La Marr.
Directed by Maurice Elvey.
Photography Not Credited.
Length, 4,509 feet.

Story

Vale Harvey did not care about knowing her husband's past, so she did not know he had been married before and that Marie Wynn, an old school chum of hers, had been his wife. She invited Marie to visit her and the ex-wife immediately began trying to regain William Harvey's affections. The truth finally dawns on Vale and William evicts Marie, who advises Vale to hereafter listen to her future husbands when they start to disclose their pasts.

"The Rip Snorter"

Arrow Western Starring Dick Hatton Has Snap and Action and Especially Good Broncho-Busting

Reviewed By C. S. Sewell

As the newest of the series of features starring Dick Hatton, Arrow Film Corporation is offering a Ben Wilson "Great-Western," "The Rip Snorter," in which the star is supported by Marilyn Mills and her two trained horses, "Star" and "Beverly."

This picture follows the outline of the vast majority of westerns with a hard-riding, hard-fighting hero, with a villainous foreman who is in league with bandits and a heroine who has just returned to the ranch from the East. There is the inevitable conflict between hero and villain, and the kidnapping of the heroine and her rescue by the hero.

This familiar material has been handled in a thoroughly acceptable manner and situations have been introduced which add to the interest. Notably, an especially thrilling punch scene in the early part of the film where the star rides a supposedly untamable horse. Hatton certainly gives a fine performance of horsemanship by the way he manages to stay on this animal as it bucks and plunges. He has an easy-going, likeable personality and a naturalness that fits in well with the atmosphere of the story, and he also shows to advantage in the snappy fight scenes.

The star's support is entirely satisfactory. Marilyn Mills is attractive as the girl and Robert Walker is a capable villain. Miss Mills' two trained horses add to the interest and an especially good, even if somewhat improbable, scene shows one of them coming to her rescue when she is imprisoned and carrying a note to the hero.

There is considerable comedy, centering largely around the efforts of a spinster to find romance and the manner in which all of the cowboys fight shy of her. Quite a few of these scenes are amusing, and there is even a touch of slapstick in some, but this angle is kept up until it appears forced and loses some of its humor.

Altogether, "The Rip Snorter" has all of the elements which have proven their appeal in this class of productions, plus a comedy element and extra good riding and "bronk" busting and it should prove a pleasing attraction for "western" fans.

Story

Dick Meadows ..... Dick Hatton
Betty Saunders ..... Marilyn Mills
Harry Vogelsang ..... Archie Ricks
Robert Willis ..... Robert Walker
Philip Saunders ..... William Rhino
Tom Moffit ..... Milburn Morante
Randall ..... Robert McGowan
Aunt Betty ..... Emma Gertes

Story and Scenario not credited.
A Ben Wilson production.
Length, 4,998 feet.
Direction by Ward Hayes.

Story

Willis, the foreman of the Saunders ranch taunts Dick about being a fourflusher and bets him he cannot ride a wild horse, the Killer. Dick succeeds and Saunders starts with him to take money to the bank. Randall a bandit hired by Willis waylays them but Dick routs him and captures Willis but keeps mum. Willis lures Betty Saunders to the bandits home and imprisons her while he goes for a minister. Betty manages to send a message to Dick by her trained horse. Dick comes to the rescue and thrashes Willis after Betty had felled the bandit with a chair. He whispers to the minister that he will probably need him later.

"The Silent Accuser"

"Peter the Great" Gives Marvelous Performance in This Thrilling Metro-Goldwyn Drama

Reviewed by Tom Waller

Success should be assured for box offices high and low when "The Silent Accuser" is their selling product. This Metro-Goldwyn picture is one of the finest dog starring vehicles that we have ever seen. The one or two violations of reasoning that the plot is allowed to commit would be glaringly obvious were it not that the uncanny acting of that wonderful canine, Peter the Great, furnishes such profound study and absorbing interest.

The narrative is centered around the dog and commands attention, with rapidity of movement and abundant thrills, from the very start to the finish. In view of this fact the sacrifice of some plausibilities may have proven necessary.

Were it not for Peter and his feats of prowess being consistently featured throughout the entire production we fear the sympathy of the average audience would be greatly lessened at the very opening, resultant in the body of the story weakening as to the interest angle. This is due to the commital for life imprisonment of a man whose innocence could, by circumstances leading up to the murder, have been easily proven. Failure to produce such evidence, however, makes the dog the sole witness of the crime. He aids his innocent master to escape from prison and captures the real criminal.

The scenes in the jail where Peter gains the confidence of the warden and acquires access to his master's cell, his delivery of messages between the prisoner and his sweetheart, and his fight with the guards in holding them off while his master makes an escape, are truly remarkable.

The canine's pursuit of the villain, across river and valley; his mighty leaps over canyons and attack upon the scoundrel are too vivid and absorbing for verbal description.

Eleanor Boardman gives a fine portrayal of the role of Barbara Jane, and Raymond McKee makes an excellent hero. As the villain Earl Metcalf encounters real peril. At times it seems that he is being torn to shreds by the teeth of the enraged dog.

Cast

Barbara Jane ..... Eleanor Boardman
Jack ..... Raymond McKee
Phil ..... Earl Metcalf
Stepfather ..... Paul Weigel
Peter the Great ..... Himself

Based on the story by Jack Boyle.
Scenario by Chester Franklin and Frank O'Connor.
Directed by Chester Franklin.
Length, 5,883 feet.

Story

Waiting for Jack, with whom she intends to elope, Barbara is accosted in her bedroom by Phil, a boarder in her home, who is maddened with jealousy. Her screams attract her aged stepfather. She faints and Phil leaves the room in time to be met by the stepfather, whom he kills. Peter, Jack's dog, witnesses the murder through the window. Phil escapes and Jack arrives just in time to be in a compromising position. He is con-

(Continued on page 362)

Scene from the Pathe release, "Every Man for Himself," a two-reel comedy produced by Hal Roach.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Easy Pickin's"

(Educational—Comedy—Two Reels)

There is a good farce comedy idea running through this Christie two-reeler distributed through Educational and it has been worked out so as to afford a lot of amusement for the majority of patrons. Two lovers visit a fortune teller who pictures the husband as a loafer and spendthrift refusing to even carry the hod and making his wife slave. The girl breaks off the engagement. Her father tries to prove the fortune-teller a fake, but through the aid of the hero most of the prophecies come true. The hero learns the truth, after he had paid a fighter to lay down in order to make the last prophecy come true. He puts the other fellow out of business and takes his place. Then follows one of the most laughable prize fights ever screened. It is a screaming burlesque, with each fellow laying down on the job and force the other fellow to knock him out, the hero tries to explain but the other fellow won't believe him. Finally the hero gets his opponent real mad and gets knocked out when he jumps out of the ring and kisses the other fellow's girl. After it is all over, of course he wins the girl who is convinced of her error. This is a crackerjack comedy that will cause the most hardened to laugh.—C. S. S.

"Love's Sweet Piffle"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy featuring Ralph Graves, with Thelma Hill and other well known comedy players, possesses more than the average amount of entertainment, combining thrills with humor. It is the old story of the middle-aged bridegroom about to snatch off the young and beautiful maid. In this case the hero interrupts as a masked bandit in the real "Mark of Zorro" way and runs away with said bride. Would-be husband, wedding guests and parents pursue via automobile and aeroplane, contributing the thrills mentioned above. Then the comedy seems to go back to the days of the Red Man, for feathered Indians effect capture of pursued and pursuers, but the tried and trusty hero finally overcomes them. Thelma Hill's good looks are especially worthy of note in this subject, and Graves does some good acting.—S. S.

"Speed, Boys"

(Universal—Comedy—Two Reels)

This Century comedy distributed by Universal is one that will especially please the kiddies. The cast is composed of a bunch of youngsters, with little Arthur Trimble and a pickaninny called Bubbles as the featured players and Spec O'Donnell in an important role. Kid like, these urchins are continually getting into mischief. First, Spec tries to get rid of his freckles when taunted by his girl, and the others substitute ink for the lotion. Most of the footage deals with the adventures of the children while running a miniature train. Bubbles has his troubles with a little girl of his own color and Spec flirts with a little Miss. Arthur, to get even, dressing up as a girl and makes a hit with Spec, who pays so little attention to business that he wrecks the train. Arthur certainly makes an attractive little miss, as he is a pretty child. There is quite a bit of wholesome humor in this offering.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Are Blond Men Bashful (Pathe)
Animated Hair Cartoons (Red Seal)
Cut Loose (Educational)
Easy Pickin's (Educational)
Film Facts (Red Seal)
Finger Lakes (Fox)
Good Old Circus Days (Pathe)
Love's Sweet Piffle (Pathe)
Out of the Storm (Pathe)
Pathe Review No. 47 (Pathe)
Paul Jones, Jr. (Fox)
Speed, Boys (Universal)
Should a Husband Tell? (Red Seal)
Vacation (Red Seal)

"Vacation"

(Red Seal—Cartoon—One Reel)

Here we see the energetic clown of Max Fleischer's Out of the Inkwell series departing on a vacation. The first locale sketched for him is too hot, so the artist provides another, with a mule the chief source of entertainment. Then a pleasure resort appears on the screen, with everything made of rubber. It is good comedy.—S. S.

Animated Hair Cartoons

(Red Seal—Cartoon—One Reel)

Many personalities of national importance are seen in Issues J, O and T of these cartoons by Marcus, artist of the New York Times. By the altering of hair—a mustache transferred to form a tuft over an ear, for instance—the character cartooned is slowly made visible. Some of the transformations from one person to another are very clever. The people shown are: Taft, Hughes, Pearl White, President Coolidge, Nazimova, Tom Moore, Mabel Normand, Geraldine Farrar, William S. Hart, George Arliss and Doug Fairbanks.—S. S.

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22 Out-of-the-Inkwell Fun Novelties
13 Marvels of Motion (Fleischer-Novagraph Process)
13 Gems of the Screen (Hepworth Novelties)
13 Song Cartoons
13 Film Facts (medley hodge-podges)
52 Animated Hair Cartoons by Marcus, N. Y. Times cartoonist (300 ft. lengths)
Thru Three Reigns (2 reel novelty specialty)

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"Are Blond Men Bashful?"

(Pathe—Comedy—Two Reels)

This Arthur Stone comedy is Hal Roach's third Stone release through Pathe and was co-directed by James Davis and Nick Barrows. Stone is supported by James Finlayson, Katherine Grant, Robert McKenzie and Jack Cooper. The action revolves around a country farmhouse and the contest of two men for the hand of a fair maiden. Toward the end of the picture striking scenes are introduced, showing a water carnival and a multitude of merry mermaids. The humor averages fairly well, with moments of effectiveness and moments when it seems that the action is slowed up by the presentation of too much detail. Figuring largely in the early part of comedy is the familiar nose-gay that squirts water. Stone, who comes to the screen from vaudeville, does creditable work.—S. S.

"Paul Jones, Jr."

(Fox—Comedy—Two Reels)

This is a merry comedy in the Van Bibber series with the action occurring on board a sailing vessel. The "hero" knows as much about sailing as a reformer about a drinking song, but a tricky fate decrees that he shall be skipper to his sweetheart and a bunch of girl friends. The crew turns out to be a crowd of bootleggers. They manhandle him severely until fate swings to his side and a series of fortunate coincidences gives him control of them. This subject has much good acrobatic stuff and is well acted. These two features, coupled with the fact that "Paul Jones, Jr.," has much more of a story than usually is found in a two-reel comedy, make it worthwhile entertainment on the average program. Earle Fox has the chief role.—S. S.

"Out of the Storm"

(Pathe—Drama—Two Reels)

This is the third of the series of four "True Detective Stories" based on data gathered by Major Ross D. Whytock, war correspondent. It details the adventure of an assistant district attorney with a criminal gang that kidnaps him and steals papers convicting one of its members of murder. The film depicts how the police dragnet is drawn around the gang and the attorney rescued. A cast consisting of Leslie Austin, Ed. Roseman, Nellie Burt and other does some clever work, and this two-reel subject ought to please most audiences. Some of the best acting is done by Nellie Burt as the supposed victim of the hypnotist, and Ed Roseman again scores as an unusually effective villain.—S. S.

"Good Old Circus Days"

(Pathe—Cartoon—One Reel)

Here we have another Paul Terry cartoon of the Aesop's Film Fables series. It shows all the animals and a few humans arriving at the circus and some of the acrobatic stunts they witness under the big tent. Suffice it to say that Paul Terry scores again.—S. S.

"Cut Loose"

(Educational—Comedy—One Reel)

Phil Dunham and Virginia Vance are the featured players in this single-reel Cameo comedy distributed by Educational, but Miss Vance appears in only a few scenes. Dunham, as a chap who has imbibed too freely and starts out to visit a friend in a bungalow, supplies all of the comedy. He has all sorts of trouble getting into the house finally mounting a bus and entering the second story. He is scared by animal skin rugs, skids on the slippery floor and mixes things up generally, in the end he gets on a bus that runs away. The comedy gags are of the familiar type associated with persons who have sampled pre-Volstead stuff too freely and are mildly amusing, but hardly up to the Cameo standard.—C. S. S.

"Should a Husband Tell?"

(Red Seal—Comedy—One Reel)

This is one of the Gems of the Screen Series, a Cranfield and Clark Special, and by a series of fade-backs illustrates the story a married man tells his wife after an evening out. The scenes show how his "important business engagement with a Scotch business man" really was a cabaret date with a girl, and how too great indulgence in that which intoxicates, rather than indigestible food, was responsible for his pathetic condition the morning after. There is some good trick photography and editing in this, and it ought to please most audiences.—S. S.

"Finger Lakes"

(Fox—Instructive—One Reel)

In the Iriquois section of Northern New York there are five lakes known as Finger Lakes. Their name originates from their contour and juxtaposition to each other. Seen from surrounding mountains they are like the fingers of an enormous hand, and the legends of the Red Men had it that the Great Spirit once laid his hand on that country and blessed it. This Fox reel shows the beauties of these bodies of water and of surrounding glens and waterfalls. It is one of the most interesting scenics the writer has seen recently.—S. S.

Pathe Review No. 47

(Pathe—Magazine—One Reel)

This reel embodies scenes from U. S. Navy seaplanes flying over Hawaii which show that charming island from a new angle and bring out interesting facts about its beauties and land formation. Every bit of it is well worth seeing. Part 2 of the series of "Keeping Fit" instructions makes up the second part of the reel, disclosing valuable information on how to keep the "body engines running right." The series is based on a book by a former physical director of New York City schools. The third subject is a Pathecolor on American birds.—S. S.

Film Facts

(Red Seal—Magazine—One Reel)

Issue A presents a great variety of educational subjects. Some of them are: A negro baptismal rite, a circus, the Panama Canal, Yellowstone Park, the police war on gambling and dope, an unexplored section of Nevada, the similarity of an ape to a human, Mirror Lake near Seattle, black bears, a duck farm and Niagara Falls. All of the shots are well angled and the subjects are of interest to everybody. This subject is gotten out by Max Fleischer of the Inkwell Studios.—S. S.

"The Silent Accuser"

(Continued from page 360)

victed of the murder. Peter gains the confidence of the warden and carries messages between Jack and Barbara. When Jack escapes Peter holds off the guards. Barbara and Jack and Peter cross the border. In a Mexican town they recognize Phil. Barbara lures Phil to their place of hiding, when Peter breaks loose and pursues the villain. After a long chase Peter finally is able to hold Phil at bay until the authorities arrive, when he confesses to the crime.

"White Man"

B. P. Schulberg Offers Story of Romance and Adventure Against a South African Background

Reviewed By C. S. Sewell

"White Man," a Preferred picture distributed by B. P. Schulberg Productions, Inc., and directed by Gasnier, is a South African story of adventure and romance. The plot hinges on the situation of a young woman who, to escape marriage to a man she does not love, persuades an unknown aviator to take her away in his machine.

This situation, while implausible, opens the way to sequences which are interesting and contain considerable drama. This man, who hides his identity and is known only as "White Man," takes the girl to his jungle home where he is surrounded by black natives. Despite a certain ruthlessness of manner, he treats her with respect and love comes to them. They both realize it when another white man, an opera singer who is a fugitive from justice, kidnaps her and White Man rescues her. But even then she will not give in, and it is only after he has taken her back to civilization and she learns who he really is that she confesses her love.

The jungle atmosphere is well reproduced and there is a fascination to this part of the picture that is enhanced by excellent photography, especially some night shots with excellent light effects. The conflict between these two and the mystery surrounding the man holds the attention. There is a good fight scene and a thrilling climax in which the hero in his aeroplane crashes through the roof of the villain's hut at the exact moment to rescue her.

Alice Joyce gives a good performance as the heroine, with Kenneth Harlan capably cast as the hero. Walter Long shows to advantage as the villain.

Mr. Gasnier has given the picture good direction, although some of the points in the story are not clearly brought out; for instance, as to just why the hero has gone to the jungle. It should prove a pleasing attraction to patrons who like romance and adventure even when probability is stretched. The dramatic value of the story is strengthened by the concentration of the action in the hands of only three players, hero, heroine and villain; all of the others are of exceedingly minor importance.

Cast

Lady Andrea Pellor.....Alice Joyce
White Man.....Kenneth Harlan
River Thief.....Walter Long
Mark Hammer.....Stanton Heck

Story by George Agnew Chamberlain.
Scenario by Olga Printzlau and Eve Unsell.
Photographed by Karl Stuss.
Length, 6,370 feet.

Story

About to be married to a wealthy South African mine owner whom she does not love, Lady Andrea Pellor rebels after she gets her bridal gown on, and seeing an aeroplane on the beach begs the aviator to take her away. He consents and takes her to his home in the jungle, where she is forced to stay, as the henchmen of his enemy the River Pirate have splintered the propeller and it takes weeks to send for a new one. The hero is a disappointed, disillusioned man seeking to forget and is only known as White Man. He respects her but treats her with a touch of brutality. Lady Andrea contracts jungle fever and he nurses her back to health, and they love each other but her training makes her hide it. The River Pirate pays them a visit and after a fight kidnaps Lady Andrea. White Man goes in his aeroplane, crashes through the roof of the house and rescues her. He then takes her back to civilization. He follows and turns out to be her brother's war buddy. Finally she confesses her love as he is about to return to the jungle.

Tom Mix, Tony the Horse and Duke the Dog in "Teeth," a Fox picture.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Justice	Western drama		4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama		
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

The Ant Lion	"Secrets of Life"	Mar. 8..	1,000
Long Ago	"Sing Them Again"	Mar. 8..	1,000
The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 20..	4,700
Money to Burn	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spec.	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western		
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce com.	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy		
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama		
Classmates (R. Barthelmess)	Drama		
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29..	6,316
Plundered (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	6,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony	Nov. 15..	6,190
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Honor Among Men (E. Loew)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Instructive	Nov. 15..	1,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15.	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5.	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,315
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,600
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Men Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,064
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Deniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Fast Set (Compson-Menjou)	Domestic dr.		6,966
Forbidden Paradise (Negri)	Drama		
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Where Honor Ends (Dix)	Drama		
Sainted Devil (Valentino)	Drama		
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds	Drama	Nov. 15..	6,230

PATHE

The Buccaneers	"Our Gang"	Mar. 8..	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8..	1,000
Love's Reward	"Dippy Doo Dada"	Mar. 15..	1,000
The Mandan's Oath	Frontier series	Mar. 15..	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dada"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50..	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
One Good Turn Deserves Another	Terry cartoon	May 31..	1,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces ..	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review.	Feet
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		
Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		
Wise Virgin (Miller)	Drama		
Siren of Seville (Dean)	Drama		
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,253
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature		
Girl on the Stairs (Moller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Roaring Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
On the Shelf (all star)	Drama		
Soft Shoes (Carey)	Western		
Of the Highway (Logan)	Drama		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance		

SELZNICK

Woman to Woman (Compson)	Drama	r. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.	....	5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		
Nell Shipman Series	Little dramas		
Featurettes (Talmadge-Tearle-O'Brien)			

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..	6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..	6,000
Daring Love (Hammerstein)	Drama	July 5..	5,605

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Ginson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,363
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Valli)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	...

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Trailing Trouble (Morrison)	Western	May 17..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,008
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Why Pay Your Rent? (Roach)	Comedy	May 24..	1,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,008
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000

VITAGRAPH

Love Bandit (Kenyon)	Big Woods drama		6,000
Horseshoes (Semon)	Comedy	Dec. 22..	2,000
Let Not Man Put Asunder (Tellegen)	Divorce drama	Jan. 26..	8,250
My Man (P. R. Miller)	Modern drama		6,800
Trouble Brewing (Semon)	Comedy		2,000
Borrowed Husbands (Florence Vidor)	"Flirt" drama		7,000
Between Friends (A. Nilsson)	Friendship drama	Apr. 26..	6,936
Virtuous Liars (Powell)	Society melodrama	Apr. 19..	5,650
One Law for the Woman (Landis)			6,000
Code of the Wilderness (Bowers)	Modern drama	July 12..	6,480
Behold This Woman (Rich)	Hollywood drama	Aug. 2..	6,425
Captain Blood (Kerrigan)	High Sea drama	Sep. 20..	10,068
Clean Heart (Marmont)	Drama	Sep. 27..	7,950

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	7,500
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama		6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama		7,300
Lover of Camille (all-star)	Romantic drama		7,200
This Woman (Rich)	Society drama	Nov. 1..	7,000

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	Kind of Picture	Review.	Feet
Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,800
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,800

C. B. C.

Barefoot Boy (Bower)	Romance	Nov. 10..	5,677
Forgive and Forget (Rich)	Social drama	Nov. 24..	5,943
Marriage Market (Lake)	Social drama	Dec. 29..	6,297
Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,432

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama		
Street of Tears (Santschi)	Drama		
For Another Woman (Harlan)	Drama		
Pell Street Mystery (Larkin)	Drama		
Trail Dust (Dunbar)	Drama		
Thrill Chaser (Howes)	Drama		
Battling Brewster (Farnum)	Drama		

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,500
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	600
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		

PROJECTION

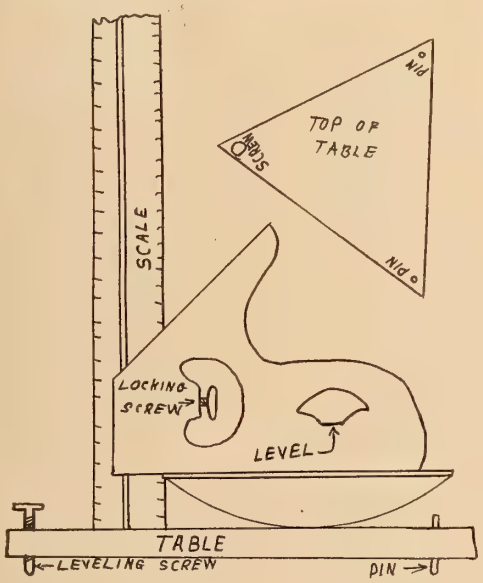
EDITED BY F. H. RICHARDSON

Condenser Lenses

Orrin Keuther, Projectionist Majestic Theatre Company, Sheboygan, Wis., has the following to say:

In September 13 issue is an article regarding measuring plano convex condenser lenses. I find the chart accompanying it to be an excellent idea, but do not believe one can measure a lens very accurately by using an outside caliper, because no matter how careful one may be, there is a certain amount of give in so large a caliper. Also, I find it rather hard to find exactly the highest or thickest point of the lens.

However, thanks are due the contributor of the idea, and now I wish to give my own idea of the best method of measuring the focal length of plano convex lenses.



In the drawing the "table" may be a drawing board, or anything with a perfectly level surface. "A" is a top view of one made three cornered, which is a very convenient form for leveling. There may be one leveling screw, with pins in the other corners, or a pin in one corner and screws in the other two.

Having made the table level, lay the lens down with its curved surface underneath, as shown. Next, using a combination scale and level, bring the face of the lens to a perfect level, in the manner shown. Tighten up the thumb screw in the level and you have a correct measurement of the lens thickness. This of course goes with the chart in September 13 issue.

Excellent

The plan is excellent, in so far as securing absolutely accurate results be concerned, but I don't quite see what difference it makes whether the table be level or not. If you set the end of the scale on the surface of the bench or table and bring the sliding dingus down on the flat surface the result is the thickness, whether the table top be level or not, so far as I can see. Of course the surface itself must be a perfect plane, but the plane being level with relation to the earth—well, I don't see that part of it. Many thanks for your thoughtfulness in contributing the idea.

Bluebook School

Question No. 156—Suppose you had a heavy projection angle. A sixteen foot picture would serve the auditorium, but the exhibitor demanded a twenty-two footer. Would you protest, and if so what would you say about the effect of the projection angle with relation to increase in picture size?

Question No. 157—Give us your views with relation to the proper limits for picture size, both minumum and maximum, in any given auditorium. Watch your step here. This is one to think over carefully and exercise your gray matter on. I shall hope for some really good answers to this.

Question No. 158—Explain your views as to the relation of picture size and distance of screen from front row of seats.

Question No. 159—Explain the effect picture size has upon picture definition.

Question No. 160—Just what is the relation between screen brilliancy and the size of the picture?

NOTE—I have departed from the numbering and wording of the questions as printed in the Bluebook, but this really is advantageous in that it digs a bit deeper into your real knowledge, and that is what we are after. You will find the information necessary to answer every one of these questions in the Bluebook, and mostly you can locate it pretty closely by searching the list of questions therein.

My Opinion

A projectionist no matter who or where he is, I think it best to not publish that—says:

One of our locals near here refused to admit incompetent men, even though they had a license. They had trouble, the courts ruled against their picketing and they are in a jam. Apparently the near-projectionists outside the organization got strong enough to make trouble. At a recent meeting one of our members spoke concerning not admitting any more men to membership unless they were real good, but our Business Agent was in strong opposition to that idea.

Personally I am STRONG for a local composed of competent projectionists, and let those of mediocre ability stay out. What is your opinion?

I don't like to discuss these matters too much, because this department is necessarily "for" good, efficient projection. It is NOT a union organ, or the "organ" of anything else except high grade projection. However, under the conditions that very thing and the union are so badly mixed that it is impossible to avoid discussing the union attitude towards certain things, if this department is to serve its highest and best purpose. Such discussion is, however, ALWAYS WHOLLY UNDERTAKEN WITH THE IDEA OF WORKING FOR THE IMPROVEMENT OF THE RESULT UPON THE THEATRE SCREEN, which latter is in large measure dependent directly upon the ability of the man in the projection room, and this matter certainly has much to do with that.

My Answer

My answer is that if it were a practical thing to do I would certainly NOT admit to membership any man who had served less than one year of actual, bona-fide apprenticeship and who could demonstrate his ability, both as to practise and theoretical knowledge of projection.

BUT unfortunately that apparently is not a really practical thing to do, under present conditions. Here is what I believe to be the only practical thing to do in the situation, until such time as exhibitors as a whole come to a realization and understanding of the value of high grade knowledge in the projection room.

(A)—Use every possible endeavor to secure as thoroughly competent an official examination as possible where there is a license law. Put some real energy into that effort.

(B)—Adopt as high a standard for admission to the local as it seems practicable to do, and stick rigidly to that standard, remembering that admission to the local sets the seal of approval of the union on the man, or it is so regarded by the exhibitor.

(C)—Once the man is admitted, grade your work, strictly along the lines of known ability. That is to say, make it known to the new member that he must start working at the least desirable jobs, and may only be advanced to better or more desirable jobs when by his work AND a further examination he has established his right to do so.

That is a crude statement of my present ideas in this matter. I can see nothing unworkable in it. Its germinal idea is to MAKE IT A REAL OBJECT TO MEMBERS TO IMPROVE THEIR WORK AND KNOWLEDGE. If any of you can see anything wrong with the idea, as outlined, or can offer suggestion for its improvement, let him stand forth and be heard. Name will be suppressed if desired.

What Is It?

John M. Jones, Jr., Charlotte, N. C., hands us a clipping from a daily paper, presumably published in Charlotte, in which appears a want ad beginning: "Wanted—Position as theatre projectorist. Three years' experience and can run any make of machine."

Jones asks for my opinion as to what a "Projectorist" is. Wants to know if it is a hybrid produced by crossing a projectionist and an operator. Well, I dunno! Mebby. Anyhow, I'll bet he can't "run any make of machine." I'd like to try him on a linotype or a billing machine. Bet he'd fall down flatter than a pancake. Maybe he could run any make of motion picture projector, and maybe that was what he meant, but if he is so gosh blamed expert why in heck don't he learn the right names of things connected with his work?

Bluebook School—Answers 128-132

Question No. 128—What range of knowledge is it necessary that the modern projectionist possess?

Daniel Constantino, Easton, Pa., (who also has come in with replies to all the questions in which his name is missing—very good ones, too), James J. Hobdell, East Boston, Mass.; A. L. Fell, Collingswood, N. J.; Wm. A. Burnett, Newton, Iowa; C. H. Hanover, Burlington, Iowa; I. L. Langley, San Antonio, Texas; Harry Dobson, Toronto, Ontario and L. D. Morton, Minneapolis, Minn., have all taken a fairly good shot at this one. I finally decided upon Morton's answer as bes tsuited to publication. He says:

The modern projectionist has charge of the reproduction upon the screen of the work of artists of, in any case, high ability. Unless he has the necessary pride and ambition to excel in his work, plus practical and technical knowledge sufficient to enable him to get the best from the various subjects he will be called upon to project that his equipment is capable of producing, then his work will not be high grade, and may be very far removed from that level.

The knowledge requisite to high grade work in projection covers a very wide range. A real projectionist will seek to learn all he possibly can of electrical action, so far as it has to do with power and light in connection with motion picture projection, because unless he has such knowledge he cannot possibly cause his equipment (motors, rectifiers, transformers, light source, etc), to work efficiently. For very obvious reasons he will study light action through lenses, and must have a good knowledge of light action in general. Since he will take charge of and be responsible for the adjustment, and in many instances the repair of a mechanism which must function with extreme accuracy, he must know mechanics and have considerable ability therein.

He must understand the effect of projection angles, and what angles are allowable and what prohibitive. He must have a real and comprehensive knowledge of screen surfaces, particularly with relation to what types are suited to local conditions of auditorium depth and width. He must have a good knowledge of auditorium lighting, insofar as it affects what the audience sees upon the screen, these later named items of knowledge enabling him to talk understandingly and intelligently to the exhibitor or manager, and to induce him to work with him constructively to the betterment of results in the theatre

In addition to all this he must or should have a portion of that intangible thing called "artistic sense," which will enable him to make intelligent judgment as to whether or not the results upon his screen are what they should be.

There, gentlemen, if that is a sample of San Antonio, let us have more from that fair city. Incidentally Hobdell and Fell both made excellent replies.

Question No. 129—In just what way, and to what extent may or can the projectionist be said to redirect the photoplay?

All the before named, plus Karl H. Sommermeyer, Marietta, Minesota, made correct replies. I think Hanover gives us the most enlightening answer. He says:

I think it hardly correct to say the projectionist "re-directs" the photoplay, though it lies within his power to totally alter the effect of many scenes, and to more or less injure the effect or enhance the effect of all scenes in which there are moving objects. It is an indisputable fact that a correct projection speed is absolutely essential in order to display a motion picture scene before an audience at its highest entertainment value. It is also an indisputable fact that wrong projection speed may, and often does render a beautifully acted scene farcial, or even totally ridiculous, thus ruining the effect the director and artists worked hard to obtain.

The projectionist has it within his power to render upon the screen each scene of a photoplay in the way it was originally acted before the camera, or by wrong projection speed to render it upon the screen as something very different, in effect, from what the camera "shot," and to this extent the projectionist certainly can and does alter the effect of the work of the director. Possibly that might or might not be termed "re-directing," but anyhow it is something very close akin thereto.

That is what I call a well reasoned, constructive answer. Put THOUGHT into your answers, gentlemen. That's the real idea of this whole stunt—that and to enable you to really study your Bluebook, and thus be able to get the best possible value out of it.

Question No. 130—In what way is projection hampered, insofar as concerns artistic results, by wrongly made schedules?

Morton, Constantino, Hobdell, Fell, Burnett, Dobson, Langley, Hanover, Dobson and Thomas Allen, Rochester, N. Y., all made good. Burnett, I think, made the best. His reply reads:

Theatres employing a "schedule," of course establish a fixed time for the show, and usually make no real effort to trim or pad the show to fit it. The projectionist is not permitted to vary from the time set for the projection of the production or productions, regardless of the fact that there may be a rather wide difference in footage from day to day.

This of course means that he cannot control projection speed to any extent, in an endeavor to produce naturalness of action on the screen. therefore it of course follows that projection is hampered, and often very greatly, too, by schedules which do not fit the show ,or shows which do not fit the schedule.

Question No. 131—What is the only correct manner of making a projection time schedule?

Burnett, Dobson, Sommermeyer, Hanover, Fell, Langley, Hobdell and Allan all replied essentially correctly, though some answers were not what they might have been in the matter of completeness. I shall publish the reply of Dobson, who sets matters forth thus:

The correct way to make a time schedule is to first project the picture portion of the programme, carefully projecting each scene at a speed which will produce the most artistic results upon the screen, and then either make the schedule time to fit the correct projection time or else trim the footage to fit the schedule at correct projection speed, as determined by the first showing.

It may be necessary to leave out some part of the programme, such as, for instance, a single reel subject.

Question No. 132—What is one of the highest functions of the projectionist, and what have YOU done, or tried to do to impress upon YOUR manager the box-office advantage of having each scene of the photoplays you project placed before audiences at the exact speed of projection best calculated to bring out its highest value?

Dobson, Hobdell, Burnett, Fell, Hanover, Langley, Constantino and Allan made good. Fell, though, has much the best of it because his answer shows that consistent, persistent effort does get results. He says:

One of the highest functions of the projectionists is to project his "show" in a way which will place before the audience as nearly as may be, the idea or ideas of the actors and directors who made the original scene.

I am glad to be able to say that I have always been one who preached projection to my manager, especially with regard to the speed of projection. Many times I have thought it a mere waste of breath and energy when the conversation was finished, and Friend Manager would wind it up with: "That's all right, but the people would not appreciate it any more." I have even tried to induce the organist to back me up by complaining about wrong projection speed, and in one case he did, but with results the same as reward—my own efforts.

Today, however, I am thankful to say the conditions are better. There is not a day that Mr. Brown, my manager, and I don't have our little talk on projection, and to a certain extent I am allowed to time my own show. But even yet there are times when he demands more speed, whereupon I try to point out to him where it is wrong, whereupon he usually says: "Well, do the best you can," which means to me naturalness, even though a slight dent may be put into friend schedule.

Evidently your manager is amenable to reason. I wish there were more of that type. Dobson replied briefly, as follows:

As stated before, the real JOB of the projectionist is to watch the screen and so regulate the projector speed that the action on the screen will be natural—that is, the same as the speed of taking the picture.

My own case as an example: The manager leaves the making of the schedule entirely to me, and when projecting the first show I keep track of the speed of the picture, running it at a speed that will make the action the most natural, then I make up a schedule that will run two hours even, without racing anything, I may only run a news reel once in the entire evening, and some times even run the comedy only once.

I have also talked to Friend Manager and explained to him just the harm there is in running a picture fast, and I'm proud to say that he sees my way about it.

RESULT: We have a rep. for not "jamming them through," under any circumstances.

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He Dares Me

Arthur Gray, Boston, Mass., says:

Friend Richardson: I am planning to prepare an article dealing with some of those earlier lectures you delivered, and if you dare to censor one jot or tittle of the credit and commendation I shall hand you—for publication—then, b' gosh, I'll have George Edwards tell the world, through his own excellent little mouthpiece, exactly what he said to me, to wit: "By golly, you can't beat it. The Old Boy's there!" I thought I'd never be able to pry Edwards away from the bundle of old Moving Picture Worlds I had with me.

By the way, I'm in a bad fix. There is a brand new daughter in my home and friend wife will hardly let me in the house for fear I'll name her Cinephor, Parabolic or some such name.

Lay Off "Carbolic"

Lay off on the Parabolic. Don't wish it on kidlets, for all the boys call the parabolic condenser the "carbolic," and say, Nell's bells! you wouldn't want—well, anyhow, if I knew the home address I'd write the squaw to name Kidlets herself—quick!

So Edwards was surprised by the old departments, was he? Well, by gum, I'm a bit surprised myself sometimes when I look through them, hunting for something. I will be interested in knowing just how some one else viewed my lectural efforts in the earlier days, but never mind talking "me" too much. Just tell us what your own reaction to the work I was trying to do was, and what you think its real effect was.

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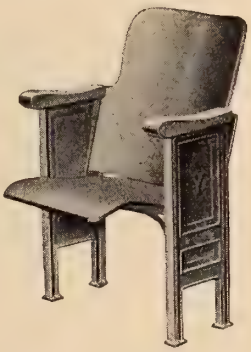

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For Ponca City

D. E. Taylor, Projectionist Colonial Theatre, Aberdeen, So. Dakota, says:

In one of the September issues a brother in Ponca City Oklahoma, describes trouble he has with his Simplex projectors. If he has not yet located it perhaps I can help him.

In the first place, when you make an adjustment, let it severely alone for a few weeks. One cannot get results and be altering the mechanical adjustments every few days. Let your projectors do a part of their own adjusting. Every mechanism, no matter what it is, possesses some very human traits. Here are a few suggestions: Take film trap out and remove tension shoes. Are the springs even? If they are you cannot judge positively by that. Examine the film trap shoes. One must be worn more than the other. Examine spring in trap on worm shoe side. That one maintains its tension while the other has given in. There are no two springs alike. I have had new springs do that. The remedy is new springs and film trap shoes. If that doesn't effect a remedy, take the springs to a jeweler and have him test them for you. That one set of springs being of uneven tension can ruin the performance of the whole projector, because it may ruin the definition of the picture. What I have told you is what I had myself to do in similar trouble. The trouble might be in the intermittent film guide, but what I have said is what many projectionists do not seem to understand.

In August 23 issue F. S. Goolsby, Brinkley, Ark., says he is considering the installation of Delco for Mazda. Think it over, brother. Why would not a four cylinder machine do better? Delco was made for the farmer, where its performance is not vital to his profits. I would say get a four cylinder machine, at least 100 per cent. over the required capacity. It will pay. Look at the Universal sets made for projection.

I have offered a couple of suggestions Now help me on this: The North West Service Corporation supplies me with highly fluctuating voltage. It is A. C. One minute I may be pulling fifty amperes and three minutes thereafter it is down to thirty. Same on the house lights. Answer this by diagram if possible. Don't let Rich do it all. Let's hear from Gray on this. The months the juice does that our bills are higher.

As I understand it, what brother Taylor wants is a diagram of some plan for stabilizing the voltage ,or equalizing it, rather. So far as I know, that can't be done. There is such a thing as a voltage equalizer or "stabilizer," I believe, but who makes it I don't know, nor do I know how expensive it is. If any one can offer a helpful suggestion let him send it directly to brother Taylor as well as to the department.

Above is a picture of the projection room of brother Taylor, with which he sends the following data:

Time 1 to 11, continuous. Carbons ⅝ above and below. Arc voltage 50. Amperes at arc 50. Generator to arc 152 feet. Size of circuit wire No. 4. Voltage drop in line 3.81 (Volts or percent.—Ed.) Upper crater diameter ⅜ in. Projection distance 108 feet. Width of picture 12 ft. 4 in. Projection lens working distance 6⅜ in. Face of converging lens to film 17½ in. Crater to face of collector lens 3¼ in. Spot diameter (about) 1¾ in. Plano convex condenser. 6½ collector and 7½ converging lens. Aperture .9062 in. x .6796. Approximate width of master blade of rotating shutter. 5 in.

Film Cements

Clell Jay, Projectionist, New Theatre, Little Rock, Ark., has the following to say about film cements. If it is all true it is enlightening—the many uses he suggests for film cement. He says:

In my cub days when we ran out of "fillum cement" the boss would dash across to the corner drugstore and get a mixture of collodion and ether. His best recommendation was that "it smelled like boughten cement."

In those days the films usually reached us off a "circuit," and we found splices made with glue, chewing gum, "new skin," coal tar and even safety pins, but on our circuit the use of the collodion mixture seemed fairly universal.

After some study and a lot of experimenting I found that cement which was to some extent a celluloid solvent gave best results, since it really, if properly used, made a weld, instead of merely sticking the film together, more or less insecurely. Of course all that is well known now, but in those days what we did NOT know would have made quite some volume.

Acetone of a pure quality is, I believe, the most rapid colluloid solvent known and the celluloid disolves in it without swelling as it does in Amyl Acetate, yet if we use acetone alone the celluloid upon drying has a matte effect, or sometimes it turns white. Also the free acetone is quite thick, and causes the film to wrinkle when drying. However, if we use a mixture of Acetone and Amyl Acetate, varying from equal parts to 40 of amyl to 60 of acetone, dissolving sufficient clear film stock in the mixture to make it of the consistency of syrup, we have what I believe to be an ideal cement. And that's that.

Cleaning Old Film

Here is my method of cleaning the photographic emulsion off old film. It is cheap, easy and effective. Use any vessel which will withstand the action of lye—a galvanized

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pail or wash tub for instance. Dissolve lye in about the proportions of one can to two ordinary size pails of water. More lye won't do any harm. Into this solution run the film loosely, so that the solution can get at all parts of it. Weight the film down with a board until it is completely covered with the solution. Leave in the solution for an hour, stirring it around once in a while, so that the lye will be sure to reach every part of the film. At the end of that time you should find the emulsion entirely gone, and the film clear and clean.

Many Uses For Cement

It may be of interest to many to know that film cement made as per foreging instructions may be used for many household purposes. It is water proof, acid proof, moisture proof and alkali proof. Oil does not affect it, neither does atmospheric changes. It will successfully mend cloth, wood, china, ivory, glass and rubber which is not under tension, as well as many other things. It is best to apply two or more coats before pressing the parts together, especially articles which are porous. The surfaces to which it is applied must, of course, be clean. It is great around an auto, as it will stand considerable heat, provided there be no open flame. It may be made more elastic for household purposes by the addition of a small and varying portion of castor oil, with which it blends readily.

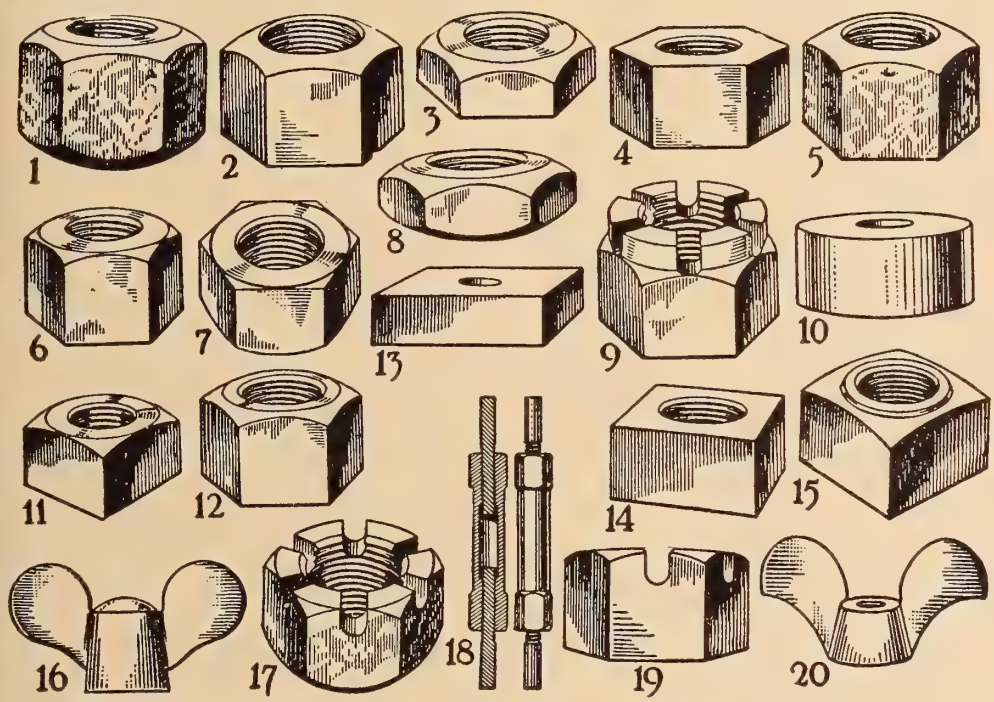
Sh-h-h! A secret! Sh-h-h! Our old friend "banana oil" enamel bronzing liquid is nothing but a mixture of about four ounces of celluloid, dissolved in about ten ounces each of acetone and amyle acetate, to which mixture something like twenty ounces of benzine is added. Beautiful transparent lacquers are made from the mixtures of celluloid above described, to which varying amounts of white shellac and other fine gums are added.

I rode home today in a beautiful gasoline buggy. Its body was finished in the latest, approved fashion, but it was merely our friend film cement in modified form, for the beautiful weatherproof finish of the handsome joy bus was a pyroxalin varnish, and pyroxalin is merely another name for the celluliod ribbons we projectionists handle every day.

I should have metioned that the cement, in two or three coat applications, is one of the finest shoe repair cements I have ever encountered, as it is possible by its use, and clamping, to apply a leather sole that will stay put without sewing or pegs. The surfaces must be clean and the pores of the leather well filled.

I hope my little talk on film cements and the celluloid ribbons which are our "pie tickets" will be of interest to projectionists, as well as to that other bunch of good fellows' the "operators."

Well I'll be editorially darned. According to brother Jay, when you want to half sole your shoes or patch your pants all you've to do is get busy with the cement bottle. I don't know how much of this dope will work out, but anyhow it is interesting, and you can all try it yourselves. Remember, though, that he speaks only of the acetone —amyl acetate cements.



Portrait Group of Well-known Celebrities

1.—The projectionist who does not respect his own projection.

2.—The projectionist who does not demand respect for his profession from others.

3.—The "Old Timer" who thinks he's "good" merely because he IS an old timer.

4.—The exhibitor who pays big rentals for production and then pinches pennies in projecting them before his patrons.

5.—The producer who does not back up this department in its attempt to get his productions projected in the best possible way.

6.—The "star" who sees himself or herself made into a ridiculous monkey, through errors in projection, without protest.

7.—The exchange manager who makes no adequate effort to stop projectionists punching change-over marks in films.

8.—The exchange or producer who sets the example to projectionists by punching hundreds of holes in films in the form of an identifying mark.

9.—The projectionist who outrages film by using too much oil.

10.—The projectionist who insists upon applying the knowledge he has NOT got in lieu of using a lens chart.

11.—The architect who plans theatres with the 'way-up, 'way-back projection room location—note the squareness of his head.

12.—The exhibitor who allows him to do it —See No. 11.

13.—The architect who permits an exhibitor to persuade or order him to do it—See No. 11.

14.—The exhibitor or projectionist who remains outside his organization through choice.

15.—The cow-eyed hero who grabs a close-up every fifty feet and pauses just to let the girls see how tremendously handsome he ain't.

16.—The projectionist who doesn't believe in handbooks, lens charts, and "such junk."

17.—The projectionist who rewinds film at break-neck speed.

18.—The projectionist who needs a wrench applied to his ideas.

19.—The projectionist who accepts film in bad mechanical condition without entering vigorous protest.

20.—The projectionist who insists that he is merely a machine operator—note the generous size ears.

I Don't Know

W. C. Budge, Projectionist, Springfield Gardens, Long Island, N. Y., says:

Am using the Stillar Arc lamp, taking current through a rectifier. The supply is 60 cycle, 110 volt, single phase. I have the rectifier set for 13 amperes at 55 volts, but there is a fluctuation of as much as three amperes with the distance of the carbons. Am using 11-32 positive and 9-32 negative. With these sizes the positive burns away the most rapidly, which of course forces me to alter the distance of the mirror.

I had a discussion with Mr. DeHart, who seems to think the changing of the mirror makes no difference, but I contend that changing the distance of the mirror is the same, in effect, as though one continually changed the position of the condenser with the regular arc projection lamp.

It seems to me the mirror ought to be in a steady, or positive position, so that all the light which passes through the aperture will be received by the projection lens. Does not the same relation hold good in the matter of divergence of light beam with the mirror as with the condenser?

I had trouble with the rectifier again yesterday. There are two bulbs, each of 7.5 ampere capacity. When I strike the arc the rectifier will only hand out 7.5 amperes, sometimes for a whole reel, then it will suddenly jump up to full load. This rectifier is a new thing in the field, so I suppose there is much to learn about it.

I am handing you herewith answers to questions 140-141-142. I cannot lay claim to the idea set forth in my answer to question 140. Part of it I owe to Arthur Smith, Chief Projectionist Capitol Theatre, New York City, and part from the Fox Film Exchange —with one half of one per cent. to myself.

Friend Budge, I don't care a whoop where you got the knowledge, provided you have it. It is NOT "where I got it," but HAVE I got it that counts.

I'm not going to try to answer your questions about the mirror, because I don't know. I would say that if your positive burns away the more rapidly it either is too small or the negative is too large. Better get different size for one of them.

I'm not certain about this, but cannot you retard the arc instead of advancing the mirror? Guess I'll have to have one of the reflector lamps sent to my office for examination when such things come up, as they doubtless will in the future. Meanwhile suppose you chaps who are using mirror type lamps help Brother Budge out. His address is 218-02, 137th Avenue, Springfield Gardens, New York. You might also put the editor wise, if you will be so kind.

As to the double-tube rectifier—I guess it's new all right. I don't know anything at all about it, and certainly would have to know quite a bit before I could or would recommend it to you.

Oh yes, by the way: I think the same relation exists with regard to the divergence of the beam beyond the aperture, but that it is not nearly so important because the mirror is so much further away from the aperture than was the condenser.

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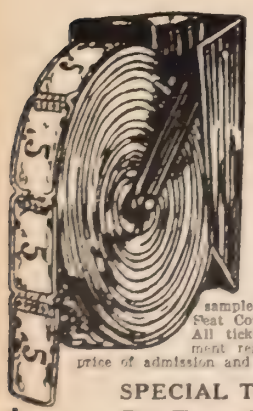

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Fire Education

Charles Kasey, Princess Theatre Henderson, Ky., and presumably its projectionist, sends a clipping from the "Henderson Evening Journal" in which two front page columns are taken up with description of a projection room fire at the New Castle Theatre, New Castle, Ky. In this instance the audience, as per usual, made a combined rush for the main entrance exit, even, in its mad excitement, totally overlooking a second available exit. The article says:

Sorrow and regret enveloped the town this morning when it became known that the fire which occasioned the outbrust was relatively small, and was confined entirely to the projection room; also that at no time did it endanger the audience.

One child was killed in the stampede and many were injured. The little play house seated only 250.

Who Was To Blame?

The question arises: who was to blame? Personally I hold that the theatre management itself was, because it should have known that the average audience, knowing little about such things from personal experience, goes stark raving MAD when some excitable idiot sees a bit of smoke and yells FIRE!!! at the top of his or her voice, or when a cowardly save-myself-and-damn-therest chap starts climbing over seats in a RUSH for the exit. Some one, for the good of all concerned, ought to quietly knock him down and then step on his mouth so he cannot yell, but of course this is not done, because exactly at that instant EVERYBODY becomes a maniac.

The Answer

I hold that, as I have often told you, the ONLY SAFE AND SANE PLAN is for projectionists and theatre managers to EDUCATE THEATRE AUDIENCES IN THE FACT that a PROJECTION ROOM FIRE WILL NOT, CANNOT AND DOES NOT INJURE ANY ONE, EXCEPT THROUGH SENSELESS PANIC.

To do this a series of stereopticon slides should be prepared and one should be projected to the screen, with ample time for the audience to read it, every performance for a considerable while, and then at every performance say twice a week for a considerable time and then thereafter at every performance on, say, the first and fifteenth of each month. The slides should set forth the fact that (a) the projection room is thoroughly fireproof and that in case of a fire therein, all that can possible escape from it into the auditorium is some smoke. (b) that there is absolutely NO danger of any sort whatsoever to the patron who, in case of projection room fire, remains seated and waits until those who wish to kill themselves in a senseless rush for the exits have done so, and thus left the way clear for the others to pass quietly out. (c) that it is PANIC, and NOT the fire which kills. That the one who shouts "FIRE" in a theatre, or starts a rush for the exit, is both a coward and a criminal, upon whom rests the direct responsibility for any who may be killed or injured.

The setting of these facts before theatre audiences for a considerable period of time may prove monotonous, but it nevertheless will eventually DRIVE HOME THE FACT THAT PROJECTION ROOM FIRES ARE NOT DANGEROUS, and that it is panic and not the fire which injures and kills.

From Norway

From Eivind Jorgensen, Engene per Roken, Norway, comes the following interesting letter concerning the low intensity arc lamp —reflector type. Friend Jorgensen says:

I receive the M. P. World promptly each week and just as promptly I run through its departments, giving the Projection Department especial attention. I am puzzled about one thing. Why do I so seldom read about the reflector type of lamp.

In this as well as many other European countries this type of lamp has made the high intensity, the ordinary arc and others things of the past. It has, in the recent time, developed to a great state of perfection, and it is only a question of time when the few old type lamps still in use for projection will be discarded. The advantages of the low reflector type lamp are too obvious to us to leave any room for doubt. You will have to step lively, Gentlemen of the United States of America, for in this we seem to be getting ahead of you.

Your projectionists must have neglected the study of this new lamp or there would be more about it in the department. There may be those who will think it unsuited for use in their large theatres. Some may have heard of danger due to increased heat at the aperture. Well, there is no theatre too large for the modern reflector type of lamp, and where it is necessary, cooling devices take care of the excess heat.

Who should be looked to to suggest the most efficient outfit for the projection room. Why the Projectionist, certainly. Does your manager kick about the current bills? Well, just introduce him to the low intensity lamp. Patrons complain of dim pictures? Tell Mr. Manager about the reflector type lamp. More light at less cost should interest him.

Another thing: Where there is A C supply small synchronous transverters produce the necessary D C for these lamps, and they cost but a small fraction of the outlay necessary to get a big motor generator set.

Another Thing

Still another thing. Your projection room is hot? You sweat? Well, with the low intensity lamp you won't. Carbon consumption is decreased, too. Wake up! Start to study the various types of this lamp as soon as you can!

Gosh! I'll say brother Jorgensen is no deadly enemy of the reflector type of lamp! In a footnote he says it has effected a complete revolution over there.

For his information I will say that this lamp is also making headway over here, though slowly. I do believe, though, that it will go forward much more rapidly now as we have several really good types of the lamp. The first ones introduced were very flimsy, and rather ineffective. I think highly enough of the lamp that I expect to include it in the next printing of the Bluebook. Before picking up his letter to dictate this I dictated two requests to low intensity (reflector type) lamp makers to forward full data concerning them to a projectionist in South Dakota—at his request.

I was myself surprised at some of the work I saw the lamps doing while on a trip west last month. They certainly have a future, though I doubt if they will entirely displace other lamps over here. I don't think you will find a screen brilliancy equal to that now used in many theatres here, anywhere in Europe. That's one grouch I have. I'd like to get over there and see just what you fellers really are doing, but whenever I say Europe my pocket book shudders and does a nose dive.

I would like to hear from some of our readers who are using the new lamps, and to have an expression of your opinion of their performance.

The Week's Record of Albany Incorporations

While the number of motion picture companies incorporating in New York state during the past week fell short of the average for the last month or so, the records in the Secretary of State's office show that five companies were chartered and that these had a combined capitalization of $105,000. The newly formed companies were: I. D. A. Film, Inc., capitalized at $25,000, with Gaetno Mazzaglia, Luigi DiLegge and Vincenzo Flocco, New York City; Palace Brooklyn Corporation, $10,000, David Blum, I. H. Greenfield, Matie Hammerstein, New York city; The Little Opera of America Inc., $50,000, H. Drusbach, M. V. Kress, Brooklyn; F. J. Hershfield, New York city; Fitzer Auburn, Inc., Auburn, $10,000, Rae and Benjamin Fitzer, Syracuse, Charles D. Blessing Auburn; European-American Theatrical and Fim Enterprises, $10,000, Rose Rosenberg, G. B. Garfield, Lillian Kahn, New York city.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

AT LIBERTY—Well-known leader (piano), vaudeville, pictures or combination house. 15 seasons with the best musical shows. Pictures cued correctly. Fine library. Member Local 802, New York. Box 352, Moving Picture World, New York City.

GERMAN FILM EXPERT, AT PRESENT IN U. S. A., BACKED BY 500 GERMAN MOVIES, WANTS CONNECTION WITH PRODUCER. EXPERT, MOVING PICTURE WORLD, NEW YORK CITY.

SOLO ORGANIST desires permanent position, first-class theatre, with modern organ. Experienced. Feature songs. Complete library. Union. Address Organist, 4077 Manayunk Ave., Wissahickon, Philadelphia, Pa.

HELP WANTED

WANTED—Two good experienced picture house managers who are willing to work in small houses in small towns. Good chance to grow with responsible circuit. State experience, reference and lowest salary to start in first letter. Address Arthur Young, Oneonta, New York.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
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THE CINEMA
NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England
Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

New Automatic Machinery Replaces Human Hands in Manufacture of Prints

MILLIONS of feet of film printed and developed and each inch perfect—that is the outstanding accomplishment made possible by the new automatic machinery that has been installed in the plants of the Consolidated Film Industries, Inc.

H. M. GOETZ

This organization, which combined the resources of four leading laboratories, has spent hundreds of thousands of dollars on research and experimentation and has perfected the methods and processes of every department to such a degree that the production of uniform standard high quality release prints can be absolutely guaranteed.

Commenting upon the successful operation of this new and exclusively owned machinery, H. M. Goetz, vice-president of the Consolidated Film Industries, Inc., pointed out the box office value of well made brilliant release prints.

"Few people not intimately acquainted with motion-picture technique realize the remarkable fact that more than 100,000 separate little pictures, or 'frames' as they are called, are flashed on the screen in one average length photo-play."

"It is impossible," declares Mr. Goetz, "to attain the accuracy necessary for the successful reproduction of the wealth of detail comprised in each of these little 'frames' by the old-fashioned methods or in laboratories whose equipment has not kept pace with the latest scientific achievements."

Only those familiar with the technical details of this highly specialized branch of the motion picture industry understand the complexity of the daily task confronting manufacturers of motion picture prints.

The size of the average picture projected in the larger theatres may be more than 40,000 times that of the original appearing on the film, and the slightest blemish or the least imperfection—unnoticeable often to the naked eye—will stand out very plainly when undergoing such great magnification.

To avoid all such defects which greatly hinder the perfect reproduction of the photographic beauty of a picture it is essential to provide ideal atmospheric and temperature conditions in the laboratories where the film is treated and handled. At the Consolidated plants the air throughout is cleansed and moistened in a series of special processes and the proper even temperature is maintained under a system of automatic control that insures perfection.

Similar care must be taken in the matter of lighting and in the quality of the chemicals used and the purity of the water. It is on account of the careful attention to all these details in every department that the Consolidated is enabled to place its guarantee of satisfactory quality on every release print.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from $50.00 up.
Send for big catalogue and bargain list.
BASS CAMERA COMPANY
109 NORTH DEARBORN CHICAGO

FILMS FOR SALE
"The Branded Four" featuring Ben Wilson and Neva Gerber, a fifteen-episode serial full of thrills. Write for descriptive booklet.
GUARANTY PICTURES COMPANY
126 West 46th Street New York
Cable Address, "Gapictco"

FOR SALE
Two Powers Projectors—two Powers Inductors—one spring roller silver screen—one two-machine asbestos booth. Everything in good condition. Can be seen by appointment only. Any offer considered.
Box 353, Moving Picture World, N. Y. City

MAILING LISTS
MOVING PICTURE THEATRES

21,776	Moving Picture Theatres, per M.....	$5.00
3,674	Legitimate Theatres, per M.....	7.50
327	Colored Moving Picture Theatres.....	5.00
1,059	Film Exchanges	10.00
162	Manufacturers and Studios.....	3.00
411	Moving Picture Mach. & Sup. Dealers.	4.00

A. F. WILLIAMS
166 W. Adams Street CHICAGO

Keep the windows of YOUR sleeping room OPEN at night!
"OPEN" means WIDE OPEN. Don't be afraid of NIGHT air. It won't hurt man, woman or CHILD. It's GOOD.
Protect the body with sufficient bed clothing, then BREATHE FRESH AIR all night long.
THAT means HEALTH for you!
New York
Tuberculosis Association

From studio to screen—

EASTMAN FILM

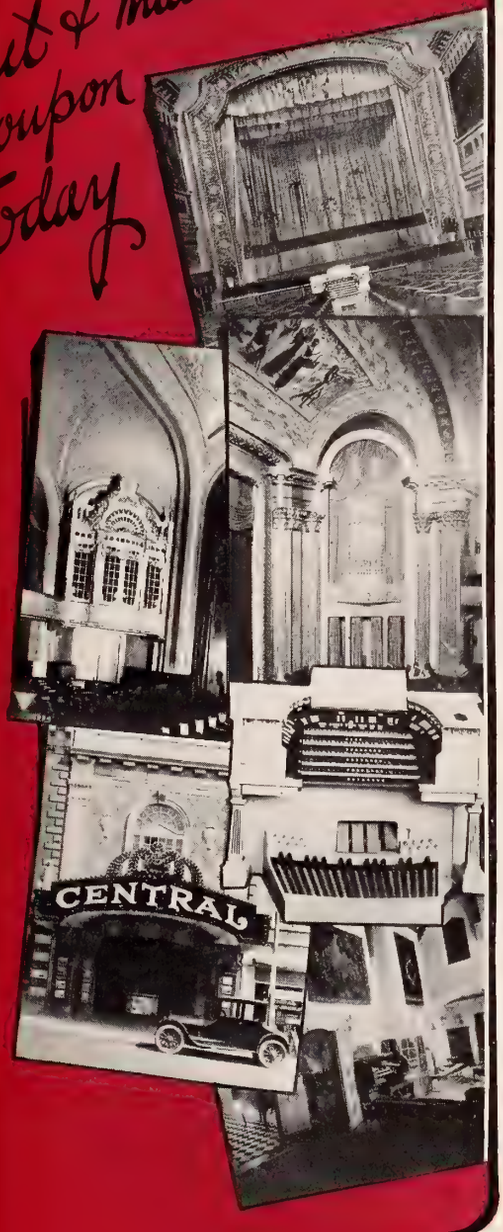
Just as in the studio where Eastman *Negative* Film makes the most of the cameraman's skill, so in the theatre Eastman *Positive* Film carries quality through to the screen.

Look for the identification "Eastman" "Kodak" in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

ROBERT-MORTON UNIT ORGANS

Cut & mail Coupon Today



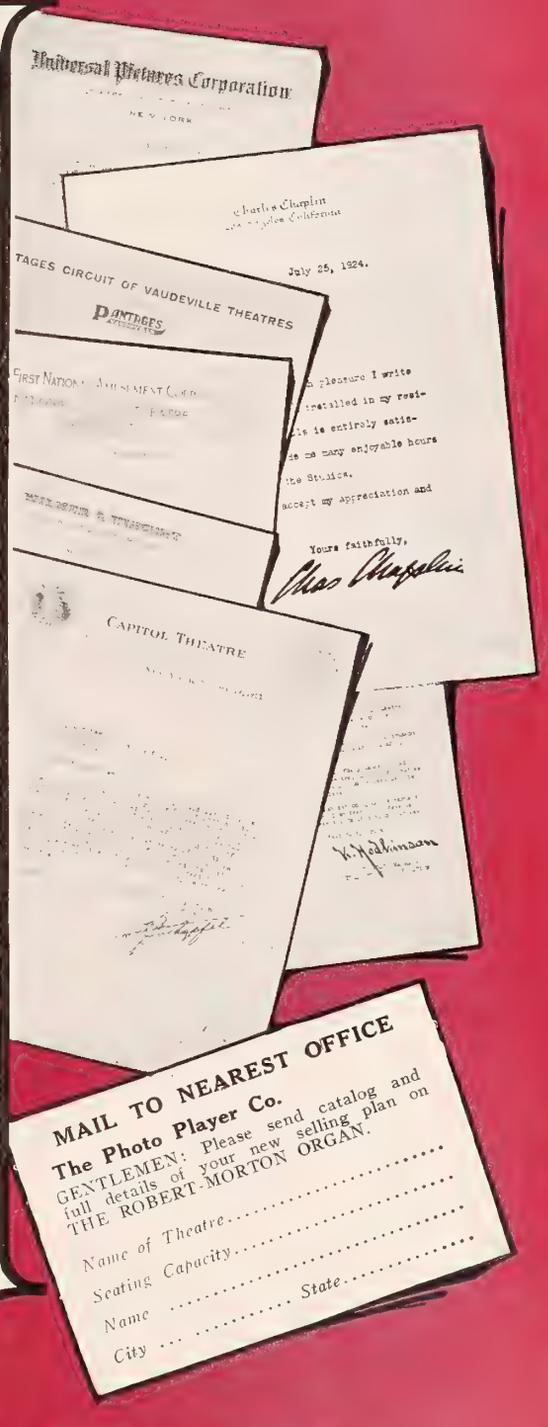
QUALITY COUNTS

ROBERT - MORTON supremacy in the art of organ building is evidenced by the record of successful installations in the more progressive houses, and by the many unsolicited testimonials to its super-excellent quality from men distinguished in the nation's theatrical life.

ROBERT - MORTONS are built in styles and sizes to suit every type of theatre.

A ROBERT-MORTON Organ places your theatre in the same class with the nation's best, and price and terms are within your reach.

World's Theatre R-M Finest Organ



MAIL TO NEAREST OFFICE

The Photo Player Co.

GENTLEMEN: Please send catalog and full details of your new selling plan on THE ROBERT-MORTON ORGAN.

Name of Theatre.....

Seating Capacity.....

Name .....

City ..... State.....

THE PHOTO PLAYER CO.

New York 148-150 W. 46th St. ° BERKELEY California ° Chicago 845 S. Wabash Ave.

GENUINE DEAGAN PERCUSSIONS USED

Yale University Press

presents

"The Eve of the Revolution"

One of the Chronicles of America Series

The Shot Heard Round the World!

150 years ago this coming spring, a little band of farmers, hastily summoned from plough and furrow, gathered awkwardly at Concord and dared oppose with arms the trained troops of the greatest military nation of the time.

Dispersed by the crushing volleys of the red-coats of Britain, they sought the shelter of stone wall and tree; and from those refuges with the coolness of trained Indian fighters picked off the enemy by squads and battalions.

The Revolutionary War had started; the United States was to become an independent nation; the shots had been fired that were heard around the world!

It's all in this picture. No one can be an American and not be thrilled by it. Wave the flag! Make your theatre the centre of a patriotic demonstration that will shake your community

Pathé
Distributors

First in the Field!

Moving Picture WORLD

Vol. 71, No. 5 November 29, 1924 PRICE 25 CENTS

The Last Word in Records

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" CAPITOL THEATRE

"LARGEST THEATRE IN THE WORLD"

DIRECTORS
GEORGE ARMSBY
EDWARD J. BOWES
WILLIAM BRADEN
ROBERT W. CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN
FRANK H. HITCHCOCK
MESSMORE KENDALL

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J. BOWES, VICE PRES. & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

State of New York)
County of New York) s.s.

Edward Bowes, being duly sworn, deposes and says that he is the Managing Director of the Capitol Theatre, New York; that HE WHO GETS SLAPPED, the Victor Seastrom Production, did a business of $70,468.05 in paid admissions at the Capitol Theatre, during the week commencing Sunday, November 9, 1924 and ending Saturday night, November 15, 1924; that the business done by HE WHO GETS SLAPPED therefore exceeds all figures of receipts and attendance hitherto known at the Capitol Theatre, and consequently stands on its books as the greatest record-breaking attraction it has ever shown.

Edward Bowes

Sworn to before me
this 17th day of November, 1924. .....

NOTARY PUBLIC

Kings Co. Clerk's No. 492, Reg. No. 5115
Certificate filed in N. Y. & Bronx Counties
N. Y. Co. Clerk's No. [illegible] Reg. No. 5379
Bronx Co. Clerk's No. [illegible]
Term expires March 30, 1925

Metro Goldwyn

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

BUSTER BROWN

says:

RESOLVED:

THAT WHILE THIS TRICK OF TIGE'S MAY AMUSE, IT IS, AFTER ALL, ONLY A TRICK. IT IS NOT A COMEDY. IT DOESN'T DECEIVE FOR A MINUTE. WE PROMISE TO PULL NO WOOL OVER YOUR EYES IN OUR COMEDIES BUT TO GIVE YOU LAUGHS WORTHWHILE SEEING. NOR DO WE INTEND TO PLAY THE ROLE OF MAGICIANS AND GIVE YOU THE IMPOSSIBLE. THESE CENTURY COMEDIES, I'M SURE WILL AMUSE AND ENTERTAIN MANY MORE MILLIONS THAN WHEN THEY ORIGINALLY APPEARED IN CARTOON SHAPE. KEEP BOTH EYES OPEN - AND SIX GOOD DATES, TOO!

BUSTER BROWN

per Arthur Trimble

CENTURY

Consistently **GOOD** **COMEDIES** *Released thru* **UNIVERSAL**

Motion Picture Producers & Distributors of America, Inc.

A Trail of Triumphs!

LOS ANGELES
"Sprightly comedy is the dominant factor. A story of the upper strata of society with a humorous glow that undoubtedly pleases the public." —*Express*

SAN FRANCISCO
"The play has been made into a good picture, with the story told clearly and interestingly. The photoplay stands on its merit, aside from the influence of the play." —*Bulletin*

DETROIT
"This picture deals with the eternal triangle in a novel manner, and in plot construction and theme is refreshingly new. It is splendidly acted." —*Free Press*

NEW YORK
"Agreeable entertainment, adroitly directed and capably acted. Adolphe Menjou is wonderfully effective. Miss Compson has charm." —*Times*

WILLIAM de MILLE'S

"THE FAST SET"

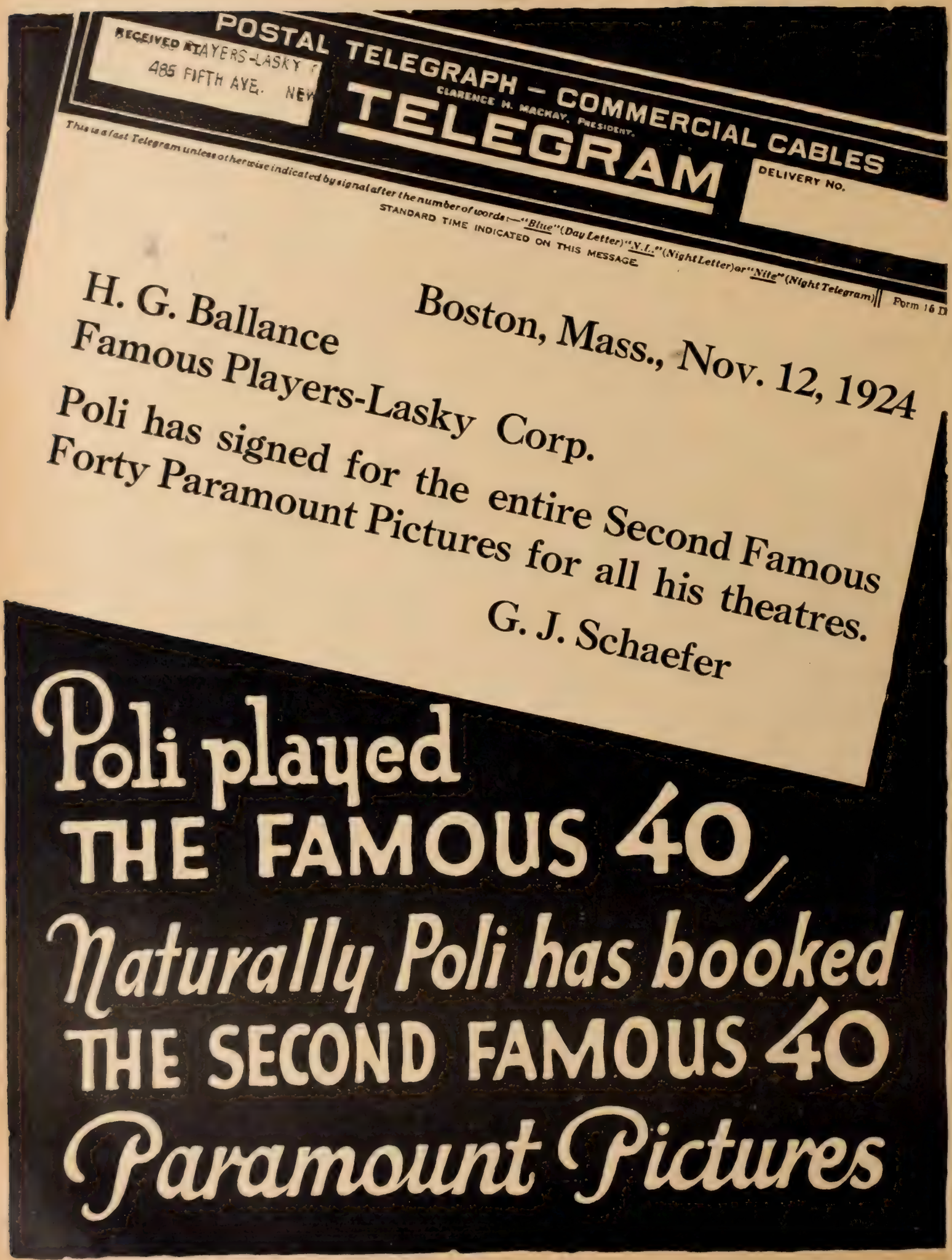
Betty Compson, Adolphe Menjou
Elliott Dexter and ZaSu Pitts

From Frederick Lonsdale's smashing New York stage success "Spring Cleaning."

Screen play by CLARA BERANGER

A FAMOUS 40 Paramount Picture

Member Motion Picture Producers & Distributors of America. Will H. Hays, President.


POSTAL TELEGRAPH — COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.
TELEGRAM
DELIVERY NO.
RECEIVED AT
485 FIFTH AVE.
This is a fast Telegram unless otherwise indicated by signal after the number of words—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram)
STANDARD TIME INDICATED ON THIS MESSAGE
Form 16 D
H. G. Ballance
Boston, Mass., Nov. 12, 1924
Famous Players-Lasky Corp.
Poli has signed for the entire Second Famous
Forty Paramount Pictures for all his theatres.
G. J. Schaefer
Poli played
THE FAMOUS 40,
Naturally Poli has booked
THE SECOND FAMOUS 40
Paramount Pictures

Member Motion Picture Producers & Distributors of America. Will H. Hays, President.

Mary Pickford in "DOROTHY VERNON of HADDON HALL"

From the romantic novel by Charles Major ~ ~ Adapted by Waldemar Young

A MARSHALL NEILAN PRODUCTION

Photography by Charles Rosher

"'Our Mary' was superb as 'Dorothy Vernon.' This little woman of the golden locks—the same that film fandom has learned to love—a Mary with added histrionic ability, rides a horse along a wall to rescue her lover in a manner that even the most blase unloose their hands and add to the rounds of applause. To our mind in that ride she gave her spectators more thrills than any flood or mob scenes in the so-called classics."

N. Y. Evening Telegram.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford Charles Chaplin
Douglas Fairbanks D W Griffith
Hiram Abrams, President

VITAG

ALBERT E. SMITH, President

JOHN B. ROCK

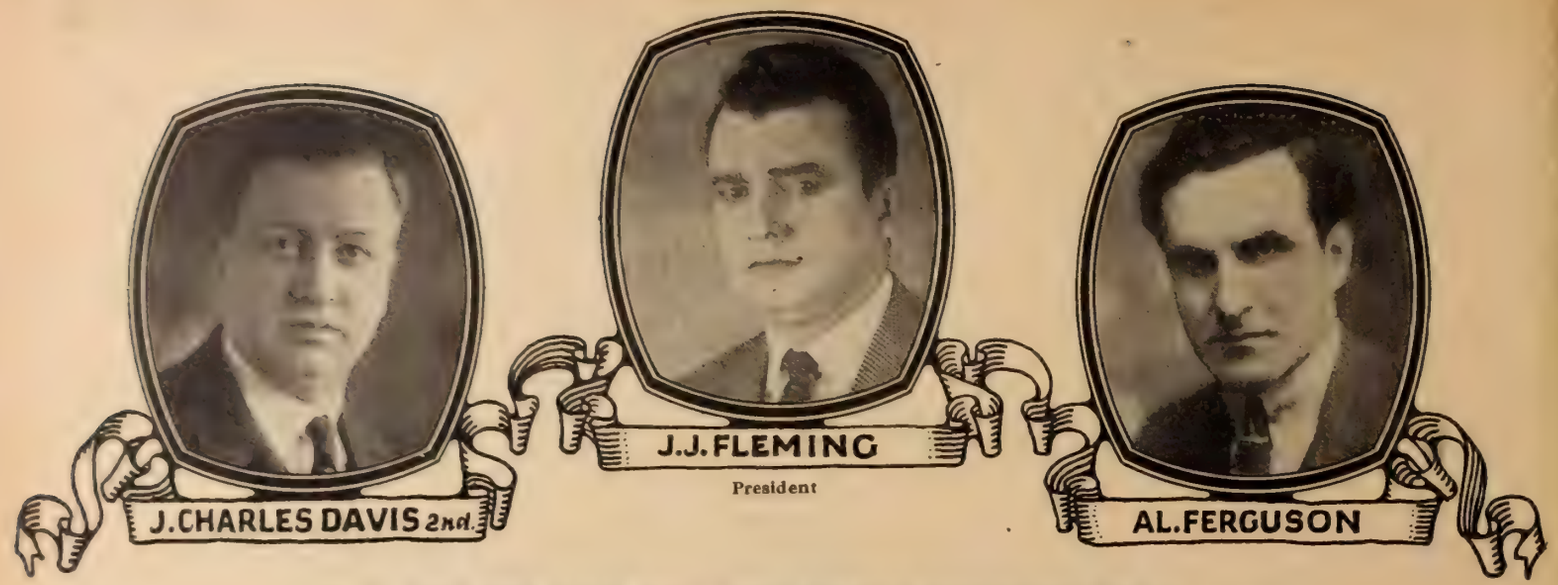
Member of the Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President.

RAPH

Producing Box-office Winners for Twenty-Seven Years

GENERAL MANAGER

A VITAGRAPH PICTURE
Reg. U. S. Pat. Office



J.J. FLEMING PRODUCTIONS, INC.

Announces

A Series of Six Al. Ferguson Productions

to be Distributed on the Independent Market

now ready!

"SHACKLES OF FEAR"
featuring-Al. Ferguson and Pauline Curley

"THE TRAIL OF VENGEANCE"
A Gripping Drama of the Royal Northwest Mounted-with Al. Ferguson & Pauline Curley

in production

"PHANTOM SHADOWS"

featuring-Al. Ferguson & Lucille DuBois

For Territorial Rights Communicate with-

J.J. FLEMING PRODUCTIONS, INC.

J. CHARLES DAVIS, 2nd.
General Manager
723 SEVENTH AVE. NEW YORK — BRYANT 5450

WOULD YOU TELL ?

Thrilling Drama Of Bitter Hate And Intrigue In Which LOVE CONQUERS

TWO SHALL BE BORN

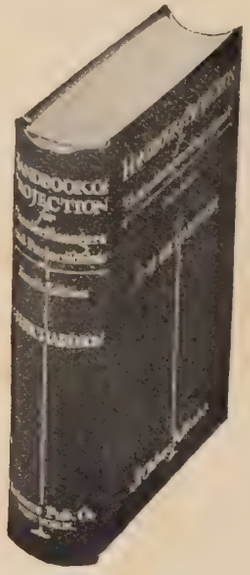
JANE NOVAK—KENNETH HARLAN—SIGRID HOLMQUIST

WHITMAN BENNETT PRODUCTION

RELEASED BY VITAGRAPH

EXHIBITORS

It's How You Show Up At The Show Down That Counts.



When something goes wrong with the projection you want help and you want it mighty quick.

$6.00 WOULD SOUND CHEAP TO YOU THEN.

DON'T PUT IT OFF.

The Best Time To Get This Great Book Is NOW!

Price $6.00 at your dealer or postpaid direct from

Chalmers Publishing Company
516 Fifth Avenue
New York City

A TRULY GREAT PICTURE!

N. Y. Times says: "Defies one to write about it without indulging in superlatives. It will be held up as a model by all producers. For dramatic value this is the finest production we have yet seen."

Daily Mirror says: "A remarkable picture. One of the season's best."

The World says: "One of the best of the last twelve months. I recommend it whole-heartedly."

The News says: "The lobby was filled with several hundred who couldn't get in."

Victor Seastrom's

production of the great stage success by
Leonid Andreyev

adapted by Carey Wilson
and Victor Seastrom

produced by
LOUIS B. MAYER

HE who gets Slapped

A Metro Goldwyn Picture

LON CHANEY
NORMA SHEARER
JOHN GILBERT
TULLY MARSHALL
FORD STERLING
CLYDE COOK

The screen's best! It belongs among the few immortal soul dramas that live forever in the hearts of audiences. It is an attraction that is destined for success in every theatre everywhere.

One of Four

"HE WHO GETS SLAPPED" in its world premiere at the Capitol Theatre (N.Y.) established itself as one of the greatest box-office attractions ever brought out of a motion picture studio.

Exhibitors will be delighted to learn that "HE WHO GETS SLAPPED"—big as it is—will be followed by three productions just as great, making FOUR GIANT ATTRACTIONS for forthcoming release that will astound the industry by their magnitude and box-office stature.

"THE GREAT DIVIDE" is unquestionably one of the most sensationally dramatic achievements of film history. It is Reginald Barker's towering screen adaptation of William Vaughn Moody's classic American stage success, with Alice Terry and Conway Tearle in the leading roles.

ERICH VON STROHEIM'S "GREED" comes to exhibitors with advance acclaim such as no picture has ever had to make box-office success a certainty. "GREED" will begin a legitimate theatre run in New York City in December.

In the magnificent screen version of "THE MERRY WIDOW" Erich Von Stroheim has brought his magical touch to this internationally famous Viennese stage triumph. With Mae Murray as The Widow and John Gilbert as The Prince, "THE MERRY WIDOW" under Von Stroheim's master direction constitutes one of the brightest business draws that has ever been offered to motion picture theatres.

THE PICK OF ALL PICTURES

MONEY GETTERS

Metro Goldwyn

Giant Pictures Coming

HE who gets Slapped

VICTOR SEASTROM'S production of Leonid Andreyev's stage triumph. Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall. Adapted by Carey Wilson.

THE GREAT DIVIDE

REGINALD BARKER'S production of the immortal stage play by William Vaughn Moody. Alice Terry, Conway Tearle, Wallace Beery, Huntly Gordon

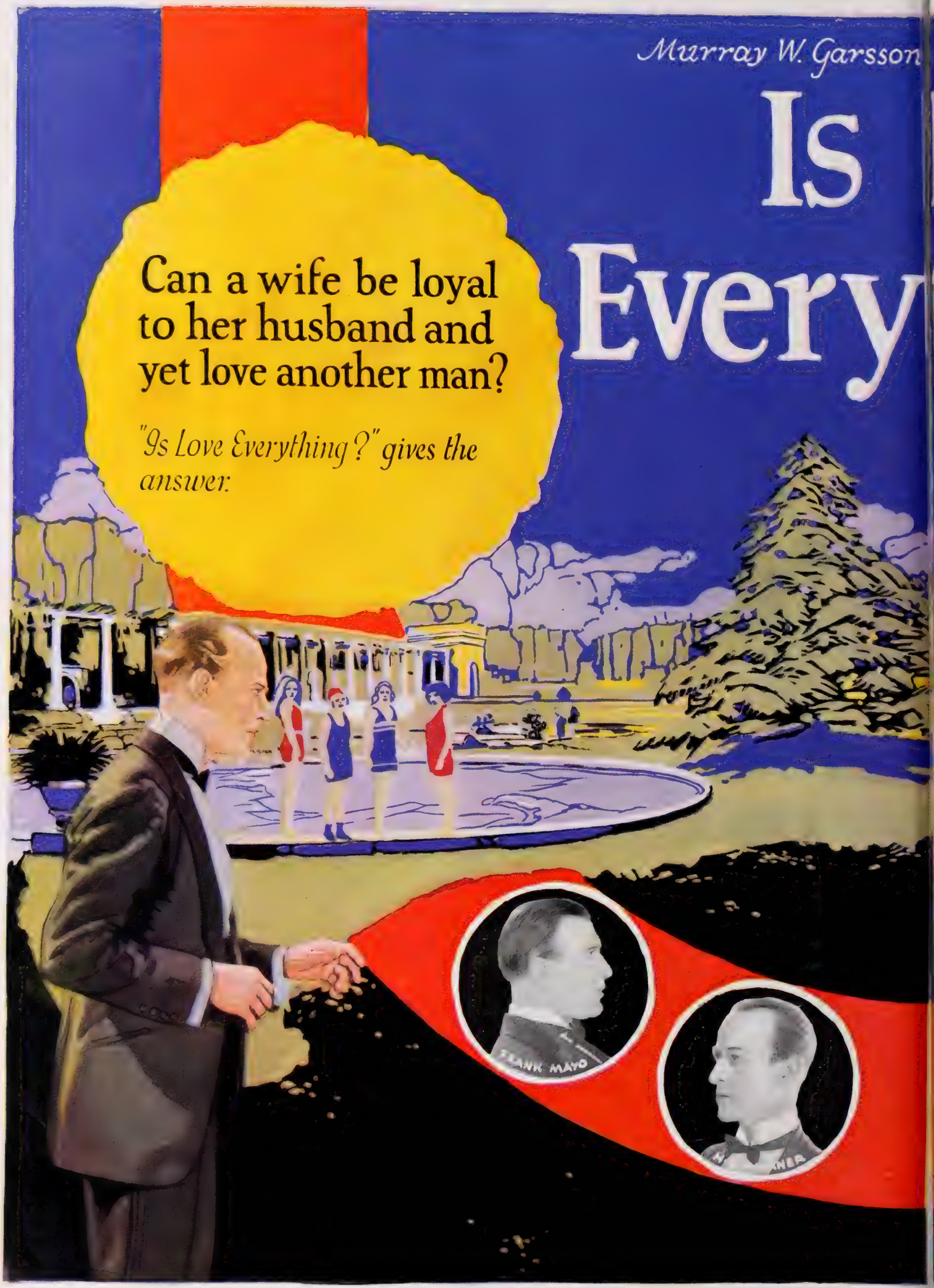
GREED

ERICH VON STROHEIM'S production of Frank Norris' classic novel "McTeague." Adapted by June Mathis and Erich Von Stroheim.

The Merry Widow

ERICH VON STROHEIM'S production of the international stage success. Mae Murray as The Widow and John Gilbert as

Murray W. Garsson
PRESENTS
Is Love Everything?
with
Alma Rubens
Frank Mayo
H. B. Warner
Walter McGrail
Lilyan Tashman
Directed by
William Christy Cabanne
ASSOCIATED EXHIBITORS
ARTHUR S KANE PRESIDENT
PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
Encore Pictures


Murray W. Garsson
Is Every
Can a wife be loyal to her husband and yet love another man?
"Is Love Everything?" gives the answer.
FRANK MAYO

presents
Love thing?
An
ASSOCIATED EXHIBITORS
Release
She trembled in the cabin, while on deck above her, brutal men fought for her possession!
What a situation! It's in this picture.
ALMA RUBENS
WALTER McGRAIL

Is Love Everything?
An ASSOCIATED EXHIBITORS Release

MERMAID COMEDIES

Every MERMAID COMEDY can be counted on for Fast Action, Hair-Raising Thrills and Sure-Fire Laughs.

In this new JACK WHITE PRODUCTION

you have all these Box-Office Assets, with a girl comedy star who is bound to be a big favorite with your patrons.

E. W. Hammons

PRESENTS

"POOR BUTTERFLY"

with

RUTH HIATT

Supervised by

JACK WHITE

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York City

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member,
Motion Picture Producers and Distributors
of America, Inc.
Will H. Hays, *President*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

We've Got 'Em

I guess I started something. I know I did.

But in all the flurry of words and arguments you don't notice anybody offering to match FACT against FACT with me, do you?

No sir!

I started something. A lot of things are happening. But they don't mean anything.

* * *

For example, the chap who lulled himself into somnolence with a myth about "domination" has started to "HIGH-PRESSURE" his circulation.

"HIGH-PRESSURE" is a publishing trade term that has a variety of interpretations. Sometimes it means offering a five-dollar premium to get a three-dollar subscription. At other times, and in the present case, it means desperately rushing five-thousand-a-year men out to do thirty-dollar-a-week subscription soliciting jobs.

I'm letting you in on trade secrets. Here's how it works:

Naturally, you don't send a five-thousand-a-year man to sell individual exhibitors. It wouldn't be physically possible for him to get more than fifteen a week that way. And fifteen a week won't help when you're in a hole.

You send your high-powered man to talk to the circuit heads. If he's good he sells in blocks of twenty, fifty, and a hundred.

It's great stuff. When you are out to save your face. Four or five hundred subscriptions secured that way make a lot of difference in the FIGURES.

But their value begins and ends with the FIGURES.

It's only plain logic. If an individual circuit manager didn't think enough of a paper in the first place to spend three dollars a year for it—his value as a prospect isn't increased when he gets it free as a favor from the home office.

That's plain as day. That's fact.

And here's another fact:

There has been no "HIGH-PRESSURE" work in Moving Picture World's phenomenal circulation gain—merit alone has created the sweep that carried it to leadership.

We've got circuits, certainly. But they came to us.

* * *

Yes, sir, I sure did start something.

Some of the advertising men tell me they are now hearing a new swan song. I don't know the tune, but the words are something like this:

"The A. B. C. Audit doesn't mean a darn thing."

That's funny.

It's only two years ago that you were being told the A. B. C. Audit was proof conclusive of "domination."

On the Run!

It's only two years ago that you were told the A. B. C. Audit justified a rise in rates.

It's only two years ago that you were told to pay no attention to any statement not backed up by an A. B. C. Audit.

The same fellow was talking to you then—the same fellow is telling you now that an organization supported by the foremost advertising agencies and publications in the country is a myth.

That's funny in more ways than one.

He certainly has a high opinion of the advertising intelligence of this industry.

* * *

Then there is another line of conversation that enables a harried publisher to keep on talking without the necessity of saying anything.

And, if you talk fast enough, enables you to dodge mentioning anything related to FACT.

That is to convey the impression that by some favor from on high you have been anointed as the one and only paper that reaches the "BIG FELLOWS."

I could argue all day about that point and when I got through I wouldn't have expressed any more sense than the other fellow is when he gives you the claim.

That's frank.

Because it is only a smoke screen argument.

Why waste words on it when there is a simple and easy method of getting at the FACTS?

Take any list of "BIG FELLOWS" you care to—define that hazy term "BIG FELLOWS" any way you care to—come into my office and check it against the subscription records and the CASH ORDERS for those subscriptions.

I don't claim any mysterious monopoly on those "BIG FELLOWS."

But I sure will surprise you!

* * *

Yes, sir, I certainly did start something.

I can't quite keep up with all the flighty bits of reasoning and twisted arguments that are filling advertising managers' offices these days.

And I don't think I have to.

You men have spent your lifetimes SELLING. You know that when you have a real piece of merchandise to sell your talk is straight, clear and FACT.

You know that you don't use smoke-screen and fast-talking sales methods unless you are in doubt about your merchandise.

And that's FACT.

Robert E. Welsh

$3000

in cash prizes will be distributed to Movie Fans of the United States and Canada by FILM BOOKING OFFICES of America, Inc., in connection with our extraordinary exploitation and merchandising plan on Associated Arts' big melodrama—originally titled "Hard Cash"—and now carrying the temporary working title of "ON THE STROKE OF THREE," filmed from a sensational Henry Payson Dowst story that appeared in the Saturday Evening Post.

Prizes for the best titles will be awarded as follows: First prize, $1,000.00. Second prize, $250.00. Third prize, $100.00. Fourth prize, $75.00. Next seven prizes, $50.00 each. Next five prizes, $20.00 each. Next seventy prizes, $10.00 each. Next sixty prizes, $5.00 each. Total, 151 cash prizes, $3,000.00.

Contest starts Dec. 15th, 1924. Ends Aug. 31st, 1925. In the event of a tie, each tying contestant will receive the full amount of the prize tied for. Judges of the contest will be MOTION PICTURE NEWS, MOVING PICTURE WORLD, EXHIBITORS HERALD, ASSOCIATED ARTS, Inc., and FILM BOOKING OFFICES of America, Inc.

An entire line of special advertising material has been prepared that simplifies the whole plan, as this special matter explains the contest quickly and simply to all fans. Special 1 and 3 sheet posters, lobby cards, window cards, throwaways, heralds, slides, etc. Exhibitors not bothered with replies or the handling of any details whatsoever. All the exhibitor will have to do is his regular advertising, announcing the contest two to three weeks in advance by slides, posters, heralds, etc. In order to conform with the United States Postal laws, all matter will carry line reading: "It is not necessary to pay any money to enter this contest. Any person may compete by securing free at the box office of any theatre showing the picture, a synopsis giving an outline of the story, which will enable that person to suggest a title after reading the same." Here is a whale of a merchandising plan that will not only enable your patrons to compete for fine prizes, but which will entertain them with a masterful melodrama starring KENNETH HARLAN, MARY CARR and MADGE BELLAMY, three screen favorites, alone a guarantee of capacity for any theatre.

All F. B. O. salesmen are now in the field selling "ON THE STROKE OF THREE." Ask your F. B. O. salesman to give you more details of the bigness of this merchandising plan.

151 cash prizes that give your patrons just as big a chance to win as any other community in the country. With this plan your audiences get a triple value and a triple entertainment.

First, you show them a great picture; second, you give them a chance to win 151 cash prizes with a total of $3,000.00; third, should any one of your patrons win, you give your patrons an additional thrill by presenting the prize to the winner or winners from your stage on another capacity night.

Here's a whale of a plan for packing your theatre, giving everyone an evening of the most delightful entertainment, plus this contest, with an opportunity to coin some of the 151 prizes of $3,000.00 cash.

WATCH FOR FURTHER ANNOUNCEMENTS.

FILM BOOKING OFFICES

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere
Sales Office, United Kingdom, 26-27 D'Arblay Street, Wardour St., London, W.1, Eng.

—remember what a money-maker *Sam Rork* produced in "Ponjola"?

—well he's got another

SAM E. RORK INC.
presents

"Inez From Hollywood"

Adapted from the story by Adela Rogers St. Johns
with
ANNA Q. NILSSON, LEWIS STONE
and MARY ASTOR
An
ALFRED E. GREEN
Production

and boys!—it's one of those things known as a clean-up!

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

That FIRST NATIONAL contract is a straight road to big profits

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Constance in a role the fans will go wild about!

Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in

"Her Night of Romance"

by Hans Kraly

Directed by SIDNEY A. FRANKLIN

FIRST NATIONAL PICTURES

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Every variety of Audience Appeal-that's Another Beauty of a FIRST NATIONAL Contract!

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They will love him in this great West Point story

Inspiration Pictures Inc. presents

RICHARD BARTHELMESS in Classmates

From the play by WILLIAM DeMILLE and MARGARET TURNBULL
Scenario by JOSEPHINE LOVETT

A John S. Robertson PRODUCTION

Photographed by ROY OVERBAUGH and JOHN SEITZ

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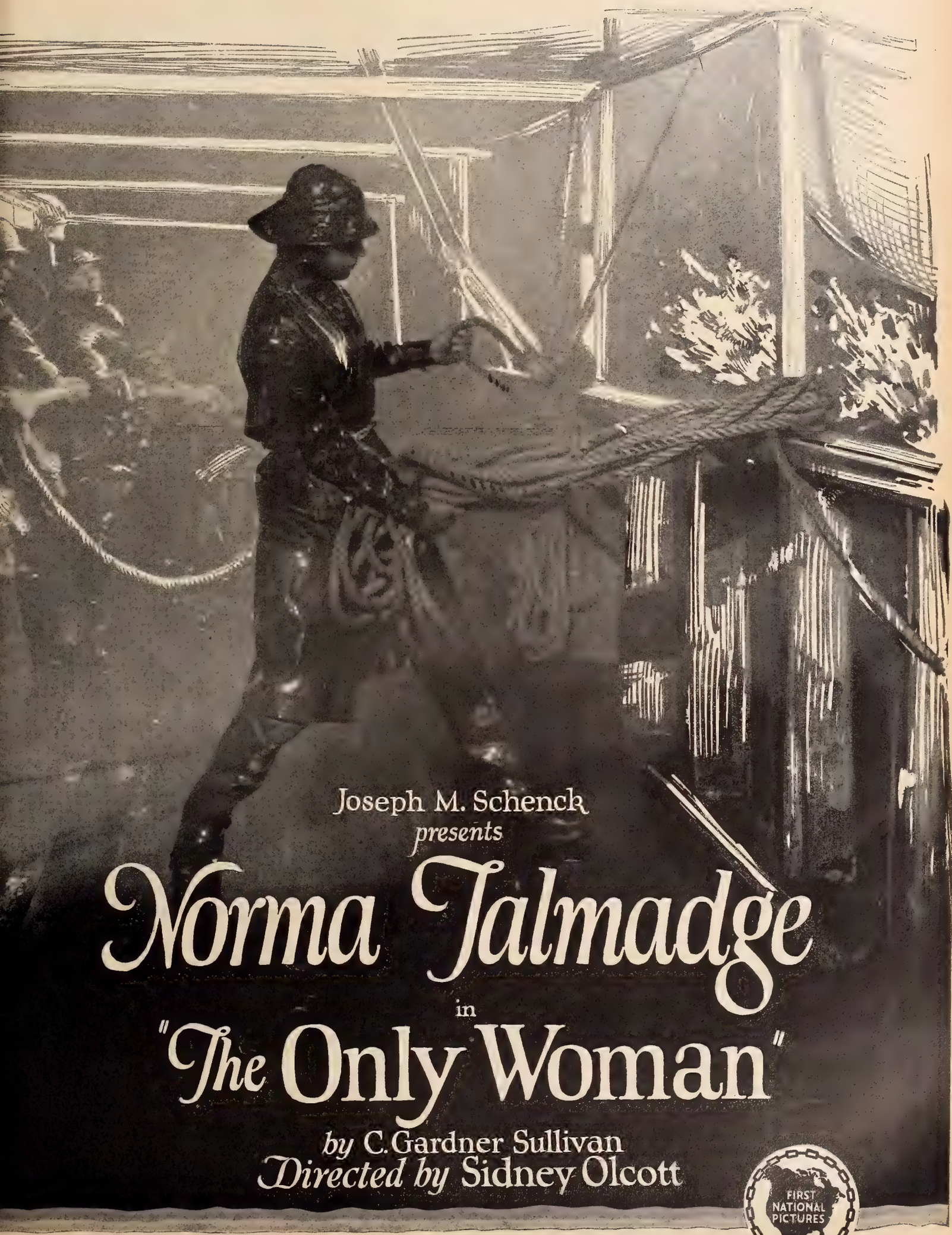
From script to laboratory-FIRST NATIONAL PICTURES are built for audience appeal-

far surpasses anything of the type ever offered on the screen.
St. Louis Times


Joseph M. Schenck
presents
Norma Talmadge
in
"The Only Woman"
by C. Gardner Sullivan
Directed by Sidney Olcott
FIRST NATIONAL PICTURES
Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

~big hit at pre-inaugural opening!

M. B. HORWITZ
OPERATING THE
WASHINGTON CIRCUIT
401 CLEVELAND FILM BUILDING
PAYNE AVE. & E. 21ST ST.
CLEVELAND, O.

Mr. Norman Moray, Manager
First National Pictures,
Cleveland, O h i o

Dear Mr. Moray:-

Many, many thanks for your kindness in permitting me to show John M. Stahl's "Husbands and Lovers" at the pre-inaugural opening of the Hough-79th Theatre last night.

I could hear nothing but praise from the large crowd that attended this opening. This picture should be a big money getter. As soon as available, rest assured my dates for same will be set.

Again thanking you,

I am, Very truly yours,

MHB/E

M B Horwitz

LOUIS B. MAYER
presents
The John M. Stahl PRODUCTION
HUSBANDS and LOVERS
with
LEWIS STONE, FLORENCE VIDOR, LEW CODY

ADAPTED BY A. P. YOUNGER FROM AN ORIGINAL STORY BY JOHN M. STAHL
DIRECTED BY . . . . . JOHN M. STAHL
CHIEF PHOTOGRAPHER . . ANTONIO GAUDIO
ASSISTANT DIRECTOR . . SIDNEY ALGIER
ART DIRECTOR . . . . . JACK HOLDEN

FIRST NATIONAL PICTURES

When you travel with the leaders you're always up in front. Get your FIRST NATIONAL CONTRACT.

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays President

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

Questions

IS the day coming in this business when feature distribution will be solely in the hands of Paramount, First National, and Metro-Goldwyn?

Is the day coming when it will consist practically of those three organizations with the possible addition of Universal and Fox?

You write the answer—I can't.

But if I had been asked to give the answer in Detroit there could have been no hesitation about it; if I had tried in Chicago it would have been the same answer, only stated more emphatically; with Indianapolis and Cincinnati added to the route the answer hasn't changed decisively, though the emphasis may have been moderated.

And there can be only one answer—so long as we continue to throw six hundred features annually on a market that can completely absorb but half of that number.

That only partly expresses it. We must go further:

There can be only one answer so long as Paramount continues to offer eighty a year of fairly average quality; First National, some fifty more or less, and Metro-Goldwyn a like number. And so long as those organizations leave the starting post with their present theatre connections, theatre interests, and theatre understandings.

When you get through with the possibilities available to that strength there is too much territory where the other fellow must be satisfied with the crumbs, too few spots where he can get the red meat of key city money, and often too many instances where he can't even get the bread and butter nourishment of good old ten dollar a day playing time.

WHAT are we going to do about it? I dunno.

Figure it this way: The symptoms of the illness we know. The cause may be either one of two reasons, or both: Theatre control, or over-production.

Will Old Doc Necessity cure the patient by applying the starvation treatment to a score of producers?

Or will a consultation between Doctors Foresight and Generosity work the cure by bringing about a change of heart on the part of those controlling theatres?

There is the problem. I'd give a lot to know the answer.

Can we ask rightly Paramount, First National, and Goldwyn to ease up the situation by deciding to make fewer pictures, leaving more open time for the other fellows?

It isn't usually done in a bitter world.

Can we ask Universal, Fox, Producer's Distributing, Warner's, Vitagraph, Associated Exhibitors, and the host of independents to gently and quietly retire from the field to save us the painful spectacle of a death agony on someone's part? Or shall we ask them to be satisfied to make cheaper pictures and take leaner pickings?

Not likely—neither the request nor compliance.

Well—now you write a ticket.

WE are resting upon the editor's privilege of merely asking questions. The editor doesn't always have to answer his own queries—especially when he fears he cannot.

In the weeks to come he may try to give an answer. That is a promise given for what it is worth. But at present he is content to ask the questions that persist in mind as you roam the Pullman route, as you travel from Film Building to Film Building.

Questions that, peculiarly, have come to a head when Universal, in many sections, is doing better than ever; when Vitagraph, with "Captain Blood" as a leader, and Producers' Distributing, with a much-improved product and more forceful selling, are in vastly happier condition than they have been for years.

That the questions, which concern a basic condition, should overshadow such temporary facts, is all the greater proof of the existence of a deep and serious underlying problem.

It is time somebody talked about it.

There is just the faintest chance that discussion may arouse independent exhibitors to the fact that they are parties to the problem. Eventually, if not now.

Robert E. Welsh

There's a WHITE LIST* trade paper. The one that offers you FACTS!

*Apologies--mixed with admiration--to Universal Film Mfg. Co. and R. H. Cochrane

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

Here's good news!

SERVICE is a synonym for Hamilton National Bank.

Here is news that means: MORE SERVICE.

Hamilton National takes pride in announcing the opening of two additional offices:

A Bronx office at 96-98 East 170th Street, New York City.

A Queens Village office at 21533 Jamaica Avenue.

Just as the main office of Hamilton National takes particular pleasure in being of especially intimate service to the larger interests in the motion picture industry, so will these newly opened offices offer a special attraction to theater owners located conveniently to their facilities.

No better proof of the type of modern banking service rendered by Hamilton National can be given than the opening of these new offices and the opportunity they present to render MORE SERVICE.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

Lemme see, we left off last week's "Speaking Freely" just as we were about to step out and beard George Trendle in his Detroit den. We intimated that "mebbe" we would get all the fact, and "mebbe" we wouldn't. We placed the accent on the second "mebbe." We were right. George will talk about everything except the Kunsky-Katz deal. As far as we can figure it there is an agreement with the Chicago people to say nothing for publication. But George Trendle can't hide the fact that he is honestly very happy over the new deal. He is enthusiastic, and his enthusiasm is real. As far as the facts go we feel pretty certain you can refer to our last week's story and find nothing wrong.

Walked in on ED BEATTY, of the Butterfield circuit. Not at all polite, for the first question we popped was, "What's all this we hear from exchange managers about allocation of product, about your buying agreements with other exhibitors in many of your cities, and so on?"

ED BEATTY'S response may be summed up, but not entirely interpreted, in the words, "Pish, tush!" But you'll find more about that on another page of this issue.

We had an interesting chat with COLONEL BUTTERFIELD. The Colonel is as happy as a two-year-old over getting settled in the new Detroit offices. Doesn't seem to miss Grand Rapids a bit. We helped him hang the pictures on the walls of his beautifully decorated office. And reminisced delightfully on the good old variety days.

"ABRAHAM LINCOLN" hasn't had its first run in Detroit yet. First National sure has an easy time selling some of its own partners.

All aboard! Next stop—Chicago! And if Detroit sizzles with the names, Kunsky-Katz—there is no word to describe the way Balaban, Katz, and MID WEST THEATRES dominate the Chicago conversation.

Hardly off the train before we were informed that Balaban and Katz had closed working agreements with Robert Lieber. And that it was only a matter of a few days before similar agreements would be settled with Tom Saxe in Milwaukee and Ruben and Finkelstein in Minneapolis. Nobody knows just what the "agreements" mean, but everybody knows that they are important enough to be talked about in ominous whispers. And if you mention Mid West Theatres to the average independent exchange manager you have to be fortified with a fire extinguisher in your hip pocket.

For social and business reasons we had our first Chicago lunch with FLOYD BROCKELL, general manager of Mid West Theatres. And heard the other side of the story. More about that later.

Floyd frankly confesses that he was just beginning to like New York when Opportunity beckoned back to the Windy City. But he looks happy, talks happily, and has wonderful plans in view for Mid West Theatres.

Landed in the offices of the Chicago Film Board of Trade simultaneously with distinguished visitors in the persons of CHARLES PETTIJOHN and SAM WARNER. Had the honor of being the first man outside the producing and distributing ranks to be allowed to sit in on a meeting. Even made a speech. (Huh?)

Tough luck at that. Because the only news hints we can give on Chicago are the things we heard on Wabash avenue. And we are honor bound to remain mum on a lot of good news that we heard in the meeting.

EDDIE SILVERMAN, Warner manager for the territory, makes one of the most capable presiding officers we have yet seen at a Film Board table. Back in the old Selznick days they used to call Eddie "the boy wonder." He doesn't look any older today but we suppose he would get sore if we tried to use the title now.

JOSEPH ABRAMSON, secretary of the Chicago Board, sure has his hands full. That's a territory, yea, boys!

Here's a bit of news picked up on the street. Maybe they talked about it at the Film Board meeting but that must have been before they opened the doors to us. The exchanges have discovered that the Chicago Censor Board owes the industry thousands upon thousands of dollars. For years they have been charging upon a "per reel" basis, when, somebody has just discovered, the law says "per picture." Joe Friedman is going to step out and sue the board for back excessive payments. The other exchange men fear to say anything because they see reprisals if the industry asks the city for some millions of dollars. And there you are. A simmering kettle. Top is going to blow off soon.

JOE FRIEDMAN, by the way, feels pretty sanguine over prospects. Has HARRY KLEIN, formerly with Metro in Cincinnati, running the works, a good line of product, a fine lot of good-will, and all in all, is pretty cheerful.

Before we saw FRANK ZAMBRENO we had encountered his multi-colored broadside telling exhibitors about his Ninety Pictures for the coming season. There are a number of state right producers who don't spend as much advertising money in a season as Frank spent on this wallop for his own territory. And that's a story that has to be told some day.

Frank, by the way, is more than cheerful. Frank got out his broadside and his salesmen just a lap ahead of most of the other fellows and he has so many dates stowed away in the safe right now that his worries are pretty nearly over.

Encountered a teaser campaign on "PLAYING THE PONIES" in a number of the state rights exchanges. The act is working, Doc. They are interested and alive with curiosity. All asked us what it meant. We didn't tell them a thing—except about Arrow, Doc Schallenberger, and a two-reel race track series that has the active co-operation of the biggest forces in turf life.

"DANTE'S INFERNO" turns them away in Chicago.

AL STEFFES is in Chicago. Just finished organizing Kansas City. Has an urgent invitation from Seattle. MICHAEL O'TOOLE better keep a weather eye on this boy. He is stepping fast—and that only says the half of it.

Gosh, we'll be a matinee idol soon. FRED McQUIGG gives our arrival the main news head on the Chicago American's photoplay page, MISS MANN does the same thing in the Chicago News, VIRGINIA DALE even mentions us, and so it goes. Won't bother to hire that press agent just now.

Chicago news. That may have been around the Astor in our absence, and may not have been. Al Lichtman is going to open a series of state rights exchanges. Intends to parallel the Charnas territories. Pittsburgh, Cincinnati, Cleveland and Detroit. Has closed for the Bachmann-Schulberg product. More in sight.

Chicago might just as well have been New York on Wednesday of last week. In town: PAUL MOONEY, SAM WARNER, ABE WARNER, JOE BRANDT, J. G. BACHMANN, CHARLIE PETTIJOHN. Just like home.

At the end of the page. And we haven't mentioned half the Chicago things we should, nor even hinted at Indianapolis and Cincinnati. Oh, well, next week is another week.

—R. E. W.

"More Big Theatres Europe's Need"

"Just a Small Town Exhibitor" Gives Personal Impressions of the Picture Business Abroad, Stressing Existing Exhibitor Conditions

Exhibitors who read "Straight From the Shoulder Reports" know L. O. Davis through his generous tips. Mr. Davis has been in the picture exhibiting activity of the Virginia Amusement Company, operating three theatres in Hazard, Kentucky, for five busy years. Last summer he went abroad. He saw much of interest to our readers and has with his customary generosity prepared this chat, stating what he thinks of the picture business in the many foreign cities which he visited. You'll possibly want to challenge some of his opinions, but you can't help enjoying his little talk.

By L. O. DAVIS

MANY articles have appeared in American trade journals of late discussing the difficulties and problems of foreign distribution, but very few from "Just a Small Town American Exhibitor" who is not making exhaustive studies on distribution but only looking at the matter from an American exhibitor's viewpoint.

In Paris, as well as all other big cities of Europe, I found a lack of up-to-date movie houses and a sore need of at least two or three large picture theatres located in or near the Place Del' Opera, which I believe would be the best location in Paris for a couple of fine theatres like our Capitol or Strand on Broadway. A couple of theatres of this type where pictures could be given the same class of presentation as they get here with such a location in Paris would be a success from the start, in my opinion.

In Rome practically the same conditions exist and out of many picture theatres there are none that would rank with the class of theatres you would find in an average American city of that size. Pretty much the same is true of Brussels, where I found many movie houses and all apparently run in a small town manner. In London with but few exceptions I found the same conditions that exist on the Continent.

It seems as though very few picture houses of Europe were originally built for the presentation of pictures, but were formerly opera and vaudeville houses that have been converted into picture theatres. Unlike a great percentage of American movie houses that are built solely for the presentation of pictures they are not constructed in the right manner nor do they seem to contain the proper atmosphere for the enjoyment of fine pictures. Good organs are scarce, but most theatres can boast of orchestras and a larger percentage of European theatres than American houses have orchestras.

I would say that in London near Trafalgar Square or Piccadilly Circus there is room for two modern picture houses of the type I would suggest for Paris. **In Southampton,** a city of 125,000, I found about three or four small town shows and, to be sure, run in a very small town manner. This is a town that could easily stand two up-to-date theatres, for I am sure that we have theatres in this country located in towns half the size of Southampton which cost as much as the entire lot of their houses. I have in mind now of a town of only 8,000 right here in Kentucky which can boast of a house better than anything this English town of 125,000 has.

I would suggest to some of the producer-controlled circuits that are building million dollar theatres in American cities, which are already badly overseated, to take some of their surplus capital to Europe and invest it in a few theatres in some of the principal cities of England and the Continent.

In my opinion the bigger producers of America that are now striving so hard to get proper distribution abroad will never get results as they should until the cities of Europe can boast of a few modern theatres where pictures can be presented in a big way that will command the attention of all classes of people just as our own "Roxy" does on Broadway. Bad presentation through lack of proper equipment, and, no doubt, ability to put the picture over as it should be, is certainly retarding the progress of moving pictures abroad.

I found in most all the picture houses of Europe what I thought bad practices; for instance, the tipping of ushers every time you are escorted to your seat. They even carrry this practice so far as to insult the patrons if they are not tipped.

Smoking is another bad practice which is allowed in all theatres both in England and on the Continent. This should be done away with in all the better houses.

Another idea which no doubt sprang from the ancient idea of class distinction is that every small theatre in Europe has its price scale usually ending in the balcony seats, being the most expensive. This should be handled the same as in America and in these small theatres two prices are sufficient, one for the orchestra seats and another for the balcony seats. The orchestra seats are the logical ones to be worth more and not the balcony, as they have it; which seems to me like placing the cart before the horse.

In one city of Europe I found two theatres in the same building using one big lobby with separate box offices. This same house had a sort of collapsible roof over each theatre which was drawn back on clear nights, and one had nothing but the clear sky and stars over one's head. This was a very good idea and one that might be worked to advantage in most any mild climate.

Another bad practice was running shows which were too long, especially in England, where one would often find two full length features, a comedy and a news reel on the bill. This tires out the patron, I find.

In London I found what I consider a foolish practice of running the same feature in many houses at the same time. Of the fifteen or more picture houses near Piccadilly Circus one could find but a variety of four or five different pictures. This evidently is a circuit of houses that use the same picture in many of their houses at the same time.

In many houses all over Europe one has but to go to the lobby to secure all the drinks they might want and in one house in Brussells I found small tables down the side of the theatre with many colored lights on them where the patrons could sit and enjoy

(Continued on page 404)

L. O. DAVIS
Snapped in Brussels, Belgium

Is Michigan the Film Sore Spot?

The Editor Goes on the Trail of the "Allocation of Product" Bugaboo and Here Presents the Results

By ROBERT E. WELSH

"ALLOCATION of product by exhibitors has cut the revenue of distributors in the Michigan territory forty per cent in the past year."

Charles C. Pettijohn made that statement to an exhibitor audience at the recent Saginaw convention of the Motion Picture Theatre Owners of Michigan.

It is an easy matter in this industry to make statements that, if true, are laden with serious meaning. We have acquired the habit of believing that which we desire to believe, disbelieving that which is unpleasant, and in general giving but idle concern to most of the ponderous statements that are made from time to time.

What about this allocation of product in the Michigan territory? Is it true? Are agreements actually in effect over any considerable number of key cities by which exhibitors have bound themselves to consider only the product of certain distributors? Or is it all a bit of sales propaganda? Is it merely another exchange man's alibi?

The writer decided to journey to Detroit and learn the truth. He didn't attempt to do it by arriving in the Motor City in the morning and departing at night. He wandered about for several days, talked with Tom, Dick and Harry, then checked what they said with Tom, Dick and Harry's customers.

He got one set of "truths" from the lips of exhibitors, another set of "truths" from the exchangemen, put them all in a hat, shook the mixture—and now we'll see what we have.

In the first place, just to keep the record clear, let us state that everybody encountered, even the most rabid of exchange managers, agreed that in his convention zeal Pettijohn probably over-stated the percentages. But that is merely a point to be finicky. Declaring that a revenue has been cut forty per cent is perfectly safe so long as you don't say from what mark the cut has been made. Is the revenue forty per cent less than it should be?—or forty per cent less than distributors hoped it would be?—or forty per cent less than it was last year?

The last-mentioned isn't true. With few exceptions it seems safe to say that the gross of distributors in the Michigan territory is higher than it was last year.

Paramount, it is true, does not seem to be getting the Detroit city business to which it is accustomed. The crusade against block booking can be blamed in part for this. The same fight affected others who stood by their guns on the block booking issue. But the city of Detroit is not the Michigan territory.

And when you mention the state at large you come back to the bugaboo "allocation."

Says H. M. Richey, secretary of the Michigan exhibitor organization: "This talk of allocation is pure rot. The first glaring example they will tell you about is Lester Matt, up in Flint. Well, I know Lester Matt pretty well and I can tell you positively he isn't the type of exhibitor to enter into agreements with anybody. Why should he? When a film salesman comes to him doesn't he know that the salesman hasn't been able to sell Butterfield?

"This allocation talk is just a squawk. They'll go up to Cady and ask him for twelve hundred dollars for Harold Lloyd. When Cady looks at his books and comes back with the honest statement that he has never been able to pay more than six or seven hundred for Lloyd and make money—they wax indignant and wrathful. And then you have another salesman back in Detroit shouting about closed towns and allocation."

That sounds reasonable. You leave the Hotel Wolverine with a pretty clear idea of what it is all about and stride a few steps to the Film Building. And in five minutes you are back where you started.

"Why," says one manager, "we know for a fact that there is a thousand dollar bond up in Flint to be forfeited by the theater breaking the agreement on product." Later the "fact" dwindles to something "everybody knows" and one of these days it will be proved. But the statement persists. One man tells you its a ten thousand dollar bond. They all know there is a bond.

"And Flint isn't alone," they add. "Practically every key city in the state presents a situation that is either tight control or allocation. What's the use of their kidding about it? It's common knowledge. Saginaw, Grand Rapids, Kalamazoo — everywhere. They are paying one hundred and fifty for pictures in cities that should bring five hundred first run. Something drastic will have to be done about it."

So you journey into the office of Ed. Beatty, general manager of the Consolidated chain. The Butterfield houses are in practically every key city of the state. If there is allocation then Butterfield must be in the midst of it.

"It's foolish to talk about allocation of product," says Beatty. He's on the edge of getting peeved about it so we knew the question must be heard pretty often.

"Where is the necessity for allocation?" he goes on. "We have played the Paramount product in our houses ever since there was a Paramount. We have played First National ever since 'My Four Years in Germany.' We expect to go on playing them. We are playing Metro-Goldwyn.

"Now look at the calendar—against fifty-two weeks in the year check the eighty from Paramount, the First National list, Metro-Goldwyn, the Lloyds and other specials we play where we can get them—and will you tell me what time there is left? Not much. Perhaps I have some days open in one of the combination houses like the Palace, in Flint. The vaudeville overhead is something like $2,500. Vaudeville does the pulling, the picture doesn't mean much. Because we can't offer more than a hundred dollars for the picture to fill in on the bill, you'll hear a squawk.

"Paramount, First National, and Metro-Goldwyn fill up up pretty well. Now why on earth does the other exhibitor in the town need agreement with us when he knows that fact as well as anyone else, when he knows he is the one and only prospect for about a dozen exchanges?"

Those views, in one way or another, are the burden of the talk you'll hear all about Detroit. They'll tell you that there are eight or more key cities that Warner product hasn't been in for a year or more, because they courageously refused to take the hijacker prices offered. Then the next man will tell you that most of the exhibitors of the state are complaining that while they are doing big grosses they are not making any money because of the rentals paid.

We have to report failure to find any man who could strike a middle ground. So we'll do our own summing up:

It doesn't make a blamed bit of difference whether there is actual, concrete, intentional allocation of product in the Michigan territory. As long as we are dumping five to six hundred pictures a year into a territory where, in practically every key center, there are but two theatre interests to play against each other—someone is going to get burned.

As long as Butterfield works in close harmony with Kunsky, and Kunsky starts his booking sheet with Paramount, First National and Metro-Goldwyn—the fellows out in the cold will have to continue as they are now. And that is:: Get their gross out of the hundred and forty odd independent theatres in the city of Detroit, and the four hundred or so of smaller theatres throughout the state.

Some of them are doing it very nicely; others, not so well. But that's another story.

Coming and Going

M. H. Hoffman of Truart left for the West early this week.

E. C. King, general manager of the Famous Players-Lasky studio, has left for Los Angeles on a six weeks' vacation.

Norma Shearer is in New York from the Coast on a week's sojourn.

Harry Rowson, managing director of Ideal Films, Ltd., London, is in New York on a business visit.

After a two and a half week's stay in New York, Jesse J. Goldburg, president of Independent Pictures Corporation, has again started west to resume the supervision of the five units which he has working out in the Hollywood studios.

G. M. Davidson, comptroller of Producers Distributing Corporation, has left on an extended visit to all of the eastern branch offices of the company.

Al. Christie left New York this week on his return to Los Angeles after having made arrangements with Producers Distributing Corporation for the release of several big comedy features during the coming season.

C. Hepworth, English producer, wired his American distributors, Cranfield and Clarke, this week that he is on his way from London to New York.

State Senator James Walker sailed from New York this week for London. He will be gone only a short time. There is talk of the formation of a producers' alliance abroad which he might head.

Herbert Brenon, now on the Coast, is expected to arrive in New York early in December.

John C. Flinn of the Producers Distributing Corporation left Los Angeles for New York late last week.

Major H. C. S. Thomson of F. B. O. returned this week from abroad.

A. E. Rosseau, foreign manager for Pathe, left this week for a ten weeks' business tour of Europe.

J. G. Bachmann, treasurer and head of distribution for B. P. Schulberg Productions, returned to New York this week after a six weeks' absence, during which time he visited the studio of Preferred Pictures in Los Angeles and toured to the company's exchanges.

Ben Wilson has come on from the Coast to confer with W. E. Shallenberger, president of Arrow Pictures Corporation, regarding the few unfinished productions he has in hand for their 1924-25 program.

Rudolph Valentino and his wife, Nita Naldi, J. D. Williams, Hawley Turner, Joseph Henabery, Joe Jackson and Gustav von Seiffertitz left for the Coast early this week.

Arthur Kelly, Charles Chaplin's personal representative, has arrived in Los Angeles from New York.

Elmer R. Pearson of Pathe left late last week for the West.

Laura Thornborough of Washington is in New York in the interest of her organization, the League of American Pen Women.

Albert L. Grey of the Griffith organization has returned to New York after a short trip abroad.

On Saturday last Rowland V. Lee, Fox director, sailed on a vacation trip for France.

Albert E. Smith, Vitagraph chief, and his wife returned this week from their trip abroad.

Margaret E. Thayer of Pennsylvania is on her way to British East Africa where she intends to make a pictorial record of a hunting trip which she plans upon her arrival.

Early this week Monty Banks arrived in New York from Europe.

Blues Threaten Dayton

Sunday Closing Is Imminent in Another Ohio City

The Sunday closing agitation, it is reported, has now taken root at Dayton, Ohio, which city has heretofore been unmolested in the matter of conducting business on the Sabbath. The trouble, however, did not originate with the theatres, but it now looks as though they would be included in the ban, the placing of which appears inevitable.

The proprietor of a novelty store was arrested a few weeks ago for having his place of business open on the Sabbath day, although the proprietor was of such faith as to observe Saturday as his Sabbath. The warrant was signed by the chief of police, it is said, and his action is claimed to have been entirely voluntary on his part. Said proprietor was found guilty in police court, and he now swears vengeance by threatening to cause the arrest of every other business enterprise or theatre which operates on Sunday.

The Dayton Council of Churches and allied organizations have declared themselves as being in sympathy with the Sunday closing movement, but they disclaim any connection with the original arrest.

In Sensational N. Y. Case

Burns, Ex-Film Clerk, Kills Self After Futile Hold-Up

A man who was identified as William E. Burns, former film clerk, shot and killed himself, on Thursday last in a suite of offices in the Heckscher Building, Fifth Avenue and Fifty-seventh Street, New York City, under circumstances which, the police say, pointed to an attempt on the part of Burns to hold up and rob the occupants of the office. One young woman was shot, and painfully, though not fatally injured by the intruder.

The detectives at work on the case said that Burns at one time was a clerk in the old Mutual Exchange in West 23rd Street. Later he became a detective, in the employ of the Committee on Film Thefts of the National Association of the Motion Picture Industry, when William A. Brady was President of that organization.

Burns was himself involved in film thefts, indicted on two counts by the New York County Grand Jury and brought back from Plainsville, Ohio, but these indictments were dismissed by Judge Nott in the Court of General Sessions. Burns afterwards instituted a civil action against Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.; Joseph M. Seider, President of the Prudential Film Delivery Service, Inc., and the Prudential as a Corporation. Burns asked for $25,000, alleging false arrest.

The case had not come to trial when the tragedy of last Thursday occurred.

Film Industry Opposes Germany's Import Law

Protests against Germany's action in restricting imports of moving pictures were laid before the State and Commerce departments last week by Will Hays, on behalf of the American moving picture industry.

Under a recent edict of the German government, licenses for the importation of films will be issued only to the extent of export licenses for the same commodity to the country from which the films are to be imported. In other words, German exhibitors will be permitted to import one picture from the United States for every film that is exported to this country.

The protest of the industry was based on the ground that our export trade in moving pictures is far greater than our imports, and that while we send a considerable number of films to Germany we have never imported very many from that country.

A. M. P. A. Hears Rockett

A. L. Rockett, acting general manager of First National Pictures, Inc., was guest of honor at the regular weekly meeting of the Associated Motion Picture Advertisers, held in New York, November 13. Mr. Rockett told the publicity men that the success of the production by himself and his brother, Ray Rockett, of "Abraham Lincoln" was "due to the efforts of the boys in your ranks." He commended the A. M. P. A. for its high ideals and spirit and promised at a future date to tell the inside story of the production with which "I lived for three years." Visitors who were introduced included Albert Cormier, former trade journel writer who was welcomed back to Broadway after an extended absence in business in New England; Will Murphy of the Wampas; Charles Cohen of Renown Pictures; A. W. Kingfisher of First National Pictures.

Buffalo Women Eager for N. Y. Censor Job

Several women Democrats of Buffalo are said to have hopes of being appointed moving picture censor to succeed Mrs. Eli T. Hosmer, Republican, whose term expires December 31. The term is five years and the salary is $7500. The appointment is made by the governor. It was said at Democratic headquarters that no Buffalo candidate had been indorsed and it is uncertain what attitude Governor Smith will take on the matter.

Should the governor decide upon naming a woman, it does not follow that he will make his selection from Erie county. Another angle to the situation is that the senate will be Republican when the time comes to make the appointment and a compromise may be sought on political lines on appointments made by the governor. Another vacancy on the moving picture commission will occur in December of next year when the term of George H. Cobb of Watertown, chairman, expires.

Death Claims Thomas H. Ince After Illness of a Day at Beverly Hills, Cal.

By TOM WALLER

THOMAS H. INCE, for over a decade one of the film industry's most prominent figures, succumbed to an attack of acute indigestion at his home in Beverly Hills, California, on the morning of November 19. He is survived by his wife, Mrs. Eleanor Kershaw Ince; three sons, William Thompson Ince, 16; Thomas Ince, II, 13 years old; Richard, age 10; and by two brothers, Ralph and John Ince. The brothers are directors of Thomas H. Ince Productions, Inc., of which the decedent was president.

Mr. Ince became ill only the day prior to his death when he and his family were guests on the William Randolph Hearst ranch in northern California. Attended by two specialists and three nurses he was speeded homeward in a special train, and although his condition was then known to be critical it was little expected that its termination would be in such an abrupt fatality.

Unconscious for several hours before his death Mr. Ince regained his senses just sufficiently to smile at his immediate family and brothers who had remained at his bedside all during the night. Death claimed him before he could articulate a word of farewell.

Was Actor at 7

Mr. Ince was forty-four years of age. He was born in 1880 in Newport, R. I. His parents were theatrical folk and at the age of seven their Tom made his debut before the footlights. He later played in stock companies with which he toured the country. How he happened to enter the film industry is best told by Mr. Ince himself in a signed article in the March 10, 1917, issue of Moving Picture World.

The colorful life, high ideals and business integrity of this man who arose from actor to one of filmdom's most brilliant producers and who, with his own success, was the founder of the fortunes of Charles Ray, William S. Hart, Dorothy Dalton, Enid Bennett, Douglas MacLean and Frank Keenan, is not without a unique side. Ince possessed an aversion for the very thing upon which he achieved the pinnacle of his prominence. Fate overcame this aversion in the guise of dire need and the circumstances, from Ince's own pen, were these:

"I am frank to admit that I was one of those who regarded the moving picture with contempt. Reared in the atmosphere of the theatre, I grew to look with disdain upon this new art—this art which had been given its start in Coney Island beer gardens and the like. But an unexpected meeting with an erstwhile friend, during the fall of 1910, converted me in a measure.

"Returning to New York, following the termination of a stock engagement in the middle west, I found myself in need of a job. I was walking along Broadway, when I nearly collided with an automobile. As I stepped aside to allow the machine to pass, its occupant shouted a salutation at me, and then I observed that he was a man who had

THOMAS H. INCE

worked for me in vaudeville some months previous.

"I always had believed I was a better actor than he; and yet there he was riding in an automobile, something which I, of course, had coveted but never owned. He told me he was working in moving pictures, and advised me to take a flyer at them myself.

"That night, sadly in need of work, I decided to follow his suggestion. So I went up to the old Imp studio on 101st Street and applied. Tome Cochrane, who was then in charge, must have thought me a good type for a certain part in one of the current productions, for he offered me five dollars a day, which I readily accepted."

The first Imp picture was hardly out of the cutting room when Biograph offered Ince twice as much per day. He held out for $15 and the matter was then of such importance that the extra five had to be taken up with the director general of that company. He got it and made one picture for Biograph when Imp became a competitor once more for his services. This time Imp wanted him for a directorial berth and so Tom Ince stepped on the first rung of his real career since, as he himself said, he felt that directing was his vocation.

The Directorial Berth

In this job Ince was frowned upon by the veterans of the Imp studio but, despite such discouraging environment, he plodded ahead and turned out his first production. As to the outcome of this endeavor Mr. Ince wrote:

"One day I escorted Carl Laemmle, who was president of the Imp Company, to the Fourteenth Street Theatre to sit in judgment upon the first picture I had directed. Throughout the show I continued to implore him to listen to the laudations from all parts of the house, but he didn't have a chance to hear anything, for I kept telling him too unbrokenly what a wonderful picture it was.

"He left the house in such an enthusiastic frame of mind that not long thereafter he sent me to Cuba, at the head of a company. I remained there a good part of the year."

Upon returning from the south Ince accepted an attractive offer from Kessel and Baumann, later known as the New York Motion Picture Corporation. Epes Winthrop Sargent, editor of Moving Picture World's exploitation department and in the front rank of film veterans, recalls that Tom Ince while with that firm first supervised the making of Westerns in the salt marshes of Coney Island, New York.

Ince traveled out to the company's Edendale plant in California. Conditions there, as he later described, were most disheartening, with poor studio facilities including actors of little and no experience. He went to work and spent slightly over a year making pictures of the old Bison brand. Then it was that the canyons and wild country in the Santa Monica region made an insistent appeal resultant in Ince leasing a large ranch and acquiring with it the use of animals belonging to a circus which used this acreage for winter quarters. While there Ince specialized in two-reel westerns centering upon Indian and cowboy skirmishes. The first of these was titled "War on the Plains" and was followed by "Custer's Last Fight." Then came what is recognized to be the first spectacle picture under the name of "Battle of Gettysburg."

Success of these productions caused the schedule to be greatly augmented also the abandoning of the trade-mark Bison and the adopting of Broncho, Kaybee and Domino brands. Such growth brought about an affiliation with Mutual Films and the consequent

(Continued on following page)

Thomas H. Ince

WHAT a picture Memory paints! Back to the Kessel and Baumann days, a band-box studio on Twelfth Avenue, New York, a boom-town studio in the West; the rush and swirl of the Kaybee Westerns, the martial thrill of "The Battle of Gettysburg," the pomp and magnificence of "Civilization," the intense human drama of "Anna Christie."

What a picture Memory paints! What a picture of consistent, constructive, untiring work for the industry that had made him, and the industry he had helped to make.

They called Tom Ince a "factory producer." They could give him no better praise than a phrase which tells that he was always part and parcel, bone and sinew, of the Motion Picture. Count the hours of Entertainment that he gave to the world and you count the leaves in his laurel wreath.

The industry can ill afford the loss of Tom Ince. Both as an important factor in its development, and as a Man among its men. The last fade-out brings real and deep sorrow.—R. E. W.

Theatrical Profession Opens Sanitarium at Saranac Lake

By EPES WINTHROP SARGENT

WILLIAM MORRIS, who perhaps is best known as the manager of Sir Harry Lauder, though this is but one angle of his many-sided activities, tendered a luncheon at the National Vaudeville Association to Dr. Edgar L. Mayer of Saranac Lake, at which the guests were representatives of the various branches of the theatrical profession; perhaps, with a single exception, the most thoroughly representative group ever gathered about one table. The exception was that the motion picture business was entirely without representation except from reporters from the trade press and Dr. Hugo Riesenfeld.

Among the guests—and speakers—were E. F. Albee, head of the Keith interests; Daniel Frohman, of the Actors Fund; Rabbi Silverman, Robert Hilliard, S. Jay Kauffman, president of the Greenroom Club; the head of the Catholic Actors Guild, the Episcopal Actors Guild, the Jewish Actors Guild, Sam S. Scribner, head of the Columbia Burlesque Wheel and Pat Casey.

Some twenty-five years ago Mr. Morris went to Saranac Lake for his health and liked the resort so well that he purchased a home there, where he spends much of his time now that his son, William Morris, Jr., is able to relieve him of the routine of his office. In the past quarter of a century he has aided many players to derive the benefits of the famous health resort, and lately he interested Dr. Mayer in the establishment of a sanitarium for the theatrical profession. A week or two ago this nucleus—an eight-bed cottage—was opened, and Mr. Morris invited Dr. Mayer to make a trip to New York to interest the profession in the enterprise.

Mr. Albee introduced Mr. Morris and he, in his turn, presented Dr. Mayer. He explained that Dr. Mayer was not trying to talk himself into a job. He has a large private practice and it is his purpose to give his leisure time to the new institution without charge.

Dr. Mayer told the story of the slow fight against an insidious enemy; a siege, long and tiresome. He spoke of his plans for a place where actors could be given treatment without the delays that hamper quick aid in the usual channels of charity.

Dr. Silverman struck the keynote when he told how all classes of men are working to abolish the barriers of race and creed to the end that we may arrive at a real brotherhood. Others expressed the thought differently, but there was always this suggestion.

It had been announced that no appeal for funds would be made at this meeting, which was rather to discuss the means by which a united drive might be engaged in without duplication of effort. However, a number of the speakers pledged sums ranging from $1,000 to $5,000 and between $20,000 and $30,000 was pledged even before the drive was begun, largely on the faith the speakers had in the word of William Morris. E. F. Albee was elected president of the New York Auxiliary.

Catholic Council Head Opposes Censorship in St. Louis Address

DECIDED opposition to legalized censorship of motion pictures was declared by Charles J. McMahon, director of the National Catholic Welfare Council, in an address November 11 before the National Council of Catholic Women in convention at Hotel Statler, St. Louis, Mo.

McMahon stated that either state or national censorship of motion pictures by a legally appointed commission should be the very last resort to uplift the screen.

He complimented the Motion Picture Producers and Distributors of America, headed by Will H. Hays, but deplored the fact that there are few pictures of the calibre of "The White Sister," "The Covered Wagon," "The Ten Commandments," "The Hunchback of Notre Dame," "America" and "The Iron Horse" in proportion to the numbers of mediocre quality or worse pictures.

"I suppose that this cannot help but be the case, however, when nearly 1,000 feature plays are produced by the industry every year," he explained. He credited the Motion Picture Producers and Distributors of America with striving for better pictures and stated that an unmistakable improvement in the business and moral tone of the industry had resulted from the work of the organization.

During the course of his address he reviewed the history of motion pictures from the days of penny arcades to the present-day picture palaces and $1,000,000 super-specials.

He strongly advocated educational efforts to better the morale of the screen, saying that in the last analysis the picture-going public dictates the quality of the pictures to be shown as producers cannot help but judge a movie by its box office record.

Death Claims Ince

(Continued from preceding page)

inception of the old Triangle company. Under these growing conditions Ince was able to expand his five-reel feature product.

With such growth Ince had found it necessary to build studios in Inceville, then a hamlet which he developed with his production work. Ince, who was a firm believer that the East could never replace the West as a producing territory, found himself after a time considerably cramped even in these new quarters. Referring to the quarters he then established in Culver City, Ince wrote:

"We moved from Inceville because we felt there was good reason to believe that by the construction of a new and modern plant, built upon intelligent manufacturing lines, some of the enormous overhead expenses of taking motion pictures could be eliminated, with the result that bigger and better pictures would be made. Culver City is the last word in studio facilities."

Hearing Is Routine

Among the witnesses who were called to testify this week in the Federal Trade Commission inquiry into Famous Players-Lasky, now in session in New York, were: Y. F. Freeman, former manager of the S. A. Lynch Enterprises Corporation; Epes W. Sargent, editor of the exploitation department of Moving Picture World; Walter Hays, of the Buffalo Strand; Edward A. Golden, manager of Metro-Goldwyn's Boston office; C. L. Yearsley, Ritz-Carlton Pictures publicity director; Reynold Wilbanks, chief booker of Paramount's Atlanta office; Vivian Moses, publicity director for William Fox. Several of those named were declared incompetent as witnesses in this matter and the testimony of those who were permitted to remain upon the stand was for the most part of a strictly formal and uneventful nature.

More European Houses

(Continued from page 400)

their drinks during the performance. These tables and the lights gave a very pleasing effect, and no doubt was profitable. I feel sure it would be very profitable if we could serve the same drinks as they do.

I feel almost safe in saying that there isn't a theatre in Europe properly lighted and one certainly needs the ushers' lights. Perhaps that's the reason for them being so dark, so as to show you the many advantages of a flashlight, thereby warranting a bigger tip.

Western pictures and stars I found popular all over Europe and Universal and Fox with this type of product seemed to have about the widest distribution.

With the lead the American films now hold on all the other foreign, I feel sure they will continue to hold this position, but with a few modern theatres located in the centers of population I feel sure the demand for American product would greatly increase.

Italy is the logical center for production abroad and just as our own California lends itself so admirably for the production of pictures so Italy does with her plains, mountains and hundreds of miles of rugged coast line and ideal sunny weather, to say nothing of the many picturesque locations abounding everywhere with backgrounds and settings depicting the tradition and history of a thousand years of glorious Rome. Italy will no doubt some day be the production center of the other side of the world and there is a time coming in the near future when many American producers will be making much of their pictures there. Increased studio facilities is one of the sore needs and time will take care of that. A few more "Ben Hurs" over there and they will have everything needed including the money.

Motion pictures are no doubt truly an American industry and it will take sometime to get it on a basis there as we now have it in this country. With modern theatres in Europe a big stride toward the high plane which they occupy in the American life will be reached, but the people of Europe are just as some of their old buildings, ancient and hard to instill new things into; so it stands to reason that they will never quite outdistance America either in production or exhibition.

Let me say again in closing that I believe the whole trouble of Europe lies in the sore need of better theatres and men who know how to run them.

Appeals to Canadians

London Film Executive Urges Use of British Film

A subtle appeal for support on the part of Canadians for British-made moving pictures and an unusual warning regarding the possible fate of the British film industry are contained in a communication which has been printed in the Canadian press. The letter bears the stamp of official importance, being written by L. B. Roscoe, general secretary of the British National Film League, Limited, 2, Gerrard Place, London, W.1., England.

The communication has been read with a great deal of interest by Canadians but no immediate action has apparently been taken.

The published letter follows:

"There is no doubt that we are in grave danger of waking up some morning and finding no British film producing industry.

"One can almost visualize the lamentation that will spread over the country at such a discovery. Old gentlemen in arm chairs will wax exceedingly indignant. Loudly will they denounce the shortsightedness of the nation who has allowed such a state of affairs to come to pass; others will produce alarming facts and figures proving, as if for the first time, that a film industry is of paramount importance to a country—especially Great Britain with all its colonies and dominions. Too late will they brilliantly discover that, financially, the film industry of the United States ranks third in national importance.

"Cries will fill the air: 'Why has this been allowed to happen?' 'Why is it that while Germany has built up a film industry and backed it so confidently, we have permitted ours to wither away and die?' 'Why . . .?'

"Indignant people will write violent letters protesting at the nation's stupidity. But, too late.

"Our colonies and dominions will and are being educated on foreign lines, foreign language, foreign heroes, foreign propaganda. The responsibility of showing British customs, British history, British industries, British . . . in fact all our most cherished possessions, will fall into the hands of others to be depicted to their advantage rather than ours; for we have yet to find a nation so overflowing with philanthropy that it will put our interests before its own and portray our history, traditions and customs with the full credit that is our due by deed and right."

Selling Your Seats

Student Tickets help Rowland & Clark.

Guessed at players in The Sea Hawk.

Makes city papers his country herald.

How Hyman staged The Silent Watcher.

Raffles is now a Silent Watcher.

Defining a sheik interested in The Arab.

Got hook-up page on Open All Night from all-nighters.

Cigarettes and candy mix it for Perfect Flapper.

Made local film win S. R. O.

How Feet of Clay won all four records.

Bill Danziger makes trouble for married men.

Mechanical displays for Three Women.

Universal hustler plans permanent window card.

Sold Gloria Swanson on bob hair vote.

Making America beat the Lloyd records.

Stopped clocks at seven to show His Hour.

Advertising examples on Tarnish, The Yankee Consul, The Navigator, Secrets, Circe the Enchantress and Lily of the Dust.

ALBANY EXHIBITOR ILL

Samuel Suchno, prominent Albany exhibitor, is in the Mount Sinai Hospital, New York, recovering from an operation.

Midwest Situation Sharpened by Formation of Big Wisconsin Unit

A combine of three of the leading theatre men on Milwaukee's west side has just been revealed as a result of the filing of incorporation papers by the Badger Theatres Corporation. Those listed as interested in the venture are Fred Seegert, of the Regent Theatre, and president of the Motion Picture Theatre Owners' of Wisconsin; George Fischer, of the Milwaukee Theatre, and E. W. Van Norman, Parkway.

Just what the nature of the combine is has not been definitely revealed, although remarks made by one of the trio indicate it will serve both as a theatre operating company and for joint booking purposes.

The formal statement filed at Madison declares merely that the object of the corporation is to promote the theatre business.

Considerable mystery surrounds the venture in view of the fact that the daily press carried an announcement recently that a Badger Theatre Corporation was planning to erect a theatre costing $125,000 at Twenty-seventh and Wells streets, opposite a new $500,000 house announced by the Mal Investment Company. However, Seegert and Van Norman strenuously deny that their company has been formed for that purpose and explain that it is a coincidence that a company of the same name should appear at this time.

"The time is not ripe for an announcement regarding our plans," said Seegert. "All I can say at present is contained in the official announcement of our incorporation."

Van Norman, however, hinted at the purpose of the new organization when in response to a question concerning reports that a booking combination was being formed, he said: "That's what this is. The corporation is going to be interested in anything having to do with theatres—leasing, building and booking."

For some time reports have been current in Milwaukee that a strong booking merger was in the making, but efforts to run it down have been unavailing. It was reported that in some respects the combine would function like the Midwest in Chicago and that one object would be to overcome the advantage held by the Saxe organization which controls a number of houses in the city and others throughout the state, making a total of twenty-three in all and including some of the leading theatres in this section of the country.

Jensen & Von Herberg Robbed of $10,000 Week-end Receipts

ON the morning of November 10, Frank Steffy of the Coliseum and LeRoy Johnson of the Liberty Theatre, Seattle, met at the Liberty, headquarters of the Greater Theatres Co. (Jensen & Von Herberg), and started for the bank with money bags containing over $10,000, Saturday and Sunday's receipts from the two houses. They were accompanied by an armed guard, Robert Murray, who rode in the back seat. They turned east on First avenue, going up Pine street, but were blocked at the alley by a big Paige car that backed out in front of them.

Two armed thugs jumped from behind the car, pressing pistols against the managers' heads. At the same instant, two other men ran across the street from a hotel front and disarmed Murray. Seizing the money bags, the quartet hopped aboard their car, which had a fifth man at the wheel, and made their getaway north to Queen Anne Hill. Murray commandeered a passing car, as the keys had been removed from Steffy's machine after locking it, and they gave chase as far as the Queen Anne counter balance hills, which their light car could not take on high.

Meanwhile, the two managers had notified the police. Two arrests were made in Bellingham the following day, but the suspects were later released as they proved alibis. The abandoned car has been located in Seattle and the empty money bags were found floating beneath a bridge.

This is the fourth attempt to rob the Greater Theatres Corporation. Steffy has figured in three of them. Two were complete failures, as the victims got only bags of used tickets. On the third attempt, the bandit, since executed for killing three city patrolmen in one night, missed Secretary Robertson with $3,900, but got $528 from the office of the Coliseum. The loss is completely covered by burglar insurance.

TIE-UP TRAILERS WITH ELECTION RETURNS IN WASHINGTON

A stunt in Washington, D. C., on the night of the presidential election served both the interests of The Washington Herald and of Metro-Goldwyn, when a number of Metro-Goldwyn comedies and short subjects, together with trailers on new productions, were flashed on a large screen in front of The Herald's offices to entertain the crowd while returns were being received.

State Rights Sales

Arrow announces the following sales: "Lost in a Big City" and "Gambling Wives" to Columbia Film Service, Pittsburgh, Pa., for West Virginia and Western Pennsylvania; "Streets of New York," "None So Blind," "Man and Wife," "The Rip Tide" and "The Innocent Cheat" to Film De Luxe, Montreal, Canada, for Eastern Canada; Second Series "Eddie Lyons Comedies" to Film Distributing Company, Pittsburgh, Pa., for West Virginia and Western Pennsylvania. Luciano Castro for Spain and Portugal, Luis Lerzamma & Cie for Mexico. Star Film Distributing Corporation for Japan: Second Series "Broadway—Billy West Comedies" to Cosmopolitan Film Company for Germany and Star Distributing Corporation for Japan; Screen Art, Ltd., 18 Arrow westerns for the United Kingdom. Rex Film Company, Detroit, Mich., "A Yankee Go Getter," "Dangerous Paths," "Impulse" and "Price of Youth," starring Neva Gerber, for the State of Michigan.

Renown Pictures this week purchased from Independent Pictures Corporation the eight William Desmond-Helen Holmes society stunt dramas for distribution in Greater New York and Northern New Jersey. M. J. Hoffman, as representative of Renown, closed the deal.

Eltrabran Film Company of Atlanta, controlling the territory in Georgia, Florida, Alabama, North and South Carolina, has just closed a contract with Independent Pictures Corporation for the distribution of the entire two series of Franklyn Farnum and Bill Cody pictures.

H. C. Dressendorfer, of Indianapolis, has purchased the rights to the Benny Leonard series of two-reel features, "Flying Fists," from Henry Ginsberg.

Louis Weiss, head of Weiss Brothers' Artclass Pictures Corporation, announced this week that territorial rights for New York State on both the Buddy Roosevelt and Buffalo Bill Jr. series of melodramas had been sold to Renown Pictures, Inc., 729 Seventh avenue.

Samuel Sax, president and general manager of Lumas Film Corporation, announces that he has just closed contracts with Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia for the entire series of six Gotham Productions for Eastern Pennsylvania and Southern New Jersey. The Gotham Series consists of "Unmarried Wives," "Black Lightning," "Women and Gold," "The Night Ship," "You Can't Fool a Woman" and "Every Woman's Secret."

W. Ray Johnston, president of Rayart Pictures Corporation, announces the following sales consummated for Rayart: Capital Film Exchange of Philadelphia last week secured the rights on the series of six Rayart pictures known as Metropolitan Melodramas, which feature George Larkin, for Eastern Pennsylvania, Southern New Jersey and Delaware. Universal Pictures Corporation acquired the rights for Argentina, Uruguay, Paraguay, Chile, Brazil, Ecuador, Colombia, Venezuela, Japan, The Philippines and the Far East on the fifteen episode fast-action serial, "Battling Brewster," produced by Dell Henderson and released through Rayart, which co-stars Franklyn Farnum and Helen Holmes. Universal has also acquired twenty-four Rayart-Richmount features for the Far East territory.

C. B. C. announces the sale of "Hot Dog," two-reel novelty comedy film, to the Standard Film Service Company of Cleveland, Ohio, for the territories of Michigan, Ohio, West Virginia, Western Pennsylvania and Kentucky.

Samuel Sax of Lumas Film Corporation announces the following sales: The Six Gotham Productions, consisting of "Unmarried Wives," "Black Lightning," "Women and Gold," "The Night Ship," "You Can't Fool a Woman" and "Every Woman's Secret," to All Star Feature Distributors of Los Angeles and San Francisco for California, Arizona, Nevada and Hawaiian Islands; "Defying the Law" to Greater Features Distributors Corporation of Seattle for Colorado, Utah, Wyoming, New Mexico, North and South Dakota and Montana; Independent Film Exchange of Kansas City for Western Missouri and State of Kansas.

Selznick Liquidates; Associated Gets Features and F. B. O. Shorts

WITH the liquidation this week of Selznick Pictures Corporation, Associated Exhibitors acquired for distribution through Pathe over some eighty features of the defunct organization. At the same time Film Booking Offices secured fifty-two short subjects, embracing four series of shorts for United States and Canadian distribution. These latter were obtained through Standard Cinema Corporation which had originally consigned them for Selznick release.

Both of these deals were consummated when the United States Courts sanctioned the transfer upon the arrival of an agreement between both sides and when it was established that the Selznick creditors were in accord with the move.

J. Woody, general manager of the Associated Exhibitors, on taking over control of the Selznick product, declared that the Pathe organization would begin functioning immediately and that not a solitary exhibitor who had booked Selznick product would suffer in any way. "There will be no confusion in the matter of early film shipments and bookings due to the transfer," Mr. Woody further declared.

On November 15 the productions, records and accessories in the various Selznick branch offices throughout the country were moved to the Pathe Exchanges and without the loss of an hour Selznick bookings and shipments were being taken care of by Pathe's distribution machinery.

The list of productions involved in the deal are:

"Broadway Gold" (certain territories), "Right of the Strongest," "Daughters of Today," "Twenty Dollars a Week," "Is Love Everything?" "Woman to Woman," "The Forbidden Lover," "Defying Destiny," "Queen of Sin," "Bag and Baggage," "Broadway Broke," "Prince of a King," "The Cricket on the Hearth," "Toilers of the Sea," "The Bow-" "Pagan Passions," "Wife in Name Only," ery Bishop," "The White Shadow," "Roulette," "Cause for Divorce," "Missing Daughters," "Stranger of the North," "Broad Road," "One Week of Love," "Love Is an Awful Thing," "Love of Women," "Passions of the North," "Amazing Lovers," "Men and Women," "Outlaws of the Sea," "Timothy's Quest," "Tools of Fortune," "Solomon in Society," "Bohemian Girl," "The Super Sex," "Marriage Chance," "The Danger Point," "That Woman," "The Web of the Law," "One Million in Jewels," "The Grim Stake," "Under the Deep," "Modern Marriage," "Jungle Adventures," "Proof of Innocence," "As a Man Lives," "Prince and the Pauper," "Sign of the Rose," "Sinner or Saint," "Cardigan," "Belle of Alaska," "Daring Danger," "Jan of the Big Snows," "Bluebird Jr.," "The Lying Truth," "Sisters," "Hidden Woman," "The Three Buckaroos," "Man's Law and God's," "My Old Kentucky Home," "His Wife's Husband," "Queen of the Moulin Rouge," "What Fools Men Are," "When the Desert Calls," "Destiny's Isle," "False Fronts," "Mohican's Daughter," "The Challenge," "Milady the Great," "Alone," "Me and My Gal," "How Women Love," "Darling of the Rich," "Truth About Wives," "Trail of the Ace."

The series acquired by F. B. O. include those starring Jimmy Aubrey, Stan Laurel, E. V. Durling's "Screen Almanacs" and Dinky Doodle Cartoons from the Bray Studios.

Washington, D. C. Patrons Dislike Divertissements, Tivoli Discovers

THE impossibility of popularizing a downtown-theatre service in the residential section of Washington is manifest by the change of policy at Crandall's Tivoli Theatre at Fourteenth street and Park road. Since its formal opening on April 5, the Tivoli has been conducted along the lines of the more modern theatres of other cities. In addition to first-run pictures there were offered special musical and stage attractions, combining to make the only distinctly diversified programs presented in Washington.

Crandall employed a well known promotion manager to put the scheme across, but the people of the northwest section of the city simply failed to respond and the beautiful Tivoli has reverted to strictly a residential theatre, with the program changed from three to six times a week. It is to be regretted that the plan failed, but it has been pointed out time and again that this is not a show city in the full meaning of the word, and promotion stunts that bring about unquestioned success in other cities fall absolutely flat here.

The Tivoli was erected and furnished at a cost of approximately $1,250,000 and the claim is made for it that it stands as a monument to the foremost architectural, constructive and decorative skill of the United States. The seating capacity is the largest in town and it is modern in every particular. With the change of policy comes a cut in admission charges so that all seats at matinee performances will be adults twenty cents and children fifteen, while nights, Sundays and holidays the admission charges will be for adults thirty cents and children twenty cents.

Actor Hurt at Niagara

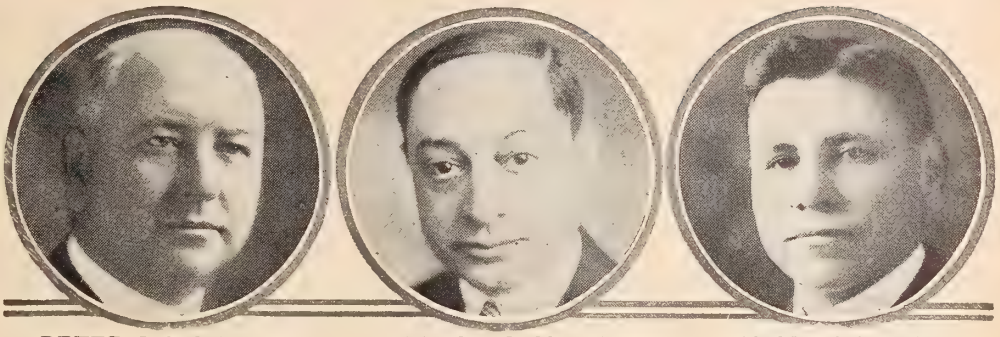
A troupe of 4 picture actors under the direction of Charles Giblin, representing Associated Exhibitors, and three stars, flirted with the rapids of the Niagara river off the Three Sister Island last week, making "The Adventurous Sex," written by Harold Mannon and being produced by Creation Pictures corporation of New York. The stars were Clara Bow, Herbert Rawlinson and Earl Williams. A vast crowd gathered as Clara in flimsy garments was rescued from the rapids by Rawlinson. Later in the week William Tyndal, 23 years old, of New York, was seriously injured when the plane he was flying for another rescue scene over the Falls, was wrecked in a tree. Charlie Hayman of the Strand was on the job and got Rawlinson to make a personal appearance.

Canadian Universal Now Affiliated with Hays

Clair Hague, general manager of the Canadian Universal Films, Ltd., Toronto, announced this week that the Motion Picture Distributors' Association of Canada is now affiliated with the Hays organization and that the Canadian distributor body will be known in future as the "Distributors, Producers and Exhibitors' Association." The reorganized Canadian association is to embrace all branches of the moving picture business in the Dominion. The details of the augmented society have not yet been definitely completed but it has been intimated that the organization hopes to work in close harmony with the Canadian Division of the Motion Picture Theatre Owners of America.

New Exchange Building

With leases aggregating approximately $2,500,000 and calling for the expenditure of $300,000, final details are now being worked out for the erection of a two-story, "Class A" film exchange building to be erected on the southeast corner of Washington Street and Vermont Avenue, Los Angeles, it became known this week. Financing of the project will be done by a syndicate of local film and theatre men including Mike Gore, Sol Lesser, Abe Gore and others. Fourteen film agencies, it was stated, have already agreed to take space in the building.



PETER J. SCHAEFER AARON J. JONES ADOLPH LINICK

Fathers of Chicago Pictures Observe Twentieth Anniversary

THE week of November seventeenth has been set aside by Jones, Linick & Schaefer for prolonged celebration in all their theatres, the event commemorating the twentieth anniversary of this prolific trio in the theatrical business.

To be exact, the firm of Jones, Linick & Schaefer was organized on November 20, 1904. Prior to that time Jones and Linick were united in the manufacture of slot machines under the firm name of the Midland Machine Co.

Jones had tested out "a thing-a-ma-bob" invented by a fellow called Amet and projected by newsboy friend, by name George K. Spoor, and it was this so-called contraption, afterward to be known as a motion picture machine, that caused the uniting of Jones, Linick & Schaefer to introduce the motion picture to Chicagoans. This they did on Christmas Eve, 1904, in a small store-show on the East side of State Street in the location now occupied by the Waterman Fountain Pen.

This was the first motion picture exhibition in their city. The growth of Jones, Linick & Schaefer has been phenomenal and at present they own or operate Woods, the Rialto, McVickers, the Orpheum and Lyric theatres. All these houses will contribute toward an anniversary celebration that is expected to be unique and interesting.

The only original member of the firm in the city at this time is Peter J. Schaefer who is holding down the executive office while his partners are sojourning in Europe and the West.

However, the past year has seen the younger generation enter the business. John J. Jones, son of Aaron J. Jones is acting as a Vice-President, while his brother, Aaron J. Jones, Jr., assists in the management of the Orpheum Theatre.

Valentino Beards Make Guests Sheiks at Dinner to Ritz Star

By TOM WALLER

RUDDY'S latest acquisition is red, if that is the color of an undertaker's crape! That was the consensus of opinion of New York writers. They were assembled by J. D. Williams on the night of November 15 at the Ritz to give the honor guest the once over.

Ritz Carlton Productions at the Ritz Carleton Hotel proved a wonderful combination. In fact it was conceded to be one of the best affairs from the standpoint of conviviality, music, food, cigars, etc., that a unit of the industry has lavished upon the news folk in a long time.

The event marked the first formal introduction of Valentino as a Ritz star. In the gathering of several hundred persons were noticed a few representatives of Paramount, with which the star just completed his contract, to wish him and Producer Williams the best of luck.

Williams' publicity director, C. L. Yearsley, engineered a stunt which immediately broke the ice and put all of the men on an "equal footing" with the handsome honor guest. It was in the form of mustaches and beards of the exact design and color of the crop on Valentino's countenance. Their introduction was as novel as the idea.

Hawley Turner, recently initiated into the Williams' directorate, as toastmaster was deploring the fact that the women to all appearances were ignoring their male escorts and keeping their eyes fastened upon the "sheik." He announced that he was suddenly inspired and forthwith waiters emerged with baskets of hairy adornments. The men plastered said mustaches and beards upon their "maps" and immediately the place seemed to be transformed into a Royal Rotary of shrubbery.

In such disguises a flashlight photo was popped. As most of those present are well known to the film world it will be interesting for you to endeavor to peer through the "underbrush" in the cut on another page. See how many "Valentinos" you can find.

But the best bet of the evening in the form of gifts was the little skit which followed. While Turner was talking about Ruddy's beard and the fact that it is really black instead of cerise a "disorderly" person pushed his way through the maze of waiters to the speakers' table. He represented the Royal Order of Barbers and made known that his mission was to beseech Valentino and his followers to forget about beards. This opened the way to distribute very excellent safety razors among the guests.

ARMISTICE DAY ADDRESSES AT METRO-GOLDWYN OFFICES

Armistice Day was observed at the general offices of Loew-Metro-Goldwyn, when at eleven o'clock work halted for two minutes throughout the whole organization. Afterward a short address on the significance of "The Unknown Soldier" and the meaning of American citizenship was given by Colonel Jasper Ewing Brady, U. S. Army, and scenario editor of Metro-Goldwyn.

LARGE PITTSBURGH QUARTERS

In order to handle increased business in the Pittsburgh territory, Producers Distributing Corporation has moved its Pittsburgh branch from 1026 Forbes street into larger quarters at 1016 Forbes street.

News on Every Page

The Blanchard Brothers are five in number and gross a half ton in weight. In addition to being able to wear one another's shoes and shirts they keep things moving in the movie field out in Southbridge, Mass. Read what this cooperation, together with business ability which seems to be inherent, has realized for them on page 411.

The Golden State Theatre and Realty Corporation has just added four first class houses to its present big chain. See the details on page 418.

With the coming of cold weather comes a noticeable boom in exhibitor business in Detroit according to the interesting data chronicled on page 417.

The Majestic Theatre at Butler, Pa., was renovated and then rejuvenated by John H. Harris, son of a senator. As to the business which these changes created—why turn to page 415.

The Regent in Alberta, Canada, has been going in of late for a series of novel weeks. A particular brand and type of picture furnishes the novelty. As to just how Proprietor Leach does it is told on page 412.

Washington M. P. T. O. Membership Jumps from 16 to 126 in Year

THE second annual convention of the Motion Picture Theatre Owners of Washington was a success in every respect. There was evidenced throughout a sincerity of purpose, an enthusiasm on the part of members, that should have far-reaching results. This body of men and women, organized but one year ago with a membership of 16, has grown to 126 exhibitors representing 183 houses.

The convention which met in the Modern Woodmen's Hall over the association executive offices, was brought to order November 11 by Dr. Howard Clemer, of Spokane, president. Welcoming address was made by Mayor E. J. Brown, who spoke on "Service." He was followed by W. J. Hindley, educational director of the Washington Retailers' Association, who gave a constructive talk on organization.

Following the noon recess, an amendment to the bylaws whereby trustees may be elected from the floor of the convention was enacted, and the following one-year trustees were elected: Fred Walton, Bellingham; John Hamrick and Frank Edwards, Seattle. Three exhibitor members to serve on the Board of Arbitration were also elected from the floor: John Hamrick, Seattle; C. E. Swanson, Everett; Frank Graham, Centralia. Mr. Hamrick, who was later elected president of the organization at the trustees' meeting resigned from the Arbitration Board, and H. W. Bruen, of Seattle, one of the retiring members of the board, was re-elected for a second term. Other retiring members were John McGill, Port Orchard; Fred Walton, Bellingham. Immediately following the business sessions, the board of trustees met and elected John Hamrick, Seattle, president; H. W. Bruen, Seattle, first vice-president; Frank Edwards, Seattle, second vice-president, and J. H. Hone to succeed himself as secretary-treasurer. The board also elected H. T. Moore, of Tacoma, trustee, succeeding Ed Dolan, of Aberdeen, resigned.

The second day's sessions, beginning at 1 o'clock, were filled with interesting and constructive papers on the following subjects: "Non-Theatrical Competition," John A. McGill, Port Orchard; "Association Finance," L. A. Drinkwine, Tacoma; "Block Booking and Salacious Films," W. F. Code, Seattle; "Arbitration Board," H. W. Bruen, Seattle. Mr. Bruen reported that out of 28 cases submitted to this board which has no connection either with the M. P. T. O. or the Film Board of Trade, 21 had complied with the rulings of the board, 5 had gone out of business and 2 were still pending. These cases involved over $18,000, and it was the unanimous opinion of the convention that the board is accomplishing much along constructive lines.

Following a thorough discussion of the problem of "Block Booking" a resolution was passed instructing the secretary to write the Northwest Film Board of Trade, also C. C. Pettijohn of the Hays organization that the motion picture theatres of Washington are opposed to block booking and the deposit system.

A similar resolution instructed the secretary to write M. J. O'Toole of the M. P. P. D. A., advising of the organization's dissatisfaction with the existing uniform contract and recommended that the matter be entered into more fully, and improvements made before the next annual convention.

The Washington boys were mighty enthused. Ben Shearer converted one-half of his big equipment house at 210 Virginia street, into the smallest theatre in the world, with the tiniest stage in existence, and between 8 o'clock and 11, when the big theatrical "Pot Pourri" came off at the Palace Hip, visiting exhibitors were entertained by a snappy little show presented by Mike Newman, premiere showman of the Pacific Northwest. Drapes, stage settings, lighting effects, etc., were exquisite and a big crowd on the street blocked the sidewalk, to watch through the window. It was a happy thought and provided an entertainment that was a spicy preparation for the big show.

The Palace Hip was crowded until the walls fairly bulged with a peppy crowd that cheered eleven special acts for over two hours, and hated to go home when it was over. A Tacoma delegation, eighty members strong, arrived by special train, and blocks of seats were purchased from all over the state. The Pot Pourri will be a mark to shoot at for next year.

John Danz, contributing his bit to the general festivities, by some miraculous methods, managed to get his beautiful new Capitol Theatre open in time for the convention and invited all members of the M. P. T. O. to be his guests during their stay in Seattle. John has accomplished wonders. The Capitol is a beautiful house, handsome in its every appointment and luxurious to the last detail. It was built from the ground up, with nothing but the sustaining walls left standing inside of three months. Workmen are completing the electrical effects, etc., on the outside.

New Schine Theatre

Rialto, 3,000 Seats, Opening at Lockport, N. Y., Is Gala Event

The Rialto, the newest link in the chain of 50 or more theatres, controlled by the Schine Theatrical corporation of Gloversville, N. Y., has been opened in Lockport, N. Y., under the management of J. Raymond Thurston. The formal opening was celebrated, November 11 at which time 3,000 persons attended the two premiere presentations and fully 3,000 more sought entrance.

State Senator William W. Campbell and Mayor Ernest B. Crosby of Lockport both spoke and Gerald K. Rudulph, manager of the Buffalo Fox exchange, made the introductory remarks in which he presented some facts concerning the high standing and prominence of the Schine corporation. Both Mayor Crosby and Senator Campbell praised the company for the fine house which they have given the Lock City.

There was a big delegation of Buffalo film men in attendance at the opening. These folks were the guests of J. Meyer and Louis W. Schine at a banquet in the Tuscarora club, immediately following the first show. In the delegation were: Clayton P. Sheehan, Bill Mahoney and Mr. Rudolph, Fox; Basil Brady and Gene Markens, Pathe; Frank J. A. McCarthy, First National; Fred M. Zimmerman, Producers Distributing corporation; Harry Dixon, F. B. O.; Marvin and Ed Kempner, Paramount; Earl Kramer, Jim Savage and Bob Murphy, Universal; Richard C. Fox and Frank Moynihan, Selznick; Sydney Samson, Bond Photoplays and president of the Film Board of Trade; Colonel Howard F. Brink, Educational; Jack Berkowitz, First Graphic; Al Becker of the Becker Theatre Supply Company; Ben Wallerstein of the Broadway theatre and others.

The Rialto has a seating capacity of 1,500, the seats being of a most comfortable type and being done in deep auto type upholstery. The color scheme is in mural stipling of cream and gold. The woodwork is solid gumwood, with a mahogany satin finish.

Showing guests at the dinner tendered recently by Producer J. D. Williams to Rudolph Valentino at the Ritz-Carleton Hotel, New York. You may find it rather difficult to identify some of the male members of the party since their countenances are adorned with "emulations" of the beard the King Film Sheik has grown for his first production for Ritz-Carlton Pictures, Inc. The story of the dinner appears on another page.

"Avoid Cliques", New Jersey State Chief Warns New Essex Head

THE officers of the Motion Picture Theatre Owners of New Jersey, at a meeting held in the Robert Treat Hotel, Newark, installed the corresponding officers of the Motion Picture Theatre Owners of Essex County. Joseph M. Seider, state president, installed Louis Rosenthal, the county president, and this order of installation was followed:

Peter Adams installed William Lesser, sergeant-at-arms. Henry P. Nelson installed Eugene Steinhardt, secretary. William Keegan installed Moe Kreidel, treasurer. Charles Hildinger installed Jacob Unger, vice-president.

In his installation address Seider directed the attention of the new county president, and the combined exhibitor bodies to the need for tireless co-operation if the theatre owner organizations in the state wish to be truly helpful, and carry on their progressive activities at all times, and not to wait until they are hurt or in trouble. And to Rosenthal, he said:

"I cannot urge upon you too strongly the necessity for assuming an independent attitude, in your position as head of the Essex County organization, and adhering steadfastly to that attitude. It is incumbent upon you that you remain free from identification or contact, actual or implied, with any factions or cliques. I earnestly urge you to be firm, open, progressive and constructive; to carefully avoid political scheming, star chamber methods, and proceedings which heretofore have nullified theatre owner efforts to help one another."

Prior to the installation of officers of the Essex County body, Benjamin Schindler, of the State Board of Directors, installed the newly elected members of the county board of directors. They are: Louis Gold, Treat Theatre; Jack Halperin, Savoy Theatre; David J. Hennessey, Rivoli Theatre ; David Mates, Lincoln Theatre; Henry Sabo, Clinton Square Theatre; W. Wellinbrink, Wellmont Theatre, and W. Osterman, Palace Theatre.

Seider presented the Essex County organization with a gavel, the gift of the state body. The gavel had inscribed on a silver band the following: "Motion Picture Theatre Owners of New Jersey to Motion Picture Theatre Owners of Essex County, Louis Rosenthal, President, November 12, 1924." In his presentation address, Seider referred to the Essex County organization as "the offspring of the parent body—the state organization."

A luncheon, attended by the members of both state and county organizations, was followed by a meeting of the state board of directors, at which were present: President Joseph M. Seider; Vice-Presidents Charles Hildinger and Peter Adams; Secretary Henry P. Nelson; Treasurer William Keegan; Directors: Chairman Sidney E. Samuelson, Benjamin Schindler, Louis Rosenthal, Arthur B. Smith, I. M. Hirshblond, Leo Juskowitz and Leon Rosenblatt. In accordance with custom, all the members of the county organization attended the meeting of the state body. The state officers were the guests of the local organization.

Secretary Nelson directed the attention of the members to the newest phase of the fight being waged by the theatre owners of New Jersey to keep the motion picture theatres open on Sunday.

The outlook for Sunday movies, Nelson said, was never brighter than now. He called the attention of the theatre owners present to the fact that the grand jury, sitting in Elizabeth, only last week directed its attention to the Sunday situation. The grand jury, after going into every phase of the Sunday motion picture question, not only refused to indict, but proposed that state legislation be sought to legalize Sunday motion pictures, in communities where they are sanctioned by a referendum vote. In other words, this will make Sunday amusements purely a matter of local option.

A delegation of the Downtown Managers' Association attended, and in extending a welcome to them, President Seider expressed the hope that this visit would be the beginning of co-operation and the co-ordination of exhibitor efforts by both organizations. Mr. Shepard, responding, suggested that the theatre owners designate one of their number for membership in the Downtown Managers' Association, and the association would do likewise, for the purpose of establishing a direct contact.

Rosenthal, an insurance broker, spoke on the reduction of insurance rates.

The committee in charge of the dinner to be tendered to R. F. Woodhull, former state president, reported. Moe Kreidel, of Newark, chairman of the committee, stated that it has been decided to hold the dinner on Washingon's Birthday eve, February 21, 1925, at the Robert Treat Hotel, Newark. Kreidel said the banquet will be limited to 250 guests, and will start at 7 P. M. One entire floor of the hotel has been reserved. An additional 1,000 guests will be admitted to the ball.

The M. P. T. O. of New Jersey was pledged solidly to co-operate to make "Educational Week" a success in every theatre in the commonwealth.

Charles Hildinger, chairman of the Legislative Committee, offered an optimistic report in which he touched upon the continued efforts of the committee in studying the Sunday motion picture question, and other important matters.

The December meeting of the State Board of Directors will be held in Trenton on the 11th, when the members will be the guests of the Mercer County Theatre Owners.

The Essex County body will meet on Wednesday next when the unfinished order of business, due to lack of time, will be completed.

The Essex County Theatre Owners organization consists of the following members: Kahn Bros., Walnut Theatre; D. J. Hennessey, Rivoli Theatre; Messrs. Lessor, National Theatre; Steinhardt, De Luxe; Mates, Lincoln; Unger, Cort Theatre; Davis, American; Gold, Cameo Theatre; Osterman, Grand; Robinson, Mt. Prospect; Herman, Playhouse; Bratter, Lyceum; Sabo, Clinton Square; M. Kreidel, Grove; Blumberg, City; Goldstein, Liberty; Faulkner, Strand; Reilly, Washington; Rosenthal, Palace; Saides, Savoy; Baer, Regent; Nicholas, Arlington, and Seligman, Brighton Theatre.

Quaker Blues Result in Arrest of Twelve Exhibitors

Seeking to enforce the blue laws of the state, reform interests in Erie, Pa., headed by the Rev. H. C. Shaw, caused the arrest of twelve exhibitors in that city last week on a charge of violating the Sunday laws against the operation of motion picture shows on Sunday. Each of the twelve was required to post $100 bail to guarantee appearance on a hearing, which was adjourned.

Those arrested were: Meyer Slotkin, Olympic; Boyd Neyland, Folly; F. A. Fairgraves, Regent; Joseph G. Seybold, Gem; John W. Hauer, American; Frank Paros, Rialto; F. W. Rickenfelder, Avenue; B. J. Newton, Columbia; N. C. Wagner, State; Hiram Sallan, Perry; T. J. Fordham, Strand, and Creighton Hepner, Keystone.

The avowed object of the movement, according to a statement by the Rev. Mr. Shaw, is to force a small clique of undesirable citizens to obey all the laws in the category of the state statute and force the city administration to enforce them. Entire blame for the operation of Sunday motion pictures, much liquor traffic and a demoralized police department, are charged to the city administration.

The first blow in retaliation was struck when members of the Parade Street Civic club voted to send to Mayor Williams a letter voicing the approval of the club of the manner in which the city is being run under the present administration and opposing any move to close the local picture theatres on the Sabbath.

Harry Nichols Dies

Pioneer of Filmdom Succumbs to Pneumonia in Pittsburgh

Harry E. Nichols, for the past five years with the Fox Film Corporation in Pittsburgh, the past nine months of which he served as manager of the branch, died at the Pittsburgh Hospital, on November 13, after a week's illness of bronchial pneumonia. He was 48 years old.

Mr. Nichols was one of the pioneers in the local film field, having been connected with the business for the past sixteen years.

In 1908 he began his career with Rowland and Clark's Penn and Columbia exchange and the following year he was made manager of the General Film Company, which office he held for six years. In 1915 he was with the Mutual Film Company, and in 1916 he was in charge of the "Fatty" Arbuckle comedy distribution through the Famous Players-Lasky exchange. Next he managed the George Kleine exchange in Pittsburgh during 1917 and 1918. He is survived by his widow, a ten-year-old son, three brothers and three sisters.

Chicago, Slated for 15,522 New Seats Succumbs to Detroit Building Boom

THE theatre building epidemic now raging in Detroit, as told in recent issues of Moving Picture World, has spread to Chicago where it is proving to be proportionately as great. This publication for the last few weeks has received dispatches as to the erecting of a theatre here and there in Chicago. But this week comes from our correspondent and other sources news of theatres under way and in the embryo which in the next few months will increase seating capacity in the Windy City by over 15,522 chairs.

Balaban-Katz Lead

Balaban & Katz announced plans for their eighth movie palace in Chicago, to be located in Howard street near Clark on the North Side. The cost of the theatre and the accompanying property will be about $2,500,000. C. W. and George L. Rapp are the architects. George M. Foreman & Co. have made a loan of $1,250,000. Rapp said that the new theatre as yet unnamed will have 3,500 seats. There will be 2,800 first floor seats and 700 seats on the mezzanine. The theatre is to be built on a triangular plot.

Balaban & Katz will lease the theatre from a building company for 25 years at an annual rental of $90,000. Actual work will start in January and the house will be completed by Christmas of the new year.

The Balaban & Katz picture presentation programs will be featured in the new theatre. The stage will be equipped for any type of production. After the first of the new year Balaban & Katz will have three major theatres under construction in Chicago, the above house, the new Uptown Theatre at Lawrence and Broadway and the United Masonic Theatre to be built on the site of the old Colonial Theatre in Randolph street.

Announcement was made this week by F. M. Brockell, general manager of Balaban Katz Midwest Theatres, Inc., that two new houses will be added to this rapidly growing circuit within a short time.

One of the acquisitions will be the Highway Theatre, a $500,000 structure which is nearing completion in one of the outlying districts of Chicago. The other, located in Joliet is now in the course of construction and will probably be one of the most elaborate theatres in the Middle West.

With the completion of this building, the Balaban Kaz Midwest Circuit will have three theatres in Joilet.

According to the Chicago Tribune, Balaban & Katz also have plans to build a huge moving picture theatre in Evanston, north of this city. Evanston is a six-day theatre city, no shows being given on Sunday. Later it was denied by the Balaban & Katz management that they had any plans for a theatre in the big north shore suburb.

Lubliner-Trinz Stepping

Lubliner & Trinz are to erect a 3,000-seat theatre on Lawrence between Artesian and Campbell, north frontage, a 269 by 156 foot site, to cost $1,000,000.

Another 3,000-seat house is announced for the next block on a 183 by 157 foot site on Lawrence 100 feet west of Western, south frontage, under plans by S. N. Crowen, for Clinton B. Yarnell of James J. Redding & Co., general contractors. A 2,500-seat theatre, store, office and apartment block to cost $1,250,000 is planned by the Beacon Theatres Company at the southwest corner of Seventy-sixth and Cottage Grove, under plans by Walter W. Ahlschlager & Co., the site has been purchased from M. Hoffman.

The National Theatres Company will begin erection of a $650,000 2,000 seat theatre, store and apartment structure on Seventy-ninth, 200 feet east of Stony Island, north frontage, under plans by John Eberson. The site is 150 by 125 feet acquired from John R. O'Connor. The new house will be called the Avalon Theatre and work will start at an early date.

The new Karzas Theatre at Robey, Lincoln and Belle Plaine avenue, being built from the plans of Walter W. Ahlschlager will have 2,722 seats instead of 2,000 as stated at the time the news was made public.

Goldberg & Severn expect to open the new Jeffrey Theatre being erected at Jeffrey and Seventy-first street about the first of the year. The house will be up-to-date in every way and will seat 1,800 people.

Industrial Review Film

The Baumer Industrial Film company of Rochester, acting in the capacity of staff cinematographers for the Schine Theatre corporation, has sent representatives to Lockport, N. Y., to produce a civic and industrial review in motion pictures, for historical record. This picture is to contain all of the chief points of local interest, such as the locks, railroad activities, the Rotary, Kiwanis and Zonta clubs, the school system, public buildings and the principal streets. E. J. Baumer and R. A. Momm of the Baumer company are having the co-operation of W. Guy Johnston of the Board of Commerce. After being shown at the Rialto Theatre, the new Schine house in Lockport, the print will be at the disposal of the Chamber, or any of the civic organizations that may care to make use of it for exploiting Lockport.

WOULD INTEREST U. S. IN INTERNATIONAL FILM CONGRESS

Frank Green of the International Cinematograph Corporation, Ltd., is the official representative in America of the International Film Congress with headquarters in London. Green now has temporary offices at the Hotel Astor, New York. He seeks to arouse the interest of the American industry in this congress and plans calling upon leaders of the local trade. The London aggregation desires to expand so that it will include every section of filmdom in the universe.

Film Exports Lower

Less Than Last Month But Much Over Those of Year Ago

Film exports in September failed to maintain the high record set in the preceding month although, on the whole, much larger than those of September, 1923, it is shown in figures just compiled by the Department of Commerce.

Shipments during the month included 5,090,085 feet of raw stock, valued at $100,539; 645,694 feet of negatives, with a value of $116,722, and 16,174,150 feet of positives, worth $525,103. In the same month of last year we exported 6,506,593 feet of raw stock, valued at $79,699; 512,039 feet of negatives, worth $54,286; and 11,476,991 feet of positives, with a value of $439,600.

Staab to Legislature

Wisconsin theatre men are at last going to be represented in the legislature. Henry Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin, has been elected to fill a seat at the capital and will transact the duties of a legislator in addition to handling his job for the exhibitor organization.

Censors Accessories

Under New Regime Montreal Plans Sweeping Reforms

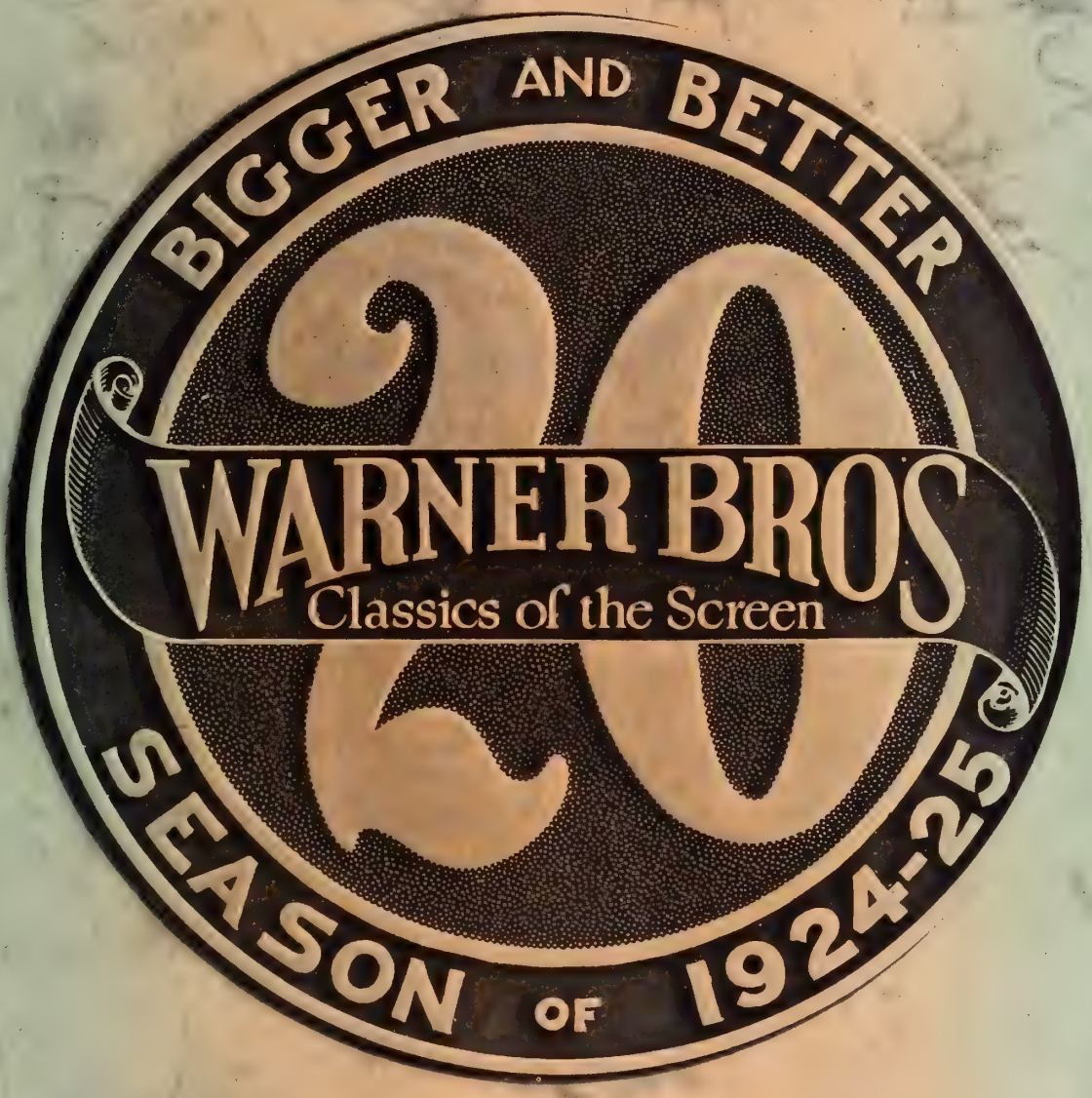
The civic administration of Montreal opened its new censorship bureau on November 12 with the new municipal department for the inspection of all theatre and moving picture posters, still photographs and printed display matter. Incidentally, a special tax is now imposed on all posts, window cards and other advertising which passes through the new bureau for inspection. The new assessment which goes to Montreal city treasury for the purpose of maintaining the bureau, ranges from three cents for posters varying from three to six sheets and five cents for all posters larger than the six sheet size. There is also to be a flat charge for window cards and other small sheets.

All posters are examined by the new censor before they can be used in a theatre or otherwise. If acceptable, the posters are duly stamped on the face side where all can see the mark of approval. If a poster is rejected, it is sent back to the film exchange for possible deletion or alteration as instructed by the censor, after which it can be submitted for a second inspection.

The official in charge of the new censorship office is Martin Singher, a former local newspaper man. The censor, according to the present regulations, is entirely independent of the police department but he has the power to institute prosecutions for alleged violations of the poster censor bylaw. Sweeping reforms are contemplated in this line of work, it is officially announced.

Jans-Hoffman Merger

H. F. Jans, who for many years has operated Jans Film Service Inc., at 729 Seventh Ave., New York, has consolidated his exchange with that of M. H. Hoffman, through a merger deal finally closed last week. The new exchange will occupy the offices at 729 and Mr. Hoffman will be in charge. Jans will retire from the distribution of pictures and devote his entire time to production. Jans Productions Inc., has taken offices on the sixteenth floor of the Loew State Theatre building, 1540 Broadway, where the executive end of the business will be handled.



The first TEN-

First of TWO

ERNST LUBITSCH

Individual Productions

"THREE WOMEN"

Personally Directed by
ERNST LUBITSCH

May McAvoy
Marie Prevost
Pauline Frederick
with Lew Cody

and a notable supporting cast in one of the outstanding screen creations of all time

¶ Never has a more powerful story been told on the screen! ¶ Never has the Lubitsch genius been so much in evidence! ¶ Never has a cast of stars given a more convincing performance! ¶ Never has a big screen production known greater perfection!

The Wonder of
Wonder Dogs

RIN-TIN-TIN in "Find Your Man"

a thrill-a-minute melodrama introducing the screen's most beautiful star

JUNE MARLOWE

supported by Eric St. Clair and a typical Warner cast

Directed by Mal St. Clair

¶ Rin-Tin-Tin's "Where the North Begins" was the box-office sensation of 1923. His "FIND YOUR MAN" will be the big, outstanding photoplay success of the coming year.

"THE LOVER OF CAMILLE"

from the DAVID BELASCO stage success

"Deburau"

by Sacha Guitry

with:—

MONTE BLUE
MARIE PREVOST
WILLARD LOUIS
BRANDON HURST
WINIFRED BRYSON
PIERRE GENDRON
ROSE DIONE

HARRY BEAUMONT, famous for his direction of "Beau Brummel," "Main Street," etc., reaches new and loftier heights of artistry with this brilliant production made famous on the stage by David Belasco

Here's the Perfect Photoplay

"THIS WOMAN"

from the novel by Howard Rockey

with

IRENE RICH
LOUISE FAZENDA
JOHN ROCHE
CLARA BOW
FRANK ELLIOTT
CREIGHTON HALE
MARC McDERMOTT
BRANDON HURST

Directed by Phil Rosen

—a magnificent screen creation with action enough for a serial. A picture in which color, romance and adventure abound.

"THE NARROW STREET"

The Most Delightful Mystery Story Ever Written

by Edwin Bateman Morris

Directed by William Beaudine

with

DOROTHY DEVORE and MATT MOORE at the head of a tremendously large cast of popular supporting players

In novel form "The Narrow Street" is familiar to lovers of Dramatic fiction the world over. Hundreds of thousands of people have read this intensely dramatic, powerfully thrilling adventure story—They and all their friends are eagerly awaiting its picturization on the screen.

Novel. Daring. Thrilling

"THE DARK SWAN"

From the novel by Ernest Pascal

with

MONTE BLUE
MARIE PREVOST
HELENE CHADWICK
LILYAN TASHMAN
VERA LEWIS
CARL MILLER
JOHN PATRICK

Directed by Millard Webb

—an engrossing screen drama in which the age old and eternal forces of Love and Beauty receive a new and most interesting treatment.

"THE AGE OF INNOCENCE"

from the novel by Edith Wharton

with:-

BEVERLY BAYNE
ELLIOTT DEXTER
WILLARD LOUIS
EDITH ROBERTS
GERTRUDE NORMAN
ROSA ROSANOVA

Directed by Wesley Ruggles

A stunning screen version of a popular novel that has stood its test for public popularity. An audacious narrative of an audacious American girl that was the most talked of book of the day.

Willa Cather's Famous Novel

"A LOST LADY"

admirably filmed and enacted by a stellar cast including

IRENE RICH
MATT MOORE
JUNE MARLOWE
GEORGE FAWCETT
JOHN ROCHE
EVA GORDON
VICTOR POTEL
NANNETTE VALONE

Directed by

HARRY BEAUMONT

who produced "Beau Brummel" and "The Lover of Camille" for the Screen

One of the finest fiction stories ever filmed —a novel familiar to millions now in its seventh edition.

"The LIGHTHOUSE BY THE SEA"

featuring

RIN-TIN-TIN

Greatest of all animal performers

with:-

LOUISE FAZENDA
Wm. (BUSTER) COLLIER. Jr.
MATHEW BETZ
DOUGLAS GERRARD
CHAS. HILL MALES
LEW HARVEY
THE TEXAS KID

Gripping mystery melodrama from the celebrated pen of Owen Davis

Directed by Mal St. Clair. the Wonder Dog of the Screen rises to unbelievable heights in this lightning-like thriller.

"HOW BAXTER BUTTED IN"

from the successful stage play by
OWEN DAVIS

with a celebrated comedy cast headed by

Willard Louis

and

Louise Fazenda

Directed by
William Beaudine

A riot of film fun in which the screen's greatest comedians out-Wallingford Wallingford in an unusual tale of the big town "Showoff" who became a man of real importance in the small town which he started out to "kid."

To be followed by:-

A SECOND ERNST LUBITSCH PRODUCTION
"THE MAN WITHOUT A CONSCIENCE"
"RECOMPENSE" SEQUEL TO "SIMON CALLED PETER"
"EVE'S LOVER" by MRS. W. K. CLIFFORD
"THE DEAR PRETENDER"
"THE ELEVENTH VIRGIN" by DOROTHY DAY
ANOTHER RIN-TIN-TIN PRODUCTION
"MY WIFE AND I" by PAUL BERN
"THE BRIDGE OF SIGHS"
"THE BROADWAY BUTTERFLY"

WARNER BROS.
Classics of the Screen

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Five Hefty Brothers Control Southbridge, Mass., Theatres

The Blanchard Brothers—five of them—of Southbridge, Mass., are among the leading exhibitors of Massachusetts and they constitute a family that is about as distinctive as anyone could find anywhere. Their combined weights total approximately one-half of a ton. They all wear the same size shirt, suit, in fact, everything, with the single exception of their hats. And they're all the same when it comes to being courteous, not only to their patrons, but to the strange caller. Ye scribe visited them at their Phelps Theatre on a holiday—a busy day, it was—but none of the Half-a-Ton Brothers was too busy to find it necessary to deny us the opportunity of a chat.

These are the Blanchard Brothers, amusement purveyors to the people of Southbridge and in control of the amusement situation of that city: Arthur A. Blanchard, Solomon E. Blanchard, William N. Blanchard, Fred H. Blanchard and Louis L. Blanchard. And what a versatile family they are! Every one is a musician; in fact, it was in the orchestra pit of the Plaza Theatre in Southbridge that they originally obtained first-hand knowledge of the workings of the theatre.

When they decided to become theatrical managers they built Blanchard's Theatre and opened it on Tuesday evening, November 28, 1911, almost thirteen years ago. They spent $50,000 to erect the theatre. This is how the work was divided: Manager, Arthur A. Blanchard; assistant manager, Solomon E. Blanchard; orchestra director, Fred H. Blanchard; treasurer, William N. Blanchard; master of property, Louis L. Blanchard. Arthur is a former trouper in vaudeville.

Their titles such as just given still hold good, except that when motion pictures are shown there is no stage work for Louis. And as for Fred, he is relieved from the orchestra pit during the picture shows by C. A. Price, pianist.

Besides Blanchard's Theatre the Blanchard Brothers operate the Plaza and Phelps theatres, of which they are the lessees. They acquired the Plaza in 1913 and the Phelps in 1917. They took over the Phelps Theatre a short time after it was opened by the builders, who had failed to make a success of the house. The Blanchards also are the owners of the Hippodrome, an amusement structure which seats 5,500, or about one seat for every three residents of Southbridge. The Hippodrome is used for lodge events and dances, but could be turned into a theatre on very short notice as there is a screen and booth already installed.

The policy of the theatres is as follows: Blanchard's, vaudeville, pictures and road shows; Plaza, local affairs; Phelps, films. Here is something unique—on holidays at the Phelps Theatre there are two complete shows on the one day, one bill at the matinee and a different one at night. The Blanchard Brothers find this is a successful plan.

Charles Lafrance is the projectionist at Blanchard's Theatre and he has held that position since the opening of the house thirteen years ago.

Another Adoption

Al Bothner has gone and done it again. And it's one of the most commendable "streaks" in any exhibitor in all New York State.

On three previous occasions Mr. and Mrs. Bothner have adopted children. The fourth arrived at the Union Station in Albany the other day, carrying flowers, and when Mr. Bothner gathered the little tot in his arms his eyes were filled with tears.

Fortunately, the Capitol Theatre, run by Mr. Bothner, is being well patronized these days, and although he may not drive the latest cars, he has a home that is blessed with four little tots being reared in an atmosphere of happiness and contentment.

Buffalo, N. Y.

With a new and striking electric sign bearing the word "Olympic," and with three supplementary changeable letter signs around the marque, the Olympic Theatre, Buffalo, presents a very attractive appearance and Manager E. O. Weinberg is the recipient of many congratulations.

Al Beckerich, manager of the Buffalo Loew State, has ordered fifty twenty-four sheets on all his new Paramount pictures. He plans one of the biggest billboard campaigns ever tried out in Buffalo.

Walter Hays, vice-president of the Mark-Strand interests, whose office is in the Iroquois Building, has been named a member of the board of directors of Ritz-Carlton Pictures, which is headed by L. D. Williams.

Search is being made for burglars who, early on the morning of November 14, robbed the safe of the Happy Hour Theatre in Syracuse and got away with $350. The combination of the safe was blown off.

The Turn Hall Theatre in Syracuse now boasts of a new organ, Manager James H. Roe having just dedicated the instrument with a special program. Mr. Roe, who is president of the Syracuse Theatre Managers' Association, was the third man in the Salt City to enter the picture business there.

Manager Fred Strasser of the Emblem Theatre, Buffalo, celebrated the dedication of his new organ with a special program of music and pictures on Monday evening, November 17.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

William Fox presents "The Roughneck" with George O'Brien.

Canadian Showman Puts Over Another of His Novel Weeks

Ken Leach, proprietor of the Regent Theatre, a highly successful house of Calgary, Alberta, recently presented another of his special "weeks" at the theatre, the program this time consisting of a series of six features in which Tom Mix was the star. Mr. Leach called it "Tom Mix Week" and arranged his bookings so that the program was changed every day. This follows up his previous stunts of an "all comedy week," "revival week" and other booking features.

For "Tom Mix Week" the series was as follows: "Stepping Fast," "Three Jumps Ahead," "Soft Boiled," "Ladies to Board," "Eyes of the Forest" and "North of the Yukon."

For his "All Comedy Week," some few weeks ago, Manager Leach screened a group of short comedies, all on the one program, several of the pictures being modernized reissues. These comedies featured Charlie Chaplin, Harold Lloyd, Lloyd Hamilton, Al St. John, Ben Turpin and others. Leach's "Revival Week" consisted of the presentation of a series of prominent productions that would obviously bear repeating, a different feature being shown every day.

Manager George Rotsky of the Palace Theatre, Montreal, a big Famous Players house, has adopted the plan of conducting a series of Monday night symphony concerts by an augmented orchestra of 40 musicians. The concert lasts half an hour.

The Lyceum Theatre, Winnipeg, Manitoba, which is under the direction of Charles A. Meade, played "The White Sister" for two big weeks, the production being presented continuously from 10 a. m. to 11 p. m., six times each day. Manager Meade arranged an interesting price schedule as follows: 10 to 12 noon, all seats 25 cents; noon to 5 p. m., 35 cents, reserved seats, 50 cents; after 5 p. m., general admission, 50 cents and reserved seats, 75 cents. Evening prices were charged all day on the two Saturdays.

The Regent Theatre, Edmonton, Alberta, one of the larger downtown houses, has a new manager in Alex Cameron, formerly manager of the Rialto Theatre, Edmonton. Mr. Cameron has been identified with the theatrical business for just 35 years. Previous to becoming an exhibitor some years ago he was active in the producing of musical comedies and other stage attractions. He has organized a new orchestra for the Regent.

Manager Walter F. Davis of the Metropolitan Theatre, Winnipeg, Manitoba, is telling an intimate story in connection with the recent personal appearance of J. Warren Kerrigan, the film star, at the Metropolitan. According to Mr. Davis, Kerrigan was playing juvenile leads in a stock company in Des Moines, Iowa, in 1910 for $35 a week, Mr. Davis being the manager of the company then. For the week's appearance at the Winnipeg Metropolitan Kerrigan received $1,000 and 25 per cent of the gross receipts, Mr. Davis states. Manager Davis says that "Mr. Kerrigan has 'got even.'"

Her Excellency, Lady Byng of Vimy, wife of the Governor-General of Canada, attended a performance of "The Birth of a Nation" at the Regent Theatre, Ottawa, on November 12, being received by Manager Leonard Bishop.

Second runs of important productions are following quickly in the theatres of Ottawa, Ontario. Only a week or two after the Auditorium presented "The Sea Hawk" at prices up to $1, the First National feature was being shown at the Centre Theatre at Ottawa for regular prices. The same applies to the first Ottawa runs of "The Covered Wagon" at the Auditorium, this being shown again at the Regent Theatre, Ottawa, during the week starting November 22 at regular prices. Though the respective runs have been only a few weeks apart at the most, high interest has been sustained, according to Manager Don Stapleton of the Centre Theatre.

Omaha

W. H. Eddy is the new manager of the Iris Theatre at Indianola, Ia.

A new $25,000 theatre is to be built at Blair, Neb., as Mr. Robinson, who operates the Home Theatre there, has already let a contract for such a new structure.

Herbert Bleuchel has bought back the Isis Theatre at Cedar Rapids, Ia., after having sold it some months ago to F. M. Honey, who was formerly at Tecumseh Neb. Mr. Honey has not announced his plans.

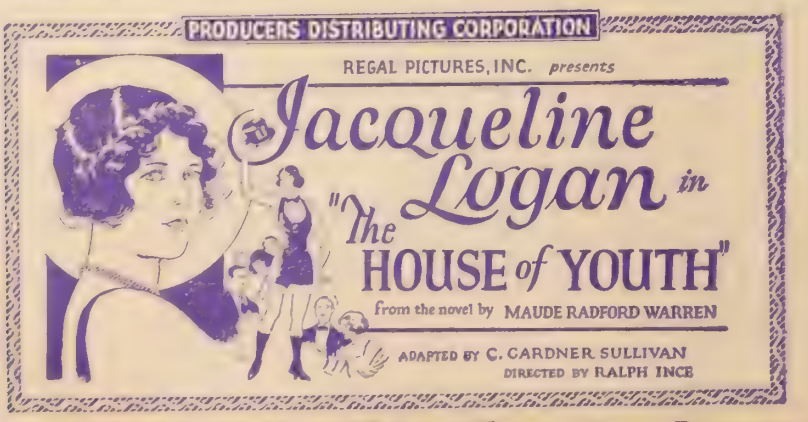
A. L. Stone has bought the Paramount Theatre at Harvard, Neb., from George Summer.

Proprietor Kahl of the Cosmo Theatre, Doon, Ia., has reopened that theatre after having it closed for some time.

The Hostetter Amusement Co. has bought the Strand Theatre at Atlantic, Ia., from Dan Burgum.

C. C. McMains has sold the Electric Theatre at Lorimer, Ia., to S. C. Warren.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
REGAL PICTURES, INC. presents
Jacqueline Logan in
"The HOUSE of YOUTH"
from the novel by MAUDE RADFORD WARREN
ADAPTED BY C. GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

William Fox presents Shirley Mason in "My Husband's Wives."

Troy, N. Y., Showman Misses Good Fight in Own Theatre

Although Jake Rosenthal, owner of the Rose Theatre in Troy, journeyed to Albany one night last week and spent a couple of dollars attending a prize fight, he could have enjoyed the same sort of thrills during the evening in his own theatre and saved himself the trip and incidental expense to the Capital City. There was no bothering with Marquis of Queensbury rules or three-minute rounds at the Rose Theatre. According to all comments, or at least Mr. Rosenthal's later version of the affair, the fight staged in the projection booth of the theatre was a rather one-sided contest. Anyhow, Lester Smith, who has been projectionist for Mr. Rosenthal for thirteen years, first at the Majestic Theatre and later at the Rose, swore out a warrant charging Harry M. Brooks, president of the Motion Picture Operators' Union in Troy, with assault.

According to Mr. Rosenthal, Brooks came to the booth and started the argument. At any rate, Smith was at a disadvantage on account of the smallness of the booth which might easily have become completely wrecked in the fracas. The noise of the encounter frightened many in the audience and about 300, according to Mr. Rosenthal, ran out into the street. Mr. Rosenthal returned from witnessing the prize fight in Albany and knew nothing of the encounter in his own house until the next morning, when Smith telephoned him and later presented himself with an eye partially closed and with all the appearance of having taken on Jack Dempsey for a round or two.

Recovering from an operation in one of the hospitals in New York City, Samuel Suckno, owner of the Albany and Regent theatres in Albany, complains of being a bit lonesome. He is at Mount Sinai Hospital. Several of the exhibitors and producers in New York City have already been up to see him.

Judging from the class of cars parked by exhibitors along Film Row as they visit the various exchanges, business at the theatres in this part of the state must be decidedly good these days. Cadillacs and Packards are common, with an occasional Lincoln, while Fords and Chevrolets are few and far between. There are no Rolls Royces as yet, but then give Oscar Perrin and a few others a little chance.

Charles H. Leger, who has run the Casino at Loon Lake for seven summers, was in town during the past week and is spending the winter months as a bond salesman.

Jimmy Rose, well known Pathe salesman here, now is an exhibitor. Mr. Rose has just purchased the Bijou Theatre in Troy from Elmer Crowninshield, and is showing second and third runs to capacity business. The house is a residential one, seating about 430. With Mr. Rose's experience it should prove a little mint.

Nothing definite has yet developed toward the sale of the State Theatre in Schenectady under the hammer. Several hearings proving claims against the property have been scheduled from time to time, only to be adjourned.

Louis Saperstein no longer is manager of the Rose Theatre in Troy. Mr. Saperstein came to the theatre about eighteen months ago, and was formerly associated with his brother, Joseph, in handling a house in New Britain, Conn.

It's a pretty tough outlook when three theatres, located in as many villages, draw all told about 125 persons on Armistice Night. And yet that is what happened to L. L. Connors, owner of theatres in Cambridge, Salem and Granville. Mr. Connors, in town during the week, discussing business conditions generally, said that in his particular section conditions were the worst in six years. He cited Armistice Night as a fair sample of the business he is doing. Mr. Connors believes that the present weather conditions are largely responsible, and that many persons, instead of attending the movies, are using their cars much the same as during the summer.

Uly S. Hill, managing director of the Mark Strand in Albany, as well as the Troy and Lincoln theatres in Troy, journeyed down to New York last Wednesday night to confer with Walter Hayes and the powers that be on the new fall product.

Jack Matthews, a well known exhibitor in Plattsburgh, flush with coin after his house had broken every record in point of attendance for two straight weeks, struck Albany the other day. Mr. Matthews is changing his program every two days and using a mixture of vaudeville, pictures and musical comedy. Judging from the crowd he has been drawing, he seems to have hit the nail squarely on the head, at least so far as Plattsburgh is concerned. While in town, Mr. Matthews, who is a great admirer of Governor Smith, gave the Executive Chamber a ring and congratulated the Governor on his recent victory.

The many friends of Sol Manheimer, who looks after Nate Robbins' interests in Watertown, will be happy to learn that Mrs. Manheimer, confined at a hospital in that city, is on the road to improvement.

William Smalley announces the booking of "Girl Shy" for his theatres in Hamilton, Worcester, Stamford and St. Johnsville.

Just showing what competition will do, nearly every week finds either L. H. McAllister, owner of the Rex in Middleburg, or John Mattice, his competitor, shopping along Film Row for the best pictures obtainable. Mr. Mattice was in town Monday and Wednesday and brought Mr. and Mrs. L. H. McAllister, the first time the two have been in town for many months.

"Hot Water" went over extremely big in Syracuse at the Strand last week and is playing this week at the Mark Strand in Albany. The attendance during the first two days at the Syracuse Strand eclipsed all previous Lloyd pictures at that house.

Lew Fisher, booking up for Chatham, has bought "The Hunchback of Notre Dame" for December 10 and 11 and will show "The Covered Wagon" on Thanksgiving Day. Mr. Fisher has placed his admission prices at the newly acquired theatre at 15 and 25 cents.

Jack Weinstein, who with Ben Apple runs the American and King theatres in Troy, was give a sure enough surprise party the other night when some thirty or more of his friends flocked in to a house warming in the new home which Mr. Weinstein recently bought in the Sycaway district. Perhaps the best part of it all was that the crowd brought their own orchestra as well as viands, the American Theatre orchestra playing for the dancing. As Ben Apple later on expressed it, it was "a great evening," but then Ben weighs only 290 pounds and has the appetite of a horse.

The Troy Theatre is minus its cat, but Mrs. Walter Roberts is far from being brokenhearted. As for her husband, after throwing innumerable coat hangers and finally batting the cat into the corner where he could nab him, he is as happy as can be that the animal is no longer ranging the house. The cat, which was a handsome Angora, was presented to Mrs. Roberts and for a time behaved itself. Then something went wrong with the animal. According to Mrs. Roberts, it acted like a wildcat. When Mr. Roberts attempted to catch and eject it the animal jumped from pillar to post. Managing finally to nab it, he turned it over to Zeb, the colored man of all work, who is said to have sold it for $3.

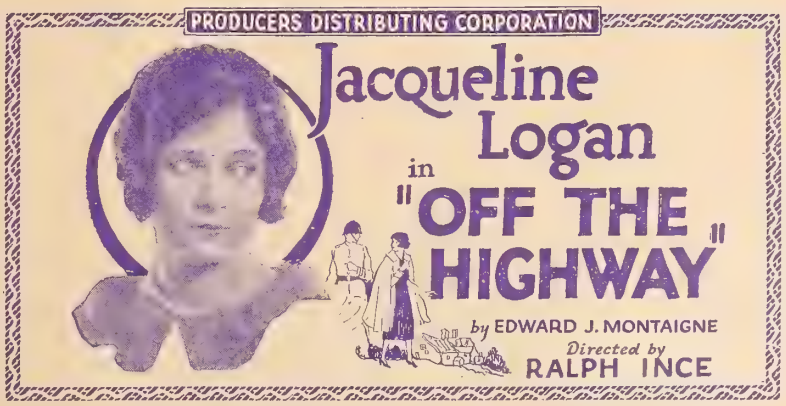
There appears to be a good chance of Al Bothner of the Capitol Theatre in Troy driving a somewhat more respectable car than in the past. Negotiations are now pending between Mr. Bothner and M. Weiss of the Hudson Theatre in Watervliet, by which the for-

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

KERMAN FILMS, Inc.
729 Seventh Ave. New York
Distributing sure-fire hits.
NOW BOOKING
"AFTER SIX DAYS"
featuring
Moses and The Ten Commandments
Tom Mix in "Pals in Blue"

For Release in January—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Chicago Man Ends 14 Years of Service with Thompson

George L. Madison, for fourteen years manager of the Thompson houses, severed his connection with that organization last week when the company sold the Cozy Theatre to Sydney Selig. Madison spent the last twelve years in the Loop and is credited as being the originator of the 10-cent policy in the downtown district. He plans to go into business on his own account.

Theodore Fleischbein, owner of the New Strand Theatre, died at Belleville after an extended illness. He was 69 years of age.

Lubliner & Trinz will put over a personal appearance of J. Warren Kerrigan during Thanksgiving week at the Senate Theatre, their big West Side house, and will have a gala showing of "Captain Blood," in which he stars.

Eugene Saunders will soon open his new picture theatre at Harvard, where he has been managing the Palace Theatre for the past few years.

Sam Warwick of the Family Theatre at Seldon has leased the Crystal Theatre at Watseka and will manage both houses.

Wolf and Young expect to finish their new 2,300-seat house at Gary in time for the holiday business. They also own the Orpheum, Broadway and Gary theatres in that city.

Edward Havercamp has been made manager of the Julian Theatre at 918 Belmont avenue, succeeding Max Slot, who has been transferred to the Shakespeare Theatre on East 43rd street. Both houses belong to the Chicago Theatres Corporation circuit.

The Balaban & Katz theatres put over a tie-up with the Chicago Association of Fur Industries for Fur Week and showed a fur fashion film in colors on last week's bills at the various houses of the circuit.

The National Theatres Corporation put over a tie-up with the personal appearance of J. Warren Kerrigan at the Stratford and Woodlawn theatres on the South Side and the showing of "Captain Blood."

C. W. Ward has taken over the Pattee Theatre at Monmouth.

The Sun Theatre at Madison has been leased by Jesse W. Saunders of Mattoon from Jesse Holwager. It will be an exclusive picture theatre.

The Star Theatre at Lake City has been taken over by Larson and Peterson from R. M. Berman, who will devote his time to other interests.

Earl J. Johnson, C. B. Mead and R. W. Teeter have organized the Brookfield Theatre Corporation of Brookfield, Ill., with a capital of $15,000, to build and operate a picture theatre in that town.

W. H. McGrew has taken over the Family Theatre at Letts and will show pictures exclusively.

The Tivoli Theatre of the Balaban & Katz chain, Chicago, put over a radio week that was a big novelty and packed the house for seven days.

The Lyric and Empress theatres at Harlan have been sold to J. F. Erdman.

August Zilligen, owner of the Drake and Rosewood theatres on Montrose avenue, Chicago, has established a cancer research clinic in the Mallers Building and is associate medical director of the new organization.

Fred Hartman, one of the veteran managers of the city, for the past few years in charge of Ascher's Forest Park Theatre, has been made house manager of the Chateau Theatre, the largest house in the circuit on the North Side. Charles Mensing takes his place at the Forest Park Theatre.

Reuben Levine, who built the new Partheon Theatre at Berwyn and other houses in this territory, is back at his desk after a stay at Mayo Brothers' Hospital at Rochester. He is busily engaged in plans for other new houses that will be started soon after the first of the year.

F. R. Cain, D. W. Kahane and F. T. Platka have organized the Vic Amusement Company with offices at 22 West Monroe street, Chicago, and a capital of 100 shares of no par value, to operate a picture theatre.

The good work of Joe Hopp, managing director of the Illinois association, keeps up. Last week he reported the following members for the organization: A. L. Richardson of the Melba Theatre, Alexis; A. A. Cavin, Lyric Theatre, Stronghurst, and Edgar Churchill, operating houses at Raritan, Sciota and Biggsville. At the rate Joe is going Illinois will soon have a 100 per cent membership.

Manager Charley Ryan of the Milford Theatre, Chicago, has organized a Saturday matinee club for the children in the neighborhood. After they have attended fifteen shows, he allows them to come in without charge for the next three shows. The plan has brought the house a banner juvenile attendance for the matinee shows.

Walter Hadason has been placed in charge of the advertising and billing for the Illinois Theatre.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925—Thirty First-Run Pictures

"The Beloved Brute," Vitagraph.

Albany

(Continued from preceding page)

mer will probably become the owner of the latter's car. Incidentally Mr. Bothner is at the present time checking up on percentage bookings for the First National, leaving his theatre in the hands of relatives.

Ben Apple of the American Theatre in Troy, and leading member of the Kiwanis Club of that city, played the part of host to about 100 boys who competed in the potato raising contest in Rensselaer county, and who were in Troy on Thursday for the judging contest. Along last spring, the Kiwanis Club gave to each boy entering the contest a bushel of seed potatoes with the understanding that this fall they could repay in cash or in potatoes. Each of the contestants brought a sample of his crop and the winner received a watch, a $7 bank account, as well as a trip to the State Agricultural School in Cornell. And then Ben Apple stepped up and invited the whole crowd to his theatre.

Crowds flocked in such numbers to the Rose Theatre in Troy last week that Jake Rosenthal continued his "Harvest Week" for another seven days.

It takes a man like Clark Sanford, owner of the Galli Curci Theatre in Margaretville, to make a success as an exhibitor. The other day Mr. Sanford, thinking that he was to receive one of the Dempsey fight pictures each week instead of every other week, went ahead and advertised the picture only to learn from the exchange in Albany that the series were being furnished every other week. Mr. Sanford finally arranged with the exchange so that the picture was sent him by train, with special instructions to the express messenger to allow him to take it direct from the train rather than to wait until it had been delivered to the express office in Kingston. It was then up to Mr. Sanford to drive over to Kingston, forty-nine miles, get the picture and drive another forty-nine miles back in time for his show. He accomplished the feat and as a result his advertising made good with his patrons.

Joe Saperstein of the Griswold Theatre in Troy is planning to put on a boxing carnival of midgets on the mornings of November 21 and 22 in connection with running one of the Dempsey fight pictures.

Some of Oscar Perrin's competitors are wondering if Friend Oscar repeats "this way out" in his dreams or if he will be called upon to assist St. Peter in the world to come. Mr. Perrin has been playing to capacity audiences at the Leland Theatre in Albany. The house was built about 100 years ago and as a result it sometimes is rather hard for the ushers to handle the outgoing crowds. Mr. Perrin is right on hand, however, and his voice can be heard above the crowds as he sings "this way out."

Scenes from "Watch Out," with Billy West in his new Broadway comedy, distributed by Arrow.

The Majestic, Butler, Pa., a Revelation After Changes

John H. Harris, son of Senator J. P. Harris, can pin another medal on his ample bosom for the manner in which he directed the opening of the rejuvenated Majestic Theatre at Butler, Pa., on November 10. He, of course, shares honors with the new manager, M. M. Wear, who came from Charleston to manage the house, although the work was well under way before Mr. Wear arrived.

The house is a revelation to all who knew it in the old days. A young fortune has been laid out in making the theatre attractive, comfortable, clean and new. The Senator himself selected the color scheme. The walls and ceiling are carried out in sky blue and white panels. On the walls a stencil design in gold is laid over the blue panels. The carpet is rich burgundy. The draperies are a rich velvet of the same color. The entire house was repainted and all worn parts and old equipment was replaced.

The opening attraction was "The Covered Wagon" and sensational business was enjoyed.

Bart Dattola, owner of the Alhambra Theatre, New Kensington, is the proud daddy of a brand new baby girl, born recently, and who has been christened Laura Domenica Dattola. Mother and child are doing fine.

November 10 was Tenth Anniversary Week for Rowland and Clark's Regent Theatre in East Liberty. Manager Jack Donovan presented delightful little souvenirs in the way of gaily colored quill pens to all women patrons attending performances during the week. Incidentally, Jack Donovan has been on the job ever since the Regent opened.

M. E. Smith of the White Eagle Theatre, Sykesville, was a visitor to Film Row the week of November 10. Mr. Smith is a long way from Pittsburgh and his visits to the exchange center are few and far between.

On November 6 the Borough Council of Vandergrift, Pa., leased what is known as the Iris Theatre, in the Casino Building, to Wister M. Elliott of the same place, and who now controls the three picture theatres in the town. Mr. Elliott at once assumed control, and after redecorating the house reopened it on Thanksgiving Day.

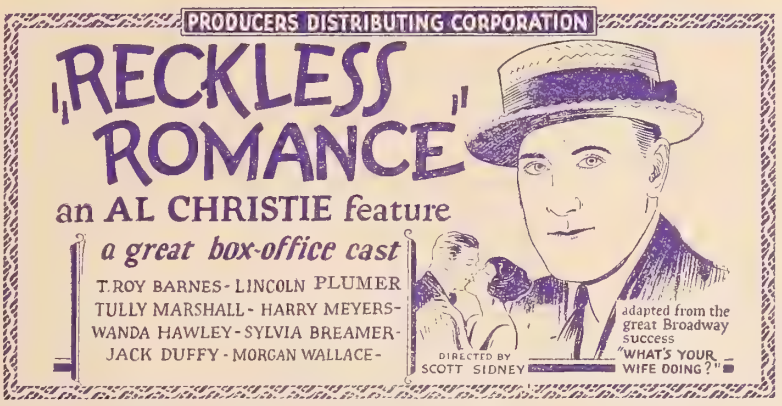
Six exhibitors from Vandergrift and nearby towns contested for this lease, and until the bids were opened it was unknown who was to prove successful. Those bidding included John Wiseman, Edgar Shaffer, Howard MacDonald, John Crancos, Harry Wood and Wister M. Elliott.

Charles Dortic, manager of the Camera-phone in East Liberty, has resigned in order to accept a proposition with the Universal Film Exchanges, with which he will act as eastern division accessory sales manager. Dortic will be succeeded at the Camera-phone by John A. Fullwood, who, although new at the picture theatre business, has been in the theatrical game all his life. He is the son of the late Captain W. W. Fullwood, for years dramatic editor of the old Pittsburgh Leader.

Frank Fairgraves, until recently manager of the State Theatre, Erie, is now resting but says in the spring he will buy a roadster and start for the West.

George Sarvis, manager of the Library Theatre, Warren, injured several weeks ago in an automobile accident, has been removed to the General Hospital at Buffalo and would like to hear from his friends in the local industry.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"RECKLESS ROMANCE"
an AL CHRISTIE feature
a great box-office cast
T. ROY BARNES - LINCOLN PLUMER
TULLY MARSHALL - HARRY MEYERS
WANDA HAWLEY - SYLVIA BREAMER
JACK DUFFY - MORGAN WALLACE
DIRECTED BY SCOTT SIDNEY
adapted from the great Broadway success "WHAT'S YOUR WIFE DOING?"

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Scenes from "The Fighting Ranger," a new Universal serial featuring Eileen Sedgwick and Jack Daugherty.

News From St. Louis

Through the medium of special newspaper ads, Herschel Stuart, manager of the Missouri Theatre, Paramount first-run palace, keeps in touch with his patrons and finds out what they like and dislike about the Missouri's programs. "Lend us your brains and a 2-cent stamp," Stuart appeals. Many letters come in every week and this advice enables Stuart to keep his bill right up to the minute.

Out-of-town callers of the week included: Tom Reed, Duquoin, Ill.; Bob Cluster, Johnston City; Mrs. I. W. Rodger, Cairo, Ill.; C. E. Brady, Cape Girardeau, Mo.; Jim Reilly, Alton, Ill.; Mrs. C. E. Lilly, Hannibal, Mo., and Melville Paul, Mexico, Mo.

Sam Norman has succeeded Maurice Stahl as manager of the Tivoli Theatre, owned by the St. Louis Amusement Company. This change necessitated other switches among the St. Louis Amusement Company managers. John Weaver succeeds Norman at the New Lindell, while Harry O'Brien moves over to the Gravois from the Maffitt to fill the vacancy caused by Weaver's promotion.

The Easton Amusement Company is now operating the Aubert Theatre, Easton at Aubert avenue, and the Chippewa Theatre, Broadway near Chippewa street, that formerly were owned by Miss A. L. Ketchum. George Skouras and Maurice Stahl are the guiding spirits in the Easton Amusement Company.

The Star Theatre, Paris, Mo., is now under the management of L. C. Crow.

The Cella-Tate interests will reopen the Columbia Theatre, Sixth and St. Charles streets, St. Louis, Mo., November 23 as a dramatic stock house. Until it closed several months ago the Columbia was a combination picture and vaudeville theatre.

In a recent fire the O. H. Theatre at Metropolis, Ill., was destroyed. One of the Gould theatres in Lawrenceville, Ill., also burned recently.

Death took a heavy toll from the family of Dr. C. A. Tetley, well known theatre owner of Flat River, Mo., and Farmington, Mo. His mother and brother died in one week.

Fred Leber, owner, and Harry G. Redmon, manager of the Majestic Theatre, East St. Louis, Ill., have been sued in the United States District Court there by the Leo Feist Company, New York City. The plaintiff asks $250 damages,

W. J. Etherton has taken over the Edinburg (Ill.) Theatre and changed its name to the Grand Theatre.

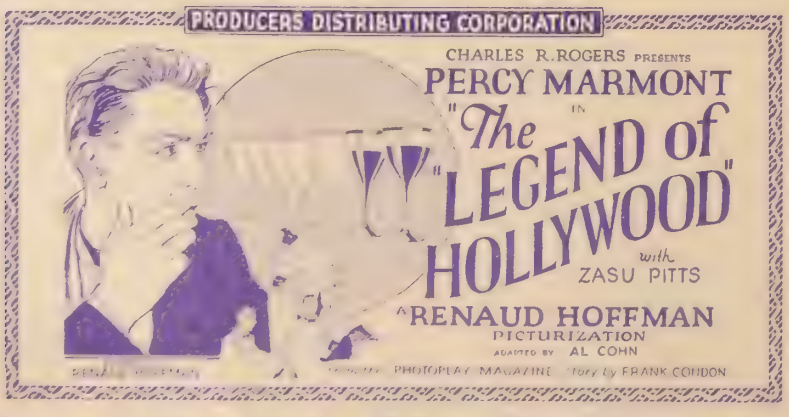
A number of theatres in this territory have closed. In the group are Essex Theatre, Essex, Mo.; Whiteway Theatre, Peach Orchard, Ark.; J. and J. Theatre, Hume, Ill., and Alton Theatre, Alton, Mo.

The Star Theatre, Paris, Mo., is now being conducted by L. C. Crow, who bought it from J. E. Hurley a few weeks ago.

Ruben Spivak has taken over the Chouteau Theatre, Jefferson avenue at Chouteau avenue.

Leo Delaney has announced that his new house in Brunswick will open in December.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Texas

Exhibitors in Dallas enjoyed a banner week There were 6,000 dentists here attending the national convention of the toothpullers. Strong programs were carried at all theatres. The Palace billed "Flirting With Love"; Jefferson, "Queen of Sin" and vaudeville; Melba, "Worldly Goods" and vaudeville; Capitol, "Vanity's Price"; Old Mill, "The Sea Hawk"; Rex, "Mademoiselle Midnight."

Death has claimed George Anzy, about 70 years old, former manager of the old Opera House in Dallas and friend to legitimate and motion picture men all over the Southwest.

Early settlement of the differences between members of the Motion Picture Theatre Operators' Union in Dallas and suburban theatre owners is expected. The difficulties arose over the wage scale.

Will Horwitz, well known Houston, Texas, motion picture man, has purchased the Milwaukee Cafe on Main street there from Scholl Brothers and converted it into a high class cabaret.

A cordial invitation has been extended "Ma" Ferguson, the first woman governor in all history, to be present at dedicatory exercises for the new $300,000 theatre the Saengers have erected at Texarkana, Texas. The theatre is to be dedicated in a few weeks.

Gainesville, Texas, now has four picture theatres running regularly. The Palace is the newest entrant. It was opened by S. Bertram and J. H. Thiesen, veteran showmen, this week. The Cozy was opened by J. H. Greenhill at the beginning of the fall season, while the Majestic and Lyric have been running regularly for several years. With a potential oil field discovered at Gainesville's very doors on November 9, it would seem that all four exhibitors are destined to prosper. When this correspondent visited the new oil well near Gainesville on November 10 thousands of visitors were thronging the streets and excitement was running fever high.

A. R. Daniel has opened his new theatre at Idalou, Texas.

W. M. Brand will build a new picture theatre at Harrison, Ark., soon.

The Crystal Theatre at Jennings, Okla., has closed for remodeling.

The new Ritz Theatre at Fort Worth, Texas, is being remodeled.

The Palace Theatre at New Braunsfield, Texas, is being built.

The Laura Theatre at Augusta, Ark., has reopened.

The Cruce Building at Port Lavaca, Texas, is being remodeled for a theatre.

Cold Weather Brings Throngs to Detroit Picture Theatres

Cold weather has finally set in on Detroit and as a result box office reports from downtown and neighborhood theatre managers have struck a decided trend toward the uppish mark. The variable weather of a late Indian summer was not relished in the Michigan section. Harold Lloyd's "Hot Water" has just closed a four weeks' run at the Adams, beating records established at the same house by "Girl Shy," while all other theatres in the downtown section report that their business has increased all the way from 15 to 40 per cent during the past ten days or two weeks. "The Thief of Bagdad," playing a road show run at the New Detroit Opera House, is also sharing this weather-made prosperity. It is now on its fourth and final week, but it is reported from good authorities that the picture had at the end of its third week grossed far more than "The Ten Commandments" did at the end of its fifth and final week.

"Sundown" opened at the John H. Kunsky Adams last Sunday, succeeding "Hot Water," and business opened so good that it doubtless will be held for a run. A big exploitation campaign was placed in back of it.

W. S. Butterfield played host to about fifty exhibitors and exchange men Wednesday of this week, the occasion being the formal opening of the new Butterfield offices in the Film Building. Butterfield, who operates more than a dozen film and vaudeville theatres in Michigan cities, recently moved his headquarters from Battle Creek.

John Wuerth's theatre in Ypsilanti, a short distance from Detroit, was smashed open by thieves the other night, who got away with about $400. Fortunately for him, at least, the money did not belong to Wuerth but to a restaurant owner next door, who requested that he be allowed to place the money there for safekeeping.

George W. Trendle, general manager for the John H. Kunsky enterprises, is in New York City attending the regular meeting of the First National executive committee.

Montana

Merle Davis, formerly general manager of the Ansonia Amusement Company, has leased the Broadway, Ansonia and Orpheum in Butte and hereafter he will be his own manager. This is good news to Butte as Mr. Davis has long been one of the most influential as well as one of the best theatre men of the state. His keen interest in the civic affairs of the city gives him an unusual ability in giving Butte theatre fans just the program they want. He has had the Ansonia Theatre remodeled so that now it is one of the most up-to-date show houses of the West.

R. P. Sutton, veteran showman, known from coast to coast as one of the rail blazers for the amusement game, died in Los Angeles, and the body was brought to Butte for burial on October 7. Mr. Sutton was endearingly known as "Uncle Dick." Here in Butte he made his fortune and lived for over twenty-five years, managing both legitimate and picture theatres.

The Silver Bow Amusement Company of Butte has been remodeling the American Theatre and as a result the new lighting, decorating and furnishings make it one of the most attractive theatres in the city as well as one of the most modern of the state. "The Sea Hawk" was given as the opening performance last month. While it was shown three nights the eager crowds could not be accommodated.

Three new theatres have recently opened in Montana. One at Bear Creek is called the Happy Hour, with N. Cennis as manager. At Lame Deer, W. Wheeler has charge of the Opera House. The third theatre at Fairview is known as the Orpheum, with T. Johnson as manager.

The Temple Theatre is Butte's latest and it is one of the most picturesque in the Northwest. The capacity is 1,500, with a perfect vision of the screen from every seat. Manager Wisner opened with "Stranger Welcome." For a few weeks he has had the house open to movies but last week he decided to try vaudeville for a time.

Cincinnati

Arthur Ilg, Lorain, Ohio, is reported as contemplating the erection of a 1,000-seat house at Lorain, Ohio, to replace the Wonderland Theatre, which was damaged by the tornado last summer and which has since been closed permanently.

Mrs. Jennie Zost, who operates the Lyric Theatre, Hamilton, Ohio, is grieving over the loss of her pocketbook containing a large sum of money.

John Schwalm, manager of the Rialto, Hamilton, broke all previous house records with a six-day showing of "The Sea Hawk," his Sunday receipts exceeding the previous highest takings since the house opened several years ago.

The Duncan Theatre, Falmouth, Ky., has been taken over by L. E. McHatten, who also operates the Thelma Theatre at Butler, Ky.

David Sullivan, manager of the Majestic Theatre, Corning, Ohio, has returned from a trip abroad, during which he visited his native country, Syria.

Millard Blattner, who formerly managed the Southern Theatre, Columbus, Ohio, has been appointed manager of the Gayety Theatre, Dayton, which was recently taken over by the Keith interests. Charles Widener has been made manager of the Southern of Columbus.

J. O. Brooks, who formerly ran the Burnet Theatre, Avondale, and who is now operating the Tivoli, formerly the Aragon, has accomplished wonders at this house since he took possession last spring. The Tivoli is a residential theatre catering to the working class and located on Upper Vine street.

Hunt Stromberg presents Harry Carey in "The Flaming Forties." Released by Producers Distributing Corporation.

Milwaukee

There's a new boss in the Weisfeldt home in Milwaukee. His name is Donald and he is the three-months-old baby that Eddie J. Weisfeldt, director of production at Saxe's Wiscon Theatre, has just adopted.

"A born showman, if there ever was one," says Eddie, as he passes out the cigars and throws out his chest in true daddy fashion.

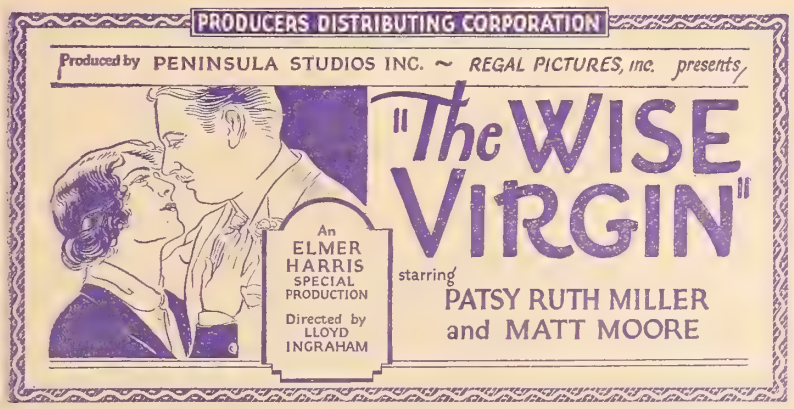
Ted Snyder, popular song writer, was one of the numbers featured this week by Leo A. Landau at the Alhambra Theatre in Milwaukee.

Alterations to the Radio Theatre on Fond du Lac avenue in Milwaukee are to be made at an expenditure of $20,000 according to reports. It is understood that approximately 300 more seats are to be added by extending the rear, giving the house a capacity of 800. An organ also is to be installed.

M. J. Weisfeldt, district manager of the Northwest territory for F. B. O., with headquarters in Minneapolis, is in Milwaukee on a business trip during which he is the guest of his brother, Eddie J. Weisfeldt, director of production at Saxe's Wisconsin Theatre.

Harry Greenway is the new publicity director for Saxe houses in Milwaukee. Greenway, who hails from Chicago, will fill the position left vacant several weeks ago by the resignation of Jack Cuddy and whose place two other men have since held for only a week apiece.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

Scenes from "The Narrow Street," a Warner Brothers release.

San Francisco Concern Adds Four More Houses to Chain

Following a period of three weeks, during which no additions were made to the chain of houses controlled by the Golden State Theatre and Realty Corporation, the management of this amusement concern made up for its remissness the second week in November by taking over four picture theatres in the North Beach district of San Francisco, the houses being the Verdi, Washington Square, Broadway and Crescent theatres. The deal was negotiated by J. R. Saul, local theatre broker. These North Beach houses are now linked in a chain of fifty houses in Northern California, which will be further increased upon the completion of five theatres now being built, the new houses to be in San Francisco and the east-bay suburb of Oakland.

The Thousand Oaks district of Berkeley, a charming east-bay suburb of San Francisco, will have its first theatre some time during the coming year. The house is to be built by Max Blumenfeld and associates, who conduct theatres at San Rafael, Sacramento, Gilroy and Oakland, and who are building a fine house at San Mateo. A site for the Berkeley house has been purchased on Solano avenue, near the Alameda, and plans are being prepared by a San Francisco architect. The theatre will seat about 1,000 and will be known as the Oaks Theatre. It will be of an especially high type and will be equipped with a splendid organ.

A new musical policy has been placed into effect at the two Park-Presidio District theatres of George A. Oppenheimer and Alex. E. Levin, San Francisco. Ben Black and his band, for a year at the Alexandria, have been transferred to the Coliseum, the house recently taken over, and Giovanni Coletti has organized the Alexandria Orchestra and will offer the popular classics.

Harold Lloyd in "Hot Water" has proved even a greater attraction at the Imperial Theatre, San Francisco, than was anticipated and Manager Charles M. Pincus is preparing to extend the run, originally set for four weeks. The house is being opened an hour earlier than usual and ten shows are given daily, with thirteen on Sunday. "Hot Water" will be followed by Al and Ray Rockett's "Abraham Lincoln" and a publicity campaign has already been launched on this, although the date of opening is unsettled.

Carl Laemmle, head of the Universal organization, recently visited San Francisco and called upon R. R. Boomer, manager of the Cameo Theatre, complimenting him upon the showing being made by this house.

The California Theatre, under the direction of Nat Holt, recently offered a style film, "Furs and Fashions," and succeeded in getting a tremendous amount of publicity through unusual sources. A style show was put on in connection with this event, but instead of this being presented on the stage it was put on on the mezzanine lounge, to which interested persons were invited.

The third anniversary of the opening of the Granada Theatre, San Francisco, was celebrated recently with a special program.

The T. & D. Theatre at Watsonville, Cal., operated by West Coast Theatres, Inc., of Northern California, was destroyed by fire on November 8, with a loss estimated at $80,000. It is believed that the blaze was caused by defective wiring.

Seattle

A rumor that Jensen & Von Herberg are interested in Aberdeen, Wash., seems to be substantiated by a printed report that H. T. Moore of the Moore Amusement Company, Tacoma, has bought out W. G. Ripley's interest in the Dolan and Ripley string, comprising five houses in Aberdeen and two in Hoquiam.

A consolidation is reported as under way in Kelso, Wash., but no details are available as yet.

Will Starkey and J. W. Bishell have reopened the Rex, Lewiston, Idaho. They also own the Theatorium.

Spokane has annexed the community of Hillyard. This automatically makes G. W. Newton's theatre a suburban house, Spokane's first and only suburban theatre. He has of course been a first-run exhibitor, but difference will undoubtedly be straightened out, as Hillyard would not have been entitled to a run until after Spokane, previously.

Milburn Kenworthy of Moscow, Idaho, has reopened the Kenworthy Theatre, after a complete remodeling, finishing and seating.

Fulton Cook of St. Mary's, Idaho, plans a new theatre. He has been east looking 'em over, so to speak. Mr. Cook operates the Bungalo.

E. J. Reynolds has been doing a bit of building himself. He has constructed a beautifully finished, high-class dance hall beneath his Liberty Theatre, Pasco, Wash.

Manager Al Finkelstein of the Strand was host to Civil War veterans at a special Friday afternoon performance of "Abraham Lincoln."

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Scene from "The Lighthouse by the Sea," a Warner Brothers production.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

CHEECHAHCOS. (7,600 feet). Selected cast. I paid a big price for this, thinking it was a good buy, but did the poorest Friday and Saturday business in eleven years, with perfect weather. Fair tone. Possibly Sunday. Fair audience appeal. Draw merchant and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LONE WOLF. (6 reels). Star, Jack Holt. A fair crook story with a little action. People seemed to like it. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LONE WOLF. (6 reels). Stars, Dalton and Holt. A fair program show that brought out a big crowd on Saturday. Dalton and Holt proved a good drawing card. A show good for the action lovers. Fair tone. Sunday, no. Appeal fair. Draw better class, town of 4,500. Admission 10-15. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. Have done pretty well on the last few MacLean pictures, but for some unknown reason took an awful flop on this, and it's no fault of the picture. Many said it was better than "Girl Shy." One of the things I cannot figure out is why it did not draw better. Joe Hewitt, Strand Theatre, Robinson, Illinois.

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. This is the first Madge Kennedy picture that ever did any business for me. Plenty of life and action in this one but not as much "bootlegging" stuff in it as the press books claim. Tone good. All classes, town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

F. B. O.

FASHIONABLE FAKERS. (5,000 feet). Star, Johnny Walker. For me, 100 per cent. cheese, and limburger at that. Bogus, punk, no good. Doorkeeper and operator stayed to see the finish; every one else had left by the end of the fourth reel. Tone, nothing-minus. Sunday, no. Audience apeal, zero. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FAST COMPANY. Star, Richard Talmadge. Typical Talmadge action stunt picture that pleased the followers of this star. If this lad should ever land with the right director in a real story he will make it talk. Sunday, okay. Good audience appeal. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

FRED THOMSON'S SERIES. Here's another Mix at last. Buy this first series and second, too, if you can. They are good drawing cards. Tone, usually good. Sunday, questionable. Middle class, city of 23,125. Admission, 10-30. W. G. Enloe, Bijou Theatre (450 seats), Greenville, South Carolina.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Fine. Great picture. All Fred's go here. Audience appeal, 100 per cent. City and country class, town of 2,000. Admission, 10-25-35. G. A. Peterson, Cozy Theatre (400 seats), Hollis, Oklahoma.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. Played to biggest Monday and Tuesday business since opening theatre three years ago, and it pleased 100 per cent. Have asked for return date. Just could not keep from telling this to the whole world. It's a plum good 'un. T. W. Sharp, New Theatre, Little Rock, Arkansas.

GOOD MEN AND TRUE. Star, Harry Carey. This picture is too slow; in fact our fans want lots of action. This is an old picture and shows its age. Tone, yes. Sunday, No. Audience appeal, not much. Small town class, town of 300. Admission 10-25, specials 25-50. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. This boy is a comer. He is a big favorite here now and I have run only two or three of his pictures. This one is up to his standard. Tone, okay. Sunday, yes. Large audience appeal. Mixed class, town of 3,000. Admission, 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MICKEY. Star, Mabel Normand. Ran this old classic for about the third time and cleaned up with it. You may be able to do likewise. City of 110,000. Admission, 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

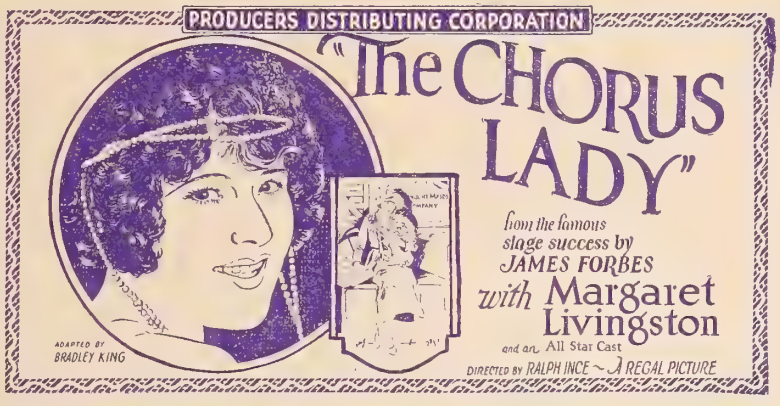
ON TIME. Star, Richard Talmadge. This picture failed to please and failed to draw. Talmadge is good, but such support and such rotten stories are killing him. All classes. Paul L. Shaw, Rivoli Theatre, Clinton, Indiana.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. A box office attraction that's a wallop. Tied up with Boy Scouts and Marine recruiting. B. H. Wallerstein, Broadway Theatre, Buffalo, New York.

First National

CYTHEREA. (7,400 feet). Star, Lewis Star, Johnny Walker. For me, 100 per cent. some reason or other. One of the troubles was that it was too drawn out. Small towns, look before you book. Tone not so good. Sunday, yes. Poor audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE ~ A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

DADDY. (5,735 feet). Star, Jackie Coogan. Best Coogan we have ever played and it pleased a hundred per cent. Boys, you can't go wrong on pictures like this. Print was in perfect condition, without a single misframe or punch hole to mar its perfection. Film was clean and photography was perfect. Patrons surely did compliment us for showing this one. Knew this would be good, by Straight From the Shoulder reports. Excellent tone; sure for Sunday. Appeal a hundred per cent. Draw general class, town of 1,000. Admission 10-25 to 15-35. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DADDY. (5,738 feet). Star, Jackie Coogan. Fine picture, good print and, oh, we jammed 'em in on Saturday night. Two full shows made our hearts glad and pocketbooks "gladder." Bought it right and made some money. Boost it big. Tone, best. Sunday, any time. Big attendance. Small town and country class, town of 1,250. Admission 10-25, 10-35. Mrs. H. S. Record, Palace Theatre (308 seats), Cambridge, Illinois.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Patrons come to the theatre to be entertained and amused. "Enchanted Cottage" may be an intellectual treat but it flopped, and flopped hard, when called upon to entertain or amuse my bunch. I have had more knocks on this picture than on any other I have ever used. Didn't find a soul who liked it—I didn't see it. Draw all classes, small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. This is one of the finest pieces of acting I have ever seen. May McAvoy is almost a second Lon Chaney. Barthelmess equally as good. This picture will not please one hundred per cent because of the slow action. Tone excellent. Sunday, yes. Audience appeal good. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

ETERNAL FLAME. (7,452 feet). Star, Norma Talmadge. Good program picture. Nothing to rave over. Scenes very beautiful. Not much drawing power to it. Picture overrated, I think, from a special standpoint. Cotton mill class, town of 2,000. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. Nothing to it, and a poor piece of business when Semon was put in big pictures. Better keep him in little ones or out altogether. Lost me money. Made me mad. Almost lost my religion. No laughs in this one nor anything else. Tone, no. Sunday, no. Audience appeal, no. Mixed class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. A fine high class comedy. Well liked by ninety per cent of my patrons. Business good. Audience expected a different sort of picture, but well pleased with the disappointment. The last two reels are a riot. Tone good. All classes, town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

HOTTENTOT. (5,963 feet). Star, Douglas MacLean. A real picture from every angle. Good for any house, any time. Good tone. Sunday, yes. Great appeal. Draw all classes, town of 2,000. Admission 10-30. Colonial Theatre, Post, Texas.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,700 feet). Star cast. Good entertainment if your patrons understand Jewish characterizations. All those who were successful with "Potash" should go better with "In Hollywood," for it's really better. Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A real picture of the North, with plenty of action. Strongheart's best. Good attendance. Tone okay. Sunday, no. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

LOVE MASTER. (6,779 feet). Star, Strongheart. I thought this a real good show. Not so much action, but different, and good acting parts for an animal show. Tone okay. Sunday, yes. Good audience appeal. Draw family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MADONNA OF THE STREET. (7,507 feet). Star, Milton Sills. In my estimation best picture yet. Has an appeal for every type in your audience. Action, sensual, religious, direction, romance are all there. Tone okay. Sunday, okay. Great audience appeal. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MARRIAGE CHEAT. (7 reels). Star, Percy Marmont. A South Sea Island picture. Some beautiful scenes and big ocean storm. Very good story and entertainment. Tone good. Fair attendance. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

OMAR THE TENT MAKER. Star, Guy Bates Post. I got by and no one took a shot at me. The day has passed for this sort of stuff in Weiser. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (250 seats), Weiser, Idaho.

WANTERS. (6,871 feet). Star, Marie Prevost. Pleased my audience. A good story with several good comedy situations worked in. Tone, good. Good attendance. General class town of 3,480. Admission 10-15-25. L. Miller, Grand Theatre (450 seats), Bay City, Texas.

Between Ourselves

A get-together place where we can talk things over

Since this dependable tip department is run for exhibitors and by exhibitors, it is mighty gratifying to have the boys take active interest in the way it is run and in the things that are used, such as our report blank.

L. O. Davis comes in with a suggestion about our blank. It strikes me that there is a lot of good stuff in what he suggests.

On another page I'm broadcasting his suggestion. Write in and let me know what you think about it, because I always want you folks to have the final say, and I'll abide—as always—by your judgment.

VAN.

Fox

ELEVENTH HOUR. (6,819 feet). Star cast. One of the best pictures shown here in months. Looked like serial cut down. Plenty of action and thrills. Tone okay. Sunday, yes. Fair attendance. Admission thirty-five cents. Cameron & Ryan, Celtic Hall Theatre, Antigonish, Nova Scotia, Canada.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Pretty good picture, although Birmingham fans want straight westerns. Fair tone and audience appeal. Draw middle class, city of 200,000. Admission 10-20. R. M. Kennedy, Royal-Capitol (350 seats), Birmingham, Alabama.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Good program picture that pleased a majority. Fair tone; maybe for Sunday. Eighty per cent. Draw general class, town of 1,000. Admission 10-25 to 15-35. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

HEARTS OF OAK. (5,326 feet). Star, Hobart Bosworth. 'Tis a sad, sad story. It's all about the loves of two men, one old and the other young, for a young girl. "You take her"; "No you take her!"—and finally the young 'un gets her, while the old man suicides in a novel way. It's good melodrama, and that is what it's meant for. Tone, good for a church. Sunday, yes. Audience appeal, "a good cry." Draw better class, city of 55,000. Admission varies, 30 cents to $1.50. Frank Vesley, National Theatre (930 seats), Stockton, California.

IF WINTER COMES (10 reels). Type, sad. I did not like this picture, though it drew a crowd because of the well known nature of the story. I think the picture overemphasizes the unpleasant side of life and takes about five reels too much to tell the story. Sunday, yes. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Here's a knockout. A well made picture from a Zane Gray story, and Tom Mix is the star! Everybody's satisfied and the cashier was busy all the time. Tone good. Sunday, yes. Great audience appeal. Draw better class, city of 55,000. Admission varies, 30 cents to $1.50. Frank Vesley, National Theatre (930 seats), Stockton, California.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. An extra good western and should please any audience. Also Zane Grey's name along with Mix is an extra drawing card, so it got the business and pleased the crowd. Tone good. Sunday, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Made to order for Gem Theatre. Tone splendid. Sunday, yes. Audience appeal, more Mix. All classes, city of 40,000. Admission 10-20. M. Pois, Gem Theatre (440 seats), Wichita Falls, Texas.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Buck Jones. I don't know why they pan this. It's very good. The name means

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

What Friend Davis Suggests for Our Blanks

"Van, your report blanks are O. K. and I like them fine; but may I make a suggestion along this line?

"We small town exhibitors have a hard time picking out our Specials from all the supposed-to-be Supers the companies are now turning out, and I think this little suggestion as to whether the picture is big enough for a Special or not would help—Also, 'the drawing power' I believe would help on these reports.

"Title—producer—star: Merits of Production: Drawing Power; Is this big enough for a Special? could be included.

"Perhaps you may get an idea from this; or it may not be worth anything. Nevertheless, I want you to feel that it is offered only in a spirit of helpfulness.

"I am enclosing a few reports." L. O. Davis, Virignia Theatre, Hazard, Kentucky.

WHAT DO YOU SAY, FELLOWS? SHALL WE CHANGE THE BLANK?

LET'S HAVE YOUR IDEAS.

nothing to the picture but it's all there and the crowd said so. Tone good. Sunday, no. Good audience appeal. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Fairbanks

THIEF OF BAGDAD. (Douglas Fairbanks Prod.). (12,000 feet). Most marvelous production ever made. Women in particular come, to rave for days after seeing it. You never will hear such bombastic comments from your patrons; they love this picture. Excellent tone. Sunday, yes. Audience appeal a hundred per cent. Draw better class, city of 55,000. Admission varies, 30 cents to $1.50. Frank Vesley, National Theatre (930 seats), Stockton, California.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. This one is good but it could stand to be cut down a reel or two shorter. The children all liked it and most of the grown-ups praised it too, but business is poor and this did not draw like Jackie usually does. Tone fine. Sunday, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. The usual Dana. She always pleases my crowd. Tone good. Sunday, yes. Good audience appeal. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. Don't be afraid of this one. Go after this one and it'll clean up for you. Went after this one and surprised. B. H. Wallerstein, Broadway Theatre, Buffalo, New York.

Paramount

BELLA DONNA. (7,100 feet). Star, Pola Negri. Pola does some mighty nifty acting in this, as does Conway Tearle, but there is very little to say for anything else. There is a lot of good moral tone mixed with too much rotten tone. Tone, no. Sunday, no. No audience appeal. High and social class, town of 500. Admission 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. This cast and title will sure bring them in. However, the story is draggy and padded too much. They did not seem to like the bull fighting. Valentino is not the toreador that he is a sheik. Tone good. Sunday, no. Audience appeal, fifty per cent. High and social class, town of 500. Admission 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

BOOMERANG BILL. Star, Lionel Barrymore. Very good, but title misleading to our patrons, though they were not disappointed. Tone, okay. Sunday, not very suitable. Audience appeal, good. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Best appreciated Zane Grey I have shown, due to lack of gun play, etc. Tone fine. Sunday, yes. Strong audience appeal. Rural class, town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

CALL OF THE CANYON. (6,982 feet). Star cast. Nothing extra to this one. Audience did not like it, as it ended too funny. The audience said it was not all there. Tone, good. Sunday, yes. Good audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CODE OF THE SEA. (6,038 feet). Star, Jacqueline Logan. This makes a fairly good Saturday night show for us. It is a good story of the sea. We had good attendance. A program picture that should please. Tone, okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. A very good sea picture. A coward redeems himself. Good attendance. Tone, okay. Sunday, no. General class, town of 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. One of the poorer Meighan pictures and wasn't it for the star's following would have flopped badly. Give Tom a real story and we will dust off our S. R. O. signs. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

COVERED WAGON. Star cast. An absolute knockout for my class patronage. They will gladly pay 50 cents for a picture of this calibre. If you play average pictures one day, play this one two. Advertise big. Tone, good. Audience appeal, 90 per cent. General class, town of 1,200. Admission 15-25, regular. T. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

COVERED WAGON. Star cast. Yes, I played it, too, and Paramount made considerable money, but we didn't make very much. A fine picture and a darned shame the showman is not allowed a chance to get money also. Glad it is all over. Feller just has to play. Tone, good. Sunday, yes. Extra good audience appeal. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

COVERED WAGON. Star cast. It got away to a big start yesterday and pleased 100 per cent. It is all they say it is. Tone, okay. Sunday, yes. Audience appeal, the highest. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

COVERED WAGON. Star cast. Good, as you all know, but has to be put over with good music, which a small town cannot afford to do. Tone good. Sunday, yes. Good audience appeal. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

COVERED WAGON. Star cast. Knocked them for a goal. Best box office attraction this year. Universal appeal. Direction great. Acting of all beyond anything ever done by these actors. Ernest Torrence steals the picture. Audience appeal, one hundred per cent. Best class in the world, veterans of the World War, in town of 1,000. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

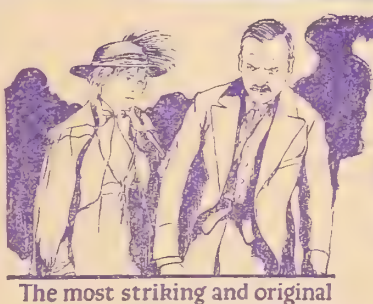
EMPTY HANDS. Star, Jack Holt. See what happens when an ultra-modern, self-satisfied daughter of the idle rich is whisked away from luxury, luxurious gowns and wild parties to a wooded wilderness with a he-man that she has scorned. "Empty Hands" bridges the gap between the new and the old order of things, which shows human nature to be the same the world over, now and since the beginning. Managers using this picture will fill their box office exchequers, both afternoon and evenings. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Good. Patrons liked it. Tone, fair. Sunday, yes. Good audience appeal. All classes, city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

EXPERIENCE. (7 reels). Star cast. Oh! if all young people would just heed the lesson put on by this feature. Very interesting and lavish setting. Fine tone. Sunday, fair.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



"Chalk Marks"

A FRANK E. WOODS Production

The most striking and original story in motion picture history

DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

Audience appeal, very good. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

FAIR WEEK. (5 reels). Star, Walter Heirs. Just a little program show that went over with the uncritical ones and was panned by the rest. The opinion of the majority was, however, that it was a passable program picture. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FEET OF CLAY. (9,746 feet). Star, Julia Faye. Different. Romance, poignant, powerful, thrilling, tremendous in its scope. Dressed in a glowing color, fashion, luxury, dazzling beauty, a veritable dramatic "cloth of gold" such as only DeMille can weave. With a climax that will make screen history. You will never forget "Feet of Clay" after once having seen it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FEET OF CLAY. (9,746 feet). Star, Vera Reynolds. Very good feature. Elaborate sets. Very interesting story. High entertainment value. Unique finish and happy ending. Patrons praised it. Tone, good. Sunday, yes. Excellent audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FEET OF CLAY. (9,746 feet). Star cast. Business exceptionally good. Jacksonvillians liked it. An unusual picture which created much favorable talk and kept them coming. Tone, good. Sunday, yes. Good audience appeal. Guy O. Kinemer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

FIGHTING COWARD. (6,501 feet). Star cast. While this picture didn't draw any record breaking audiences it pleased those who saw it and the comments were rather favorable. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FOR THE DEFENSE. Star, Ethel Clayton. Fairly good picture, but star don't take here. Didn't draw at all. Only pleased about fifty-fifty. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

GOOD PROVIDER. (7,753 feet). Star, Vera Gordon. Oh, boy, this sure was good, and they all fairly raised the roof. Step on this. Tone, fine. Sunday, good. Audience appeal, very good. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. This is one of the best society features as well as a touch of western scenery, etc. Good; boost it. Tone good. Sunday, yes. Good audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

HELL DIGGERS. (4,277 feet). Star, Wallace Reed. This is one of Wallie's good ones. A good fight as well as the love story. Tone, okay. Sunday, yes. Fair audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

The Sort of Approval You All Deserve

"Dear Van, and 'Gang': Am enclosing a few reports, after so long—
"I am still using The World as my guide in selecting my pictures.
"I have always considered The World as first in everything, as I have been a constant subscriber, for ten years in March, 1925.
"I often quote Straight From the Shoulder in my advertising: and it often acts as a stimulant to me for me to read over reports on my current pictures.
"Thanks for the favor of a chance to return the favor or pass along same."—T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. A good picture with plenty opportunities for exploitation. Gloria never fails to pack them in for us. She not only is the best "Clothes Horse" in the business, but she carries any part she plays to near perfection. Tone okay. Sunday, yes. Audience appeal one hundred per cent. High and social class, town of 500. Admission 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

HER HUSBAND'S TRADE MARK. (5,101 feet). Star, Gloria Swanson. This one was one of Gloria's best. Lavish setting and gowns, etc., as well as plenty of pep for a society picture. Tone, okay. Sunday, no. Good audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats). Grafton, Nebraska.

HER LOVE STORY. Star, Gloria Swanson. Another link has been forged in the Gloria Swanson chain of entertainment. Her latest picture, "Her Love Story." When she was first seen in "Zaza" many people wondered that she could do such a role, and "The Humming Bird" only served to demonstrate further her versatility. Then came "The Society Scandal" and "Manhandled," each entirely different from the other, each supreme in its class. Now comes her greatest, a combination of everything she has done before. It is a story written by Mary Roberts Rinehart, combining thrills and royalty, wonderful gowns and exotic settings, and last a beautiful, enthralling romance that will be long remembered. Any and all exhibitors using this picture can make no mistake. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Played two days. This is the best feature Swanson has ever been in. She acts in this one only, and here is the hitch: We paid too much for the show in proportion to the business we did. The first night's attendance was fair. The second night's attendance was poor. Swanson is not a big enough drawing card for two nights running in our town. We only grossed enough to barely pay our expenses. The weather was good and I can't see any reason why they did not turn out except that we are running against ten cent competition. Tone, okay. Audience appeal, good, but it did not draw. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

IS MATRIMONY A FAILURE. (5,612 feet). Star cast. Very good comedy of married life which seemed to please. Lots of laughs, and nearly everybody satisfied. What more do you want. Tone, yes. Sunday, yes. Audience appeal, very good. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

IS MATRIMONY A FAILURE. (5,612 feet). Star cast. This sure was a scream that made even the sour ones laugh. Tone, okay. Sunday, fair. Very good audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. This is as good as a western. Lots of horsemanship and plenty of action. Introductory scenes very interesting. Some of the dancing could have been omitted without being missed, but taken as a whole, a very good picture. Tone, okay. Sunday, yes. General audience appeal. Rural Theatre (225 seats), Grand Gorge, New York.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Audience well pleased, Several stopped coming out and told me it was fine. Gloria does some wonderful acting. Tone, excellent. Sunday, yes. Excellent attendance. General classes, town of 3,480. Admission 10-15-25. L. Miller, Grand Theatre (450 seats), Bay City, Texas.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. A good, peppy one. One with lots of action that Jack can give in his pictures. Tone, okay. Sunday, no. Good audience appeal. Farmers and small town class, town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. This was a very weak sister and the receipts surely bore it out. Flopped in every house and as a consequence I played it at a loss. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. Just a program picture. Tone, good. Sunday, yes. Fair audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. Only fair. I ran it as part of double feature program and in this way it went over. Pretty weak to run as a single feature. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MORAL SINNER. (5,499 feet). Star, Dorothy Dalton. A crook story a la Dalton. Rather melodramatic and tedious at times, with the same old plot worked overtime in the movies, but after all a pretty good story if you don't mind and will please most audiences. James Rennie, in support, could be improved upon, but he is good looking and the husband of Dorothy Gish, and that counts for a good deal with the girls. City and country class, town of 3,000. Admission 10-30.

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Davis Answers Martin's Trailer Query

"Since this trailer question has come up I want to say a few words along this line.

"I am now using a regular trailer service and making five changes a week this gives me a trailer on every picture which enables me to do without all slides and since I have installed this service I have had many compliments on it from my patrons. They say it gives them some idea of every picture and helps them to decide the picture they want to see the following week. I sure do consider it well worth the $25. per month and especially so to a house that runs several shows a day as we do.

"Now of course I have my doubts about the worth of this service to the small houses that only run them once a day but any town of five thousand or more ought to be able to run this service and make it pay for itself and then some."—L. O. Davis, Virginia Theatre, Hazard, Kentucky.

George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. The film we got seemed to be all right, but the story as screened was very much disconnected. Canal zone scenes were authentic, although I think the picture would have been enhanced had a few more shots of the canal been interjected. Price on this out of proportion to its entertainment value. Use as program picture only. Tone, okay. Sunday, yes. General audience appeal. Rural class, town of 300. Admission, 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

NEXT CORNER. (7,081 feet). Star cast. An imposing feature with a big cast that didn't mean anything. People walked out on it and the consensus of opinion pronounced it a lemon. That indeed it was to me when I totaled up my loss. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NORTH OF RIO GRANDE. (4,770 feet). Star, Jack Holt. Here is a feature well worth showing in any small town. Good acting and a good western. Pleased one hundred per cent. Tone, yes. Sunday, yes. Good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

NORTH OF THE RIO GRANDE. (4,770 feet). Star, Jack Holt. Here is where Mr. Holt gives western kick to his work. Interesting, beautiful scenery. Fine tone. Fair for Sunday. Audience appeal, very good. Farmers and small town class town of 800. Admision 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

OVER THE BORDER. Star, Betty Compson. This shows lovely winter scenes and Betty Compson is a very lovely star. Tone, good. Fine for Sunday. Good audience appeal. Farmers and small town class of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A good picture. Took well with the audience. Tone, good. Sunday, yes. Good audience appeal. Factory class town of 2,800. Admission 15-25. D. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RACING HEARTS. (6,400 feet). Star, Agnes Ayres. A very good picture Some comedy touches. Tone, good. Sunday, yes. General class town of 2,000. Admission 5-10-20. A. S. Carlos, Bijou Theatre (300 seats), Jeanerette, Louisiana.

SATURDAY NIGHT. Star cast. This sure was an interesting mix up of rich and poor folks that made up a good entertainment. Tone, fine. Sunday, fair. Good audience appeal. Farmers and small town class town of 800. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Grafton, Nebraska.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. Fine, crowded houses. Tone, fair. Sunday, no. Great audience appeal. All classes city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. This is much better picture than I heard it was. Gloria is showing that she can act as well as pose and wear swell clothes. Tone, Okay. Sunday, yes. General class town of 2,000. Admission 5-10-20. A. S. Carlos, Bijou Theatre (300 seats), Jeanerette, Louisiana.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. This is a very weak program picture and did not please here. We played an "Our Gang" comedy with it so that helped it out, but they expect to see more than a good comedy when they come to the theatre. Tone, good. Sunday, yes. Poor audience appeal. Miners and farmers town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. While this picture is not a special still it could well be played for one as it is an A-1 picture. The popularity of the book and its wide appeal ought to make this picture a money maker anywhere. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. High and school class town of 500. Admission 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. A dandy little picture and drew well. Too bad they don't give Miss Minter a show and put her in big pictures. Tone, good. Sunday, yes. Good audience appeal. Resort class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Very good for program use. Should please any Saturday night crowd. Tone, okay. Sunday, yes. General audience appeal. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

TRIUMPH. (8,297 feet). Star cast. Shipped us by mistake and with no chance to publicize it, the business was extremely poor considering the class of the picture. It pleased tremendously for us, as do most Cecil DeMille pictures. Tone, okay. Sunday, yes. High audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. This is a fair picture but far from being a knockout. The story is not so very convincing and no emotions are stirred. Unless bought at a reasonable price you won't be able to get by. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. This one did not go over very good for us, also the title is not one that will attract attention, on the whole

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
from the story by EARL DERR BIGGERS
Directed by THAYES HUTER
Screen dramatization by GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC.

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

it is not a special by any means and would rate it as a fair program picture. Tone, fair. Sunday, not in the majority of small towns. Audience appeal, not very good. Miners and farmers town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Pathe

KING OF WILD HORSES. (5 reels). Star, Rex (the horse). Not a special as we expected from the good reports it gets. This is not worth any more than an ordinary program picture. It pleased the kids and some of the boys but it didn't get the women and girls to come out. Tone, fine. Sunday, yes. Fair audience appeal. Miners and farmers town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Preferred

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. This is fine. Good comments. All seemed to like it. Tone, good. Sunday, no. Fine audience appeal. A. F. Jenkins, Community Theatre, David City, Nebraska.

Producers' Dist. Corp.

AT THE SIGN OF THE JACK O'LANTERN. Star cast. An old picture but good comedy drama for children as well as grown ups. Will please. Edward P. Totten, Magnet Theatre, Fairhope, Alabama.

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. Good action picture. Some said the acting was crude and others liked it so there you are. Personally I called it good for small town showing. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DESERT GOLD. Star cast. Good picture, beautiful scenery, good acting, had good house. A good lesson in this one. Richardson & Wildeboer, Opera House, Wall Lake, Iowa.

HOLD YOUR BREATH. (5 reels). Star cast. If we could get a picture like this one once a year we would be pleased. One hundred per cent box office attraction in every respect. Bigger than any Harold Lloyd ever run in our house. A. L. Child, Wells Ward. Ams., Salt Lake City, Utah.

LIGHTNING RIDER. (6 reels). Star cast. This picture sold on promise of real entertainment. Nothing in this picture to help permanency of motion pictures. A. H. Miller, Opera House, Waynesburg, Pennsylvania.

MIAMI. (6,317 feet). Star cast. A great big dressy picture. Business fine. Fredonia Opera House, Fredonia, New York.

MYSTERIOUS RIDER. (6 reels). Star cast. Very good picture. Had good house. People well satisfied. Prints in good shape. Good photography. Richardson & Wildeboer, Opera House, Wall Lake, Iowa.

BUCK JONES
Appearing in William Fox photoplays.

NIGHT HAWK. (5,115 feet). Star cast. Very good western. Pleased. Played Saturday. No exploitation. P. J. Poag, Princess Theatre, Del Rio, Texas.

NOT ONE TO SPARE. (5 reels). Star cast. Paper on this subject carries the line "the wonder picture of the year." Protest should be made against this as it is not a special or anything wonderful about it. Just a common ordinary picture. Rubin Frels, Victoria Theatre, Victoria, Texas.

RIDERS OF THE DAWN. Star cast. A number one first class picture. Good acting, prints, good. Had good house. Book this, a money getter. Richardson & Wildeboer, Opera House, Wall Lake, Iowa.

TIGER THOMPSON. (5,700 feet). Star cast. Plenty of action, thrills, and light comedy. Should please any audience. Prices right. Fred P. Hornscheid, Gem Theatre, Wichita Falls, Texas.

WANDERING HUSBANDS. (6 reels). Star cast. One of the best shows I played within last season. Climax of show so strong some of the audience became hysterical from laughter. Highly recommend this show to all exhibitors. Bell Theatre, Philadelphia, Pennsylvania.

Selznick

DAUGHTERS OF TODAY. (7 reels). Star cast. Played this a week to good business. Majority of people liked it. Few who didn't thought it too sensational. Fine audience appeal. All classes city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FLAPPER WIVES. Star cast. Played this three days to good business. Picture well liked. Fine audience appeal. Middle class city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

ROULETTE. 12 star cast. A five reel program picture with a lot of well known names but nothing to waste a date on. Passable tone, Sunday no. Fair audience appeal. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RUPERT OF HENTZAU. (9,400 feet). Star cast. Found it hard to understand, not having seen "Prisoner of Zenda" first. Good picture but not very exciting. Tone, good. Rural community town of 900. Admission 25-35. L. E. Smith, Town Hall Theatre (400 seats), Pittsford, Vermont.

United Artists

DOROTHY VERNON OF HADDON HALL. (10 reels). Star, Mary Pickford. A beautiful production that I lost money on: satisfied all who saw it, and guess I must have slipped up on putting it across as I have been able to pay the same price for other Pickford pictures. However, I believe this star is worth considerably less, in my town, today, than she was two years ago. This picture is really very fine and I expect to use it for a second run sometime. It has more action and combat than most of Mary's pictures. Chas. Leehyde, Grand, Theatre, Pierre, South Dakota.

RICHARD THE LION HEARTED. (7,298 feet). Star, Wallace Beery. An excellent show. Well produced and acted. It did not draw well for us and we lost money, but the show really deserved better patronage. Tone, good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

RULING PASSION. Star, George Arliss. The first appearance of this star in our community although the attendance was not up to standard, the picture was received with approval. The title misled some, as a triangle situation was expected, but do not think it was a serious disappointment, as there were no complaints and some compliments. Although an old release, the print was perfect. Used regular advertising, and drew less than average business. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WOMAN'S WOMAN. Star, Mary Alden. Would advise any exhibitor to lay off this one. Nothing to it. Tone, okay. Sunday, yes. Country class town of 3,400. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

Universal

K—THE UNKNOWN. (8,146 feet). Stars, Virginia Valli, Percy Marmont. One of the best of the fall releases (ran week 12-18). Got off to a big start and held up seven days. Tone okay, appeal good, yes for Sunday. Draw family class, city of 300,000. Admission 25-35-50. Jack H. Rath, Liberty Theatre, Kansas City, Missouri.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Good comedy drama. Tone, good. Sunday, yes. Fair audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Plenty of good comedy situations. Good program picture. Good tone. Sunday, yes. Good audience appeal. Draw farmers, merchants, widely scattered population of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. This one is worth the money you pay for it. Don't fail to buy. It's a one hundred per cent pleaser. Good tone. Draw all classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

RED WARNING. (4,750 feet). Star, Jack Hoxie. A good western picture with plenty of action. Pleased a large crowd. Tone good. Sunday, yes. Fine audience appeal. All classes, town of 1,200. Admission 10-20.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

RECKLESS AGE. (6,954 feet). Star cast. A very nice picture that makes a good program but not a special. Will please any small town audience but don't try and set the town on fine with this one. Town of 5,000. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. Boys, this is, I think, one of Hoxie's best yet. Went over splendid. Pleased all. This picture is a little above the ordinary westerns and has a good plot. Photography good. Tone, none. Good audience appeal. Cotton mill class, town of 2,000. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. Nothing to speak of. It matters not whether they see or not: Mary Philbin as delightful as ever, but the story is the thing. Audience appeal, sleepy. Draw better class, city of 55,000. Admission varies, 30 cents to $1.50. Frank Vesley, National Theatre (930 seats), Stockton, California.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. Excellent production, very intense climax and an exceptional drawing card. Good tone. Hundred per cent audience appeal. Draw better class, city of 55,000. Admission varied—30 cents to $1.50. Frank Vesley, National Theatre (930 seats), Stockton, California.

SPORTING YOUTH. (7,712 feet). Star, Reginald Denny. Very good. Tone, good. Sunday, yes. Strong audience appeal. Rural class town of 250. J. J. Holley, San Andreas Theatre, San Andreas, California.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. The best Universal Jewel I have ever played. Picture drew fairly well and satisfied the majority. Paper is fine. Good paper on a feature is as good as a twenty-five per cent reduction on the film rental. It helps to draw them in more than all the yelling you can do in a month. Print was awful, but, then, all the Universals I ever saw were in that same category. As far as the quality of the print is concerned, when booking with Boston exchange handling Universal it is well to remember "Blessed is he that expects nothing," for that is what you get. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

YOUNG IDEAS. (4,095 feet). Star, Laura La Plante. Seems the afternoon they made this comedy they were in a hurry to get through for dinner. Good moral tone. Draw middle class, city of 200,000. Admission 10-20. R. M. Kennedy, Royal-Capitol (350 seats), Birmingham, Alabama.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star cast. Substituted for "Between Friends." Did good business. Good audience appeal. All classes, city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BETWEEN FRIENDS. (6,900 feet). Star cast. Had this booked for week but had to take it off after three days. Good picture but little drawing power. Weak audience appeal. All classes, city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BORROWED HUSBANDS. (7,000 feet). Star, Florence Vidor. This one is all right. Seemed to give satisfaction as we heard no kicks. Tone okay. Sunday, yes. Country class, town of 3,400. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

BORROWED HUSBANDS. (7,000 feet). Star cast. A good first class drama with a real bunch of actors. Good enough for anybody. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua Ohio.

CODE OF THE WILDERNESS. (6 reels). Star, John Bowers. This is a very good picture. I raised my prices and didn't draw as good as expected; maybe it was on account of the raise. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000.

SHIRLEY MASON
In Fox's "My Husband's Wives."

Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Warner Bros.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. If there was ever a one hundred per cent. audience picture "Conductor 1492" is the one. Everybody sang their praises in a very decided manner. Did not hear a single kick. Tone okay, yes for Sunday. Draw rural class, town 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. As usual, Wesley was good in this one, and the picture is sure to please both the young folks and the grown ups. William Noble Folly Theatre, Oklahoma City, Oklahoma.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. While this one is not as good as "Conductor 1492," it is a strictly A-1 feature in every sense of the word and pleased a good sized audience. Plenty of comedy, thrills and everything that goes to make up a rattling good entertainment. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LUCRETIA LOMBARD. (7,500 feet). Star cast. A high grade picture, splendidly directed, ably acted and intelligently adapted. A splendid attraction. Tone, good. Sunday, yes. High audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats); Jonesboro, Arkansas.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Just an average program picture that seems to lack heart interest. It is not bad, in fact has many good points. However, it cannot be classed as big in any way. Tone, okay. Sunday, yes. Audience appeal, eighty per cent. Rural class town of 85'0. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

TENTH WOMAN. Star, June Marlow. A very good picture, and well worth seeing. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

THIS WOMAN. (7,000 feet). Star, Irene Rich. Good entertainment. Sort of an artificial story of a singer who is down and out. Through a coninecidence she is brought to wealth. Creighton Hale is also in the cast. Tone, okay. Sunday, yes. Audience appeal, good. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). A wonderful novelty special far above the average. Patrons fairly raved over Rin-Tin-Tin—in my estimation the peer of all dogs. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Comedies

BARNUM JUNIOR. (Educational). Star, Johnny Fox, Jr. A good juvenile comedy. It had some fine gags in it that made the youngsters and grownups chuckle with laughter. Tone, okay. Average audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BIG MOMENTS FROM LITTLE PICTURES. (Pathe). Star, Will Rogers. This comedy did not take well here. They laughed at some of it but after the show a lot of them said "it was a rotten comedy." I think they were right. These Rogers comedies do not seem to please. Good tone. Sunday, yes, fair appeal. Draw student and family class, city 80,000. Admission 10-20. Mirror Lake Theatres (800-1,000 seats), St. Petersburg, Florida.

DIZZY DAISY. (Educational). Star, Louise Fazenda. Good comedy that brought out a few giggles. Action fast and furious. Tone and appeal good. Yes for Sunday. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DON'T FAIL. (Educational). Star, Cliff Bowes. So-so. Not quite as good as some of the Cameos we have had, nor as bad as the poorest, either. It's a fifty-fifty comedy. Tone O.K. Fair appeal. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DUSTY DOLLARS. (Educational). A very, very good one-reel comedy, lots of action, stunts, etc. I think Cameo's are best one-reelers available. Tone, okay. Sunday, yes. Audience appeal, okay. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

HANDLE 'EM ROUGH. (Pathe-Dippy Doo Dads). This is a good animal comedy; it is more of a novelty than comedy, but it got a few laughs and quite a lot of comment. These go pretty good once in a while, but they are tiresome if run too often. Good tone, fine appeal, yes for Sunday. Draw family and student class, city 80,000. Admission 10-20. Mirror Lake Theatres (800-1,000 seats), St. Petersburg, Florida.

HORSE SHOES. (Vitagraph). Star, Larry Semon. Another boomerang with Larry, with thrills and laughter packed in every foot. If you want something speedy in comedies get "Horse Shoes." General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

KICK IN HIGH LIFE. (First National). Two reel comedy, very poor. Tone, none, Sunday, no. Audience appeal, nix. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

LUNCH BRIGADE. (Educational). Star, Cliff Bowes. As good as the average Cameo Comedies. It had a few laughs in it, that was all. It served its purpose. Tone O.K. Fair appeal. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NERVE TONIC. (Educational). Star, Jimmie Adams. An average Christie. The first reel is rather slow but the second reel peps up and brought some good laughs from our audience. Tone O.K., fair appeal. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

OUR GANG COMEDIES. (Pathe). Running second series. Every one a knockout. Tone, good. Sunday, yes. Big audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

PEST OF THE STORM COUNTRY. (Educational). Star, Louise Fazenda. A poor addition to any program; silly, not funny. Fair tone. Yes for Sunday. Appeal, none. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

RIDERS OF THE PURPLE COWS. (Pathe). Fine. Good entertainment. Lots of laughs. A real comedy. Business, farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SAVING SISTER SUSIE. (Educational). Star, Dorothy Devore. Fair comedy, which was played with "When Odds Are Even." Miss Devore played leading feminine role in both pictures and fans had good opportunity to compare her work in comic and serious roles. Good tone. Sunday, sure. Good appeal. Draw general class, town 1,000. Admission 10-25 to 15-35. H. H. Sedberg, A-Muse-U Theatre, Melville, Louisiana.

SHORT CHANGE. (Educational). Star, Walter Hiers. If Hiers had been in two-reelers years ago it might have saved some grief in the film industry. This is a good two-reeler. Let's hope Hiers has some more like it. Tone, good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Exhibitors use the dependable tip department to guide their selection of pictures and to pick the advertising angles and to tell their patrons what pictures have accomplished with others' audiences.

They turn around and reciprocate the favor done them, by sending in their tips.

HAVE YOU BECOME ONE OF THOSE WHO USE TIPS AND SEND TIPS?

SNUB POLLARD COMEDIES. (Pathe). These comedies are clean and clever and class with any I have run. I make an effort to see them myself, which is recommending them. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

WHOLE TRUTH, FULLY INSURED. (Pathe). Star, Stan Laurel. Both good. One-reelers that call out the laughs. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Serials

INTO THE NET. (Pathe). Star, Jack Mulhall. I reported on this serial when I was about half through with it. I am now on the last episode and if possible am even more enthusiastic about it than before. I can now say without hesitation that I consider it the best serial ever made. All you have to do is get them in on the start. Tone okay. Small town and rural class, town of 2,245. Admission 10-20-30. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

LEATHERSTOCKING (Pathe). A good serial. Is not breaking any box office records but holds up all right and I'm not ashamed of it as I have been with some serials that I hated to finish. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

Short Subjects

ANIMALS' FAIR. (Pathe-Terry Aesop Fable). The best little single-reel on the market. Whenever I have a long feature I always run one of them at the end. They are always full of pep and that is what is needed after a long-drawn-out feature. Mirror Lake Theatres (800-1,000 seats), St. Petersburg, Florida.

GIRLS AND RECORDS. (Pathe-Sportlight). This is a pretty good short subject but not as good as most of the series. The print I got of this subject was rather poor. Good tone and appeal; yes for Sunday. Draw student and family class, city of 80,000. Admission 10-20. Mirror Lake Theatres (800-1,000 seats), St. Petersburg, Florida.

PATHE NEWS. (Pathe). Even the boys look forward to this news each week. We wouldn't do without it, for it covers so much ground and does it well. Tone good. Sunday, yes. Audience appeal, yes. Rural community, town of 900. Admission 25-35. L. E. Smith, Town Hall Theatre (400 seats), Pittsford, Vermont.

PATHE NEWS. (Stars—you and I, maybe—if we die). I am not enthusiastic about the News Reel. I guess this is as good as any of them, but believe the small town is a little too far away from the events shown therein to be interested in the stuff when it finally gets around to us. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

PATHE SHORT SUBJECTS. These are as good as any and are priced where I can use them. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

SKY PLUMBER. (Pathe). Star, Arthur Stone. This is a knockout. Kept the house in an uproar from start to finish. Business, farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SO THIS IS PARIS. (Universal). Star, Jack Dempsey. Better than any two-reel comedy and going over big. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SPORTLIGHT. (Pathe-Grantland Rice). A very good single-reel entertainment. Will appeal to the sporting blood and to the intelligence. It is educational and very interesting to many. It is priced where one can afford to use it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TELEPHONE GIRL SERIES. (F. B. O.). Star, Alberta Vaughn. I have just finished this series and it certainly has been a pleasure to run them. In my estimation they are the best two-reel series on the market. Full of comedy, punch and thrills and sporting a fine cast; they can't help but draw and please for anyone. Good tone, fine appeal, yes for Sunday. Draw oil and farm class town of 1,000. Admission 10-25. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

Miscellaneous

BAFFLED. (Artclass). Star, Buffalo Bill Jr. A fair western with lots of action, and think Buffalo Bill will make a western actor. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

BAFFLED. (State Right). Star, Franklin Farnum. A good, fair western with plenty of action and a good cast. Tone good. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

BROADWAY GOLD. (Truart). Star cast. Very good show. Could have been cut down to six reels and not hurt it a bit. It is worth showing, at any rate. Tone good. Sunday, no. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. Went over in good shape and seemed to please a good-sized audience. Star well liked. Good tone. Sunday, yes. Appeal, ninety-five per cent. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DARING YOUTH. (Principal). (5,975 feet). Stars, Kerry, Daniels. Nice little comedy-drama in which the stars, supported by Lee Moran, do some fine work. Good tone. Sunday, no. Fine appeal. Draw oil and farm class, town of 1,000. Admission 10-25. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

DISCONTENTED HUSBANDS. (C. B. C.). Star, James Kirkwood. A fair program picture. The lightning in this show could have been improved upon. It did good business for us on a Saturday night and pleased fairly well. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION
Presented by Hunt Stromberg and Charles R. Rogers

Season 1924-1925—Thirty First-Run Pictures

Scene from "Inez From Hollywood," a First National release.

To Adapt Moffatt Novel

"The Girl of Gold" Secured for Florence Vidor; to Follow "The Mirage"

Following "Barbara Frietchie" and "The Mirage" the third starring vehicle for Florence Vidor on the producers Distributing Corporation program will be an adaptation of the Cleveland Moffat and Anna Chapin novel "The Girl of Gold."

This story is a sensational narrative of society life with many spectacular situations that are admirably suited for screening and in selecting the story for the star's third picture, Regal Pictures will be offering Miss Vidor in a series of roles each of which is entirely different in character and motif.

"The Girl of Gold" will go into production at the Thos. H. Ince studio as soon as a director and the supporting cast are selected and the feature will undoubtedly be scheduled for early release.

Lloyd Film Big Hit

"Hot Water" Breaks Box-Office Records at Kansas City and St. Louis

Harold Lloyd's latest Pathe comedy "Hot Water" proved to be one of the biggest money-making pictures in the history of Kansas City and St. Louis.

At Newman's Royal Theatre in Kansas City the business on the opening day represented six and a half capacities according to the following telegram received at the Pathe Home Office from Oscar Morgan, Southern Division Manager for Pathe:

"Hot water broke all existing opening date records at Frank Newman's Royal Theatre topping best previous matinee by many dollars and best previous Sunday by hundreds of dollars. Sat through last performance and packed house shrieked. Business on day represented six and a half capacities."

J. E. Storey, general sales manager for Pathe received the following wire from Spyros P. Skouras of St. Louis:

"Just completed run of Harold Lloyd's 'Hot Water.' Greatest box office attraction for the year. Accept my congratulations. Regards."

In New York "Hot Water" continued through its third week at the Strand, equalling record made at that house by the last Lloyd production "Girl Shy."

"Reckless Romance" Has World Premiere at Forum Theatre

AL. CHRISTIE'S big feature comedy "Reckless Romance" was given its world premiere showing at the Forum Theatre, Los Angeles last week accompanied by ballyhoos and highly favorable newspaper comment.

The Los Angeles newspaper critics were especially pleased with the feature comedy. There were seven new pictures opening in town during the week and L. B. Fowler in the Daily News said: "Winning the prize this week for pure, clean wholesome entertainment is the Al. Christie feature, 'Reckless Romance' which is one of the peppiest farce comedies that has ever occupied a screen. Its reaction is dynamite that shatters the walls of the Gloom Institute; a tonic for indigestion, an hour and a half's massage for the funny-bone; medicine that is unusually pleasant to take, medicine which one would not hesitate to recommend to one's best friend. It is therefore suggested that you lose no time attending one of the three daily shows at The Forum, be converted and boast of it to your neighbors."

The Times gave the review of "Reckless Romance" the featured spot on the dramatic page with the only big headline of the day, stating: "For sheer amusement and spicy comedy the Forum Theatre this week presents a play that is unbeatable. The play is by far the funniest that has invaded Los Angeles in months."

The Los Angeles Express said: "A gloom dispeller indeed is this hodgepodge of uproarious fun now on view at the Forum Theatre. Sunday's audience just doubled up and roared. Frankly, this Al. Christie production is about the funniest thing we have seen since 'Charley's Aunt' and that time-honored play was a fun knock-out."

The Los Angeles Herald said: "A fast moving comedy of domestic tangles. The action of the piece is fast and furious from the first scene to the last and keeps the audience convulsed with laughter."

"Dynamite Smith" Classed as One of Best October Films

IN the monthly resume of pictures the Chicago Tribune this week classed "Dynamite Smith," Charles Ray's first production under the Ince-Pathe banner, as one of the ten best photoplays released during the month of October.

The critics of Detroit were also loud in their praise of the Charles Ray drama. The Evening Times stated:

"Charles Ray is back. There is no doubt about it after seeing his latest picture 'Dynamite Smith,' which is being shown for the first time in Detroit at the Colonial Theatre this week."

The Detroit News devoted almost a full column to Charles Ray and his marvelous come-back to rural roles. Part of the News review is as follows:

"In seeking to return Charlie Ray to the enviable position he once held as the most popular movie delineator of rural roles, Thomas H. Ince has set out to duplicate the dramatic ingredients of 'The Coward.' It will be recalled that 'The Coward' was the picture that sent Charlie's stock up next to that of the late Wally Reid and a few other big drawing cards that held forth at that time.

"It is easily the best typical Ray production since the days of 'Peaceful Valley.'"

In addition to the Chicago Tribune's tribute to "Dynamite Smith" as one of the ten best photoplays released during October, the photoplay critic of the Chicago Herald-Examiner expressed the following favorable comment:

"Now Charlie Ray is back again, doing expertly the things we like him to do; the timid hero, the bashful lover, the coward who conquers his fear of the villain."

"The Parasite" Gasnier's Next

Helen Martin's novel, "The Parasite," has been added to B. P. Schulberg's schedule of Preferred Pictures for the year. This will be filmed in the early future under Gasnier's direction.

"The Parasite" will be put into production immediately upon the completion of "The Triflers," by Frederick Orin Bartlett, upon which Gasnier is now engaged.

HERE'S A MONEY MAKER—BOOK HIM

BILL CODY

The athlete with personality
The dare-devil stunt performer
The pleasing lover in

A SERIES OF EIGHT ASTOUNDING ACTION WESTERNS

Produced and Distributed for State Right. Released by

INDEPENDENT PICTURES CORPORATION

1540 BROADWAY NEW YORK CITY

Scenes from "A Cafe in Cairo," starring Priscilla Dean. It is a Hunt Stromberg production and a Producers Distributing Corporation release

Prominent Cast Picked for Principal's Third Wright Film

SOL LESSER, president of Principal Pictures Corporation, has wired his brother, Irving M. Lesser, vice-president of the organization, that Principal has a big production in Harold Bell Wright's "The Re-Creation of Brian Kent," work on which is now progressing.

"There is everything to make this picture great," wires Mr. Lesser. "The cast is powerful, the direction of Sam Wood fully up to his usual standards. You are safe in telling every exhibitor that this will be the great picture of 1925."

In the cast of "The Re-Creation of Brian Kent" are Kenneth Harlan as Brian Kent; Helene Chadwick as Betty Jo; Mary Carr as Aunty Sue; ZaSu Pitts as Judy and Rosemary Theby as Mrs. Kent.

This is the third of the Harold Bell Wright stories to be picturized by Principal. The first, "When A Man's A Man," a First National Attraction, established new records; the second, "The Mine With the Iron Door" is proving tremendously popular. Principal not only has the motion picture rights to all of Wright's stories, but Mr. Wright is collaborating with the producers.

It is expected that "The Re-Creation of Brian Kent" will be ready for release January 15.

Latest Mix Production Will Be Given Broadway Showing

"THE DEADWOOD COACH," which as completed recently at the Fox West Coast Studios is declared to be the greatest Western picture in which Tom Mix has been starred according to officials of Fox Film Corporation who have viewed this production. This picture is scheduled for a Broadway showing and may be the next special production to follow "Dante's Inferno" into the Central Theatre.

Adapted from Clarence Mulford's novel, "The Orphan," there is more action, humor, pathos and romance in this Mix production than the Fox Western star has had the chance of portraying before. Lynn Reynolds directed the picture and also wrote the scenario. One of the best supporting casts Mix has ever had includes the following well known screen players: Doris May, George Bancroft, De Witt Jennings, Buster Gardner, Lucien Littlefield, Norma Wills, Nora Cecil, Sid Jordan, Frank Coffyn, Jane Keckley and Ernest Butterworth.

The story of "The Deadwood Coach" concerns "The Orphan," a reckless outlaw who is feared throughout the West but who, in reality is the enemy of only one man. As a boy, the outlaw witnessed the murder of his father by an outlaw named Tex Wilson, and the "Orphan" dedicated his life to vengeance. The way he fulfills this vengeance and wins the respect of the community as well as the hand of a girl makes as thrilling a two-fisted western drama as has ever been presented on the screen.

Most of the scenes for "The Deadwood Coach" were taken in Zion Canyon, Utah, one of the most picturesque spots in America. The result is that the thrilling incidents in the picture-fights, chases, stage coach hold-ups, all have a beautiful natural background of massive canyons, glaciers and cliffs.

Ince to Star Jacqueline Logan

Jacqueline Logan has signed a contract with Thomas H. Ince which will place her under his exclusive direction for a period of more than five years, according to word embodied in a statement from the Ince studios at Culver City, Cal. Miss Logan is the seventh star Mr. Ince has signed to a long-term contract in recent months.

Release Date Set

Hal Roach's "The White Sheep" Scheduled For December 14

"The White Sheep," Hal Roach's second full-length Pathe picture to feature Glenn Tryon and Blanche Mehaffey, is set for release December 14. Tryon's previous feature-length production, "The Battling Orioles," is meeting with nationwide success and the Pathe forces predict a much bigger success for this newest picture. "The White Sheep" is in seven reels and was adapted from a story written by Hal Roach. Roy Clements and Hampton Del Ruth co-directed.

The story is laid in the state of Kansas in the earlier days. Glenn Tryon is the non-fighting son of a very much battling family. Blanche Mehaffey adds the romance and love interest.

Critics Unanimous

New Yorkers Praise "East of Broadway," Noting Its Humor

Associated Exhibitors' production, "East of Broadway," playing the Cameo Theatre, New York, the week of November 9, came in for an unusual amount of praise at the hands of New York newspaper critics.

Quinn Martin in the New York World said: "If there's any sense more important than the five generally recited it's the sense of humor. 'East of Broadway' has a sense of humor and as a result it is an amusing and generally entertaining picture."

The New York Evening Bulletin is quoted as follows: "Melodrama and comedy combine in 'East of Broadway,' and when these two elements are found in a film play, the result is usually entertaining. This result is arrived at in 'East of Broadway.'"

Following a half column story praising the individual work of the players, Dorothy Herzog, motion picture critic for the New York Mirror, said: "'East of Broadway,' written and supervised by Paul Schofield, is good entertainment for those who relish a dash of spice and humor."

Clara Bow in Two Features

Clara Bow, who has been in New York for the past four weeks, has arrived back in Los Angeles to play the lead in two B. P. Schulberg Productions. The first of these is "Capital Punishment," now in the making. Following the completion of this orignal screen story she will be featured in David Belasco's play, "The Boomerang."

Scenes from "Is Love Everything?" an Associated Exhibitors Release, adapted from an original story by William Christy Cabanne, with Alma Rubens and Frank Mayo in the leading roles

"Declasse" To Be Next Picture

Corinne Griffith's Production Starts December 1; Robert Vignola to Direct

Corinne Griffith's forthcoming production, "Declasse," will be started December 1, according to E. M. Asher, vice-president of Corinne Griffith Productions. Robert Vignola has been assigned the task of directing the picture and is now engaged on the script and in assigning his aides to their respective duties prior to the first word of "camera."

Antino Gaudio, who has been chief cameraman for Norma Talmadge since that popular First National star came to Hollywood, has been loaned to Miss Griffith through arrangement with Joseph M. Schenck and Asher. Gaudio will grind the first camera on "Declasse" and will have charge of the entire photographic department of the production.

"It is our intention," said Asher, "to make 'Declasse' Miss Griffith's greatest endeavor for the screen. We are not rushing into production until everything is ready. Production will be made at United Studios, Hollywood, and the date of December 1 has been selected as the beginning of the picture."

New Aywon Press Book

An elaborate press book has been issued for the first of the six new Marlborough productions being distributed by Aywon Film Corporation. The book is on "The Law and the Lady," and in addition to being printed in two colors, contains just about everything necessary for the exhibitor to put the picture over successfully. Nathan Hirsh, president of Aywon, announces that the next production in the series will soon be ready and also that he has been closing up territory on this series in remarkably quick time.

Fox Weekly Releases Include Four Big Productions

FOUR of the biggest special productions to be presented this season by William Fox are announced for release the week of November 30 by Fox Film Corporation. Two of the pictures were announced previously but their release dates were changed due to revised production plans. A Sunshine Comedy and Nos. 16 and 17 Vol. 6 of Fox News also will be released November 30.

One of the most important releases of the week will be the screen version of Robert W. Service's novel "The Roughneck," which is listed among the six best fiction sellers in America. John Conway directed this production and Charles Kenyon adapted the story which is almost world-wide in the scope of its action.

George O'Brien will be seen in one of the best roles of his screen career in this picture. Billie Dove has been cast for the feminine lead opposite the star. The other members of the cast are Harry T. Morey, Cleo Madison, Charles A. Sellon, Anne Cornwall, Harvey Clark, Maryon Aye, Edna Eichnor and Buddy Smith.

"Troubles of a Bride," another of the big specials released this week, was made from the original story and scenario by Thomas Buckingham and John Stone. The production was directed by Thomas Buckingham. Robert Agnew has the leading male role and Mildred June plays the heroine. The other principals include Alan Hale, Bruce Covington, Dolores Rousse, Charles Conklin, Lou Harvey and Bud Jamieson.

The third of the feature productions will be "Gold Heels," which has been adapted from the famous racing melodrama "Checkers" by Henry B. Blossom, Jr. W. S. Van Dyke directed this picture and John Stone wrote the screen version of the play.

Robert Agnew, who had the lead in "Troubles of a Bride," also plays the leading male part in "Gold Heels." Peggy Shaw is the feminine lead. The remainder of the cast includes Lucien Littlefield, William N. Bailey, Carl Stockdale, Fred Butler, Harry Tracy, James Douglas, Winifred Landis, Katherine Craig, Buck Black and Betty Hisle.

The screen version of Ouida's novel "Strathmore" which has been titled "Flames of Desire" is the fourth of this week's releases. Denison Clift directed the production and the scenario was written by Denison Clift and F. Forwell. Wyndham Standing and Diana Miller have the leading parts in the cast which numbers among the principals Richard Thorpe, Frank Leigh, George K. Arthur, Jackie Saunders, Claire Dubrey, Frances Beaumont, Ben Hendricks, Jr., Hayford Hobbs, Charles Clary and Eugenia Gilbert.

The Sunshine Comedy "A Movie-Mad Maid," completes the week's releases.

Signs Long Term Contract

Frank Currier, who returned to New York last week from Rome after completing his role of Arrius in Fred Niblo's Metro-Goldwyn-Mayer production of "Ben Hur," has signed a long-term contract with this company, and will shortly leave for Metro-Goldwyn-Mayer's studios at Culver City.

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS

"Playthings of Desire" Now Ready for Showing

THE first of the series of six new productions being made by H. F. Jans has been completed. It is "Playthings of Desire," which is being cut and edited by Director Burton King and soon will be ready for public presentation.

"Playthings of Desire" is an adaptation of the much discussed novel by J. Wesley Putnam which was published by the Macaulay Company and has caused discussion through its being apparently based on a particularly sensational divorce case.

Mr. Jans is warm in his praise of the work accomplished by Mr. King and has this to say about his production:

"I honestly believe that 'Playthings of Desire' will prove an outstanding feature on the independent market as it has everything that goes into the making of a box office success. The story is wonderful screen material and it has been handled in expert fashion by Burton King, my director, who has made some of the most tensely dramatic scenes I have ever seen on the screen. He has injected some dandy thrills in a sequence showing a canoe shooting the rapids towards the waterfalls, and those who have seen the picture agree with me that we have unusually elaborate sets and exceedingly fine locations."

"The Iron Horse" Playing to Big Business in Chicago

THE big William Fox Special "The Iron Horse" which started an indefinite engagement on November 2 at the Woods Theatre, entered the second week with seats in steady demand and with long lines of buyers thronging the lobby all day long.

The Chicago newspapers have devoted unlimited space to the production, with several sending their dramatic critic to write a review in addition to that written by the regular motion picture critic. The following words of the dramatic critic of the Chicago American give an insight into the enthusiastic reception given the production: "The greatest entertainment thrill of the year. You will be glad you went and you will be more proud than ever that you live in the U. S. A."

No let-up has been made in the intensive campaign behind the production, despite the capacity business and the uniformly favorable notices. Window displays running into several hundred have been obtained, radio broadcasting has been utilized to the fullest extent and other dignified methods pursued to the utmost to get the public interested.

Stop Sale of Tickets Twice in One Day for "Abraham Lincoln"

THE human appeal of the Rockett Brothers' photoplay, "Abraham Lincoln," continues to mark this production as one of the outstanding pictures in the history of the industry.

On the second day of its showing at Guy Wonders' Rivoli Theatre, Baltimore, it was necessary to stop the sale of seats twice. Business taxed the capacity of the theatre throughout the showing. The picture was given an astounding reception by its audiences and the newspaper reviewers were lavish in their praise of its dramatic and appealing presentation of the human qualities of the great President.

"Abraham Lincoln" has been booked in the very heart of the South—at the Metropolitan Theatre in Atlanta, where it will be given an early showing. A private screening of the film was recently given in Atlanta which was attended by Governor Clfford Walker of Georgia, Mayor Sims of Atlanta, the faculties of the universities in Atlanta, educators, physicians and laymen to the number of about 800.

The reception of the photoplay by this audience was beyond all expectations; it applauded various sequences, and at the end of the screening, with whole-hearted enthusiasm. Not one adverse criticism was made.

The picture has been sold to the West Coast circuit.

JACQUELINE LOGAN
As she appears in "A Man Must Live," Richard Dix's latest Paramount picture.

Second Reed Howes' Complete

Announcement is made this week from the offices of Rayart Pictures Corporation that the second of the series of six pictures starring Reed Howes has been completed at the California Studios of Harry J. Brown and is called "Geared To Go."

Albert Rogell, who recently completed the first Reed Howes picture, "Lightning Romance," also directed "Geared To Go," which is from a story by Wesley Grey and Henry Simonds. In addition to Reed Howes, the cast includes Carmelita Gerahty, George Nichols, Melbourne MacDowell, Joe Butterworth, Cuyler Supplee and George Williams. Ross Fisher at the camera. "Geared to Go" is scheduled as a January release on the Rayart program.

Editing First St. Regis

The first St. Regis Picture, made under the direction of E. H. Griffith from J. C. Brownell's novelette "The Ultimate Good" for Associated Exhibitors release is now being cut and titled. Arthur Hoerl, who prepared the screen play for "The Ultimate Good" is writing the titles for the picture which will be ready about the first of December. The production will not be released until after the first of the new year.

Scenes from Pathe's "Are Blond Men Bashful," a two-reel comedy, starring Arthur Stone, produced by Hal Roach.

Scene from "Bungalow Boobs," Hal Roach's latest Charles Chase single-reeler for Pathe.

Arrow's 1924-25 Program Is Practically Completed

THE Arrow Picture Corporation occupies a well entrenched position in the independent field. W. E. Shallenberger, its president has a wide knowledge and intuition for exchange and exhibitor needs. He realizes that it is essential for the independent exchange to have a well balanced program to offer the exhibitor. Arrow productions for this program are nearly completed. This comprehensive program is made up as follows:

Twenty-six Arrow "Great Westerns," eight Arrow "Great Westerns" starring Ben Wilson with Marjory Daw, Mildred Harris and Violet La Plante, six Arrow "Great Westerns" starring Yakima Canutt, twelve Arrow "Great Westerns" starring Richard Hatton, supported by Marilyn Mills and the Wonder Horses, "Star" and "Beverly."

Four "Pinto Pete" Stunt Pictures starring Ashton Dearholt.

Thirteen Broadway Comedies starring Billy West, supported by Ethlyn Gibson.

Thirteen Mirthquake Comedies featuring Bobby Ray and Glen Cavender, directed by Jess Robbins.

A fifteen chapter serial, "Riders of the Plains," starring Jack Perrin and Marilyn Mills, directed by Jacques Jaccard.

"The Lost Chord," a sentimental masterpiece produced by Whitman Bennett, starring Alice Lake, David Powell, Dagmar Godowsky, Henry Sedley and Faire Binney.

One of the biggest epic dramas ever filmed, "Winning a Continent," in many scenes of which there are over 10,000 characters in action. Two more big specials are about to enter production.

Of this program more than three-quarters is finished. Dr. Shallenberger and his staff are now working on the 1925-26 program, which will be announced early in the year.

Picks Cast for "One Year to Live"

M. C. Levee has selected an all-star cast for his next production for First National release, "One Year to Live," from the novel by John Hunter which recently appeared serially in sixty big city newspapers throughout the country, with a big contest feature.

The cast includes Aileen Pringle, Antonio Moreno, Betty Bythe, Tully Marshall, Marc MacDermott, Robert Edeson and Marjorie Daw.

On Fox Program

To Release Five Short Subjects During December

Two Educational Entertainments, a Sunshine Comedy, an Imperial Comedy and one of the Van Bibber series, together with the regular twice-weekly issues of Fox News will be released during December by Fox Film Corporation. The Fox release schedule offers a diversified short subject program.

"Uncommon Clay," to be released December 7 and "The Last Word in Chickens" to be issued December 21 are the Educational reels. The latest of the two-reel comedies adapted from the famous Van Bibber stories of Richard Harding Davis will be "The Burglar" and will be released December 7. A Sunshine Comedy, whose title will be announced later, is included on the month's schedule. The Imperial Comedy will be "Up on the Farm," and will be published December 7.

"Ain't Love Grand?" Buddy's Next Film

Buddy Messinger's latest comedy for Century is "Aint Love Grand?" now going into production under the direction of Charles Lamont.

As his leading lady, Buddy will have Beth Dardington, who has been leading lady for Will Rogers, Charles Chase and Eddie Lyons for the last two years. Miss Darlington's first part in pictures was with Shirley Mason in "The Lamplighter."

Title of New Wiley Picture Changed

"Up in the Air," the first of the new picture Wanda Wiley is making for Century Comedies, has been changed to "Looking Down."

In "Looking Down," which is the first of the series written by George Fouret, the noted French humorist, Miss Wiley is supported by Joe Moore, youngest brother of the famous Owen, Matt and Tom Moore. Jessie Robbins, the noted feature and comedy director, weilding the megaphone.

Closes Contract for First National's New Leader Group

ANOTHER big contract in an important key city point on First National's new Leader Group of productions for the first half of 1925 has just been closed with Shea's Hippodrome, Buffalo, the finest theatre in the city. The contract includes showing the pictures at the North Park Theatre also.

This contract, which was closed by Frank McCarthy, manager of the distributing company's Buffalo branch, and A. W. Smith of the Home Office, assures First National of practically 100 per cent. representation in Buffalo on its new product.

First National's distributing department is pardonably proud of this remarkable tribute to the character and quality of its production, which assures its forthcoming releases of such advantageous showings in a big and important key city point. The exhibitor knows from past experience that First National, with its production, directorial and acting forces, is turning out the finest kind of box office attractions, and knows with equal certainty that, with the material it has in work, the pictures in the new Leader Group will surpass its present releases in popular appeal.

Added to Cast

Lewis Stone, Marguerite de la Motte and Paulette Duval have been added to the cast of Robert Z. Leonard's Metro-Goldwyn-Mayer production, "Cheaper to Marry," from the Samuel Shipman stage success. Conrad Nagel, Claude Gillingwater and Dale Fuller have already been announced for important roles. With this cast, actual shooting will be started at once.

Will Soon Begin Production on Banner Picture "Speed"

"SPEED," the Saturday Evening Post story by Grace Sartwell Mason, purchased by George H. Davis and Samuel J. Briskin of Banner Productions Inc., for production by Ben Verschleiser on the Coast, will be put into production during the first week in December.

Miss Mason's story, a melodrama of a most modern type, offers unusual possibilities for high-powered picturization, it is said, and it is planned to produce it on a scale far more ambitious in cast and settings than any feature hitherto presented by Banner. It will follow "Three Keys" in the Verschleiser series released by Banner.

Contracts were signed this week with Betty Blythe to play the featured feminine role in a cast of headliners and the balance of the talent, which is being selected with the greatest care, will be engaged as rapidly as possible. It is hoped by the end of the coming week that the complete cast can be announced.

Edward J. Le Saint will handle the megaphone on "Speed."

The picture will be listed as the third of the Ben Verschleiser series in the Banner release schedule, following "Empty Hearts" and "Three Keys."

POLA NEGRI

As "The Czarina" in her latest Paramount picture "Forbidden Paradise," directed by Ernst Lubitsch.

Director and Cast Signed for "Capital Punishment"

B. P. SCHULBERG'S statement that "Capital Punishment" would be presented as one of the greatest showman's pictures ever made, is realized in the announcement this week of a prominent director and a cast of twelve big players to be featured in this special production.

James P. Hogan has been selected to handle the megaphone for this story, the theme of which has received millions of dollars worth of free advertising through hundreds of newspapers during the past few months. It will be remembered that he was responsible for "Where Is My Wandering Boy Tonight?"

Heading the cast for "Capital Punishment" is Clara Bow, who completed work last week on an Estabrook picture in New York and left for the West Coast immediately. Hogan recently directed Miss Bow in "Black Lightning," just released.

The supporting cast includes Elliot Dexter, George Hackathorne, Mary Carr, Margaret Livingston, Robert Ellis, Alec Francis, Edith Yorke, Joseph Kilgour, Dewitt Jennings, Eddie Phillips and George Nichols.

The story of "Capital Punishment" was written by B. P. Schulberg himself and he has endeavored to put to use his years of experience as writer and producer to include in the plot all these ingredients which are sure-fire audience material. The adaptation of Mr. Schulberg's story was prepared by John Goodrich.

It is planned to give "Capital Punishment" immediate release upon its completion in order to take advantage of the tremendous interest in the subject which has recently developed not only in the United States but throughout the entire world.

Advertising on an elaborate scale is being prepared to give exhibitors every aid in ballyhooing the production to the public. Posters and other accessories will emphasize the widespread importance of the picture's sensational theme.

Exchanges Buy "Flattery"

The Merit Film Corporation of New York, and First Graphic Exchanges, Inc., of Buffalo, have purchased "Flattery" for distribution in their respective territories. "Flattery" is being released by Chadwick Pictures Corporation as an added unit to this organization's independent product this season. It is not included in the famous independent series, the Chadwick 9.

Ince to Make "Enchanted Hill"

"The Enchanted Hill," by Peter B. Kyne, will be Thomas H. Ince's next production for First National release. The story appeared as a serial in the Cosmopolitan magazine and has recently been issued in book form.

"Battling Buddy" on Leviathan

"Battling Buddy," one of the popular Buddy Roosevelt series, distributed by Weiss Brothers' Artclass Pictures Corporation, was featured in the elaborate program of screen entertainment furnished passengers on the S. S. Leviathan, which sailed from New York, Saturday, November 15.

This series, which consists of eight features of five reel length, dealing with typical Western stories is being produced on the Coast by Approved Pictures Corporation, under the supervision of Lester F. Scott, Jr.

"Cyclone Buddy," the sixth and latest of the series, has just been completed.

Scene from "Darwin Was Right," the William Fox novelty super-comedy.

Scenes from Banner's latest production "Those Who Judge."

Philadelphia Critics Acclaim Ince's "Barbara Frietchie"

FOLLOWING a brilliant presentation and a splendid opening day for "Barbara Frietchie" at The Fox Theatre in Philadelphia the newspaper critics of the Quaker City acclaimed the Thomas H. Ince Civil War romance in exceptionally laudatory criticisms in all of the Philadelphia newspapers and an accurate reflection of these criticisms is contained in the following excerpts:

"The picture is vivid and delightful. American history has on more than one occasion been responsible for the creation of superfilm that has reached the height of photoplay entertainment. To this class can now be added 'Barbara Frietchie.'"—Philadelphia Record.

"It is superior to most photo-plays dealing with the Civil War. Has all the glamor of anti-Bellum days and a great deal of the spirit of the actual strife; and sentimental episodes add immeasurably to the interest of the film"—Philadelphia Public Ledger.

"A remarkably artistic rendering of an extremely difficult subject. 'Barbara Frietchie' is far above the rank and file of historical dramas."—Evening Ledger.

"One of the most interesting pictures of historical significance which has appeared here for some time. Besides being attractive from an historical viewpoint the story in the film can stand on its own feet. Pathos and touches of human interest have a tremendous appeal."—Philadelphia North American.

"There are places where you laugh—places where you might cry—and places where your heart speeds up a little bit with the roll of drums and flash of cannon."—Philadelphia Inquirer.

Extend "Frietchie" Run

"Barbara Frietchie" the Thomas H. Ince special starring Florence Vidor, so far exceeded the expectations of Martin Printz of the Circle Theatre in Cleveland, Ohio, that the production has been held over for a second week's run.

In a telegram to Paul C. Mooney, vice-president of Producers Distributing Corporation, Mr. Printz pays a high tribute to the production in the following words:

"'Barbara Frietchie' pleased all last week at the Circle Theatre on its initial showing here and business has been so satisfactory that we are holding it a second week. Congratulations and regards."

New Buck Jones Feature

Fox Film Corporation announces that the latest Buck Jones feature, an Imperial Comedy, an Educational Entertainment and Nos. 14 and 15, Volume 6, of Fox News, will be released the week of November 23. The latest of the William Fox series in which Buck Jones is starred is "The Man Who Played Square." Al Santell directed. Wanda Hawley has the feminine lead. "Roaring Lions at Home" is the title of the Imperial Comedy. The Fox Educational Entertainment will be "Salt of the Earth."

ASK THE EXHIBITOR WHO HAS RUN IT

He'll tell you his audiences went wild over

DANGEROUS PLEASURE

Because it's a new story—A remarakble production. Prints may be had at all the better State Right Exchanges.

PRODUCED AND DISTRIBUTED BY

INDEPENDENT PICTURES CORPORATION

1540 BROADWAY NEW YORK CITY

Sign for Schulberg Pictures

Bachmann Completes Releasing Arrangements in St. Louis, Omaha and Canada

J. G. Bachmann, who is in charge of the distribution of Preferred Pictures through B. P. Schulberg Productions, has negotiated important contracts for the release of this product in St. Louis, Omaha and Canada.

Skouras Brothers Enterprises have been named as the franchise holders for Schulberg in the St. Louis territory. Through this arrangement the same firm which handled the output of the old Preferred Pictures Corporation will also distribute the releases of the Schulberg company.

In Omaha the new Preferred Pictures will be distributed by Monskey Brothers of the Liberty Film Company. For Canada George S. Jeffrey becomes the Schulberg franchise holder.

Novel Exploitation Trailers

As part of the exploitation service furnished on the Buffalo Bill, Jr. and Buddy Roosevelt series of thrilling action melodramas, Weiss Brothers' Artclass Pictures Corporation, which is releasing these popular brands, is preparing novel 300 foot trailers, which will shortly be available at exchanges handling these features.

These trailers will show: How to saddle a horse properly; How to tie a "cinch" knot; How to ride a horse; How to handle and throw a lariat.

Buddy Roosevelt and Buffalo Bill, Jr., will demonstrate before the camera, the particular methods used by them in performing these different functions and it is believed by Weiss Brothers that the new trailer service will be highly productive as a box office builder and a valuable exploitation aid to exhibitors showing these popular series.

Finishing Rayart Serial

Dell Henderson, director and producer of Rayart's Western fast-action serial, "Battling Brewster," announced this week the completion of the tenth episode. The serial will be in fifteen episodes and features Franklyn Farnum and Helen Holmes. The story is by Robert Dillon, author of a number of successful serials.

Mr. Henderson is also making preparations for another Rayart serial, to be produced immediately following "Battling Brewster." For this, Henderson is considering either an annual serial or a race track story. "Battling Brewster" is scheduled for release in December by Rayart Pictures.

Scenes from "The Mad Whirl," featuring May McAvoy and Jack Mulhall. A Universal-Jewel production.

Two Chadwick Pictures Go in Work This Week

WITHIN a few days I. E. Chadwick, president of Chadwick Pictures Corporation, will give the word that will begin production on two big features scheduled for the independent market this season as part of the famous independent unit, the Chadwick Nine. These two are Lionel Barrymore in his third starring vehicle for Chadwick this season, and the next John Gorman production "The Street Singer." Both will be produced in the East. Arrangements are now being made for studio space and a staff of technical experts in rushing forward preparations so that actual production may begin as soon as the scripts are ready.

"The Street Singer," which may undergo a change of title before the picture is completed, will be begun first. John Gorman will be in charge of the direction. The script is being arranged by Garrett Fort. Mr. Gorman has been assembling the cast these past several weeks.

Mr. Barrymore's earlier two pictures already released by Chadwick Pictures Corpoation are "Meddling Women" and "I Am The Man," both highly successful.

Out on the West Coast in production are "The Tom Boy," produced by Mission Film Corporation for Chadwick release, with Herbert Rawlinson and Dorothy Devore in the leading roles, and "The Wizard of Oz," Larry Semon's new feature-length comedy from the famous book and the play that made Fred Stone a star and broke records all over the world. "The Tom Boy" is practically finished and a print is expected east momentarily; "The Wizard of Oz" is nearing completion rapidly, and is expected to be ready for the holiday season, at which time I. E. Chadwick plans a country-wide exhibition embracing more than 200 first runs.

The rest of the Chadwick Nine are: "The Romance of an Actress," from Langdon McCormack's great play, and "Sunshine of Paradise Alley," by Denman Thompson, author of "The Old Homestead."

Independent Corporation Dividend of 15 Per Cent.

INDEPENDENT PICTURES CORPORATION, of which Jesse J. Goldberg is president, made known last week its declaration of a 15 per cent. co-operative dividend on its outstanding capital stock. With this new figure, the total for the year is now 35 per cent.

Mr. Goldburg said: "The Independent Pictures Corporation has created a reserve fund equivalent to twice the amount of any dividend that is declared on its common capital stock. This reserve fund is for the purpose of acquiring any unusual productions aside from those which are regularly produced by my organization.

"This is rather an unusual situation in regard to state right or independent producers and distributors, and certifies not alone to the prosperous condition of the Independent Pictures Corporation, but more essentially to the profitable and prosperous condition of the independent market generally.

"It is my opinion that the years 1925 and 1926 will be the biggest the motion picture industry has ever seen, not alone for the national producer but even more essentially for the independent man. Those of us who have already recognized that the independent producer has a definite job in the industry, and that that job is catering to small town houses and popular priced theatres in the large cities, rather than trying to compete with the first-run people, are finding conditions more promising and more firmly established than anyone had ever dared hope they would be.

"I am not trying in any way to compete with the national producers because I know that I would be swamped in the attempt. Instead, I have set myself to the task of giving the state-right exchanges the type of picture that their patrons require, at a cost that allows both the exchange and the exhibitor to make a fair margin of profit.

"I have attempted to put my business on a sensible commercial basis, to shoot square with everyone with whom I do business, and to build the foundation for an organization that no industry slump could unbalance.

"Because the independent producer in general has now accepted this attitude rather than the skin-flint game at one time prevailed in this branch of the industry, the independents are steadily and unbelievably rapidly attaining a place of prominence in the trade.

"Formerly it would have been impossible for an independent producer to get money from the banks. Today this is no longer true. Daily I see the number of banks willing to advance credit to independents increasing, and I interpret this correctly when I say that it is recognition that the independent producer is in the market to stay."

Buy "The Teaser"

Universal Acquires Broadway Play for Laura La Plante

Evidence of the co-operation between the Universal Pictures Corporation and the vast army of readers of Carl Laemmle's advertising column in the Saturday Evening Post comes to light with the announcement that Universal has bought "The Teaser," a Broadway stage play, as the result of a suggestion by one of the readers. The man who made the suggestion is J. A. Shaw, of the Washington, D. C., School of Indentification.

Shaw received a check from Laemmle for his suggestion. The Washington man, who is a Laura La Plante fan, convinced the Universal chief that the title "The Teaser" would be an excellent one for a La Plante picture.

An Expected Hit

All indications point to another success from the studio of Warner Brothers in "A Lost Lady," starring Irene Rich, which was given a pre-view last week in the Roosevelt Theatre, Los Angeles. Advice from the West Coast says that the picture is the best thing Warner Brothers has done, with the exception of "Beau Brummel," and establishes Miss Rich as one of the "greatest emotional actresses of the screen."

The direction is by Harry Beaumont. The featured players supporting Miss Rich are Matt Moore, June Marlowe, John Roche and George Fawcett. It will be a November 18 release.

New Mack Sennett Comedy

The adventurous life of a street car conductor is the basis for the latest Mack Sennett comedy, "Off His Trolley," featuring Ralph Graves. Hal Conklin and Tay Garnett are responsible for the story, which has many humorous situations.

The direction was handled by Eddie Cline with titles by J. A. Waldron. In addition to Ralph Graves, the cast consists of Alice Day, Natalie Kingston and Marvin Lobach.

"Galloping Hoofs" Nearing Completion

The new Patheserial, "Galloping Hoofs," featuring Allene Ray supported by an all-star screen cast headed by Johnnie Walker, is nearing completion at the studios in Fort Lee and will be released December 21.

The picture is in ten chapters and is based on a race track story. It is being produced by Malcolm Strauss and directed by George Seitz from an adaptation by Frank Leon Smith.

Principal Film Booking Fast

Irving M. Lesser, vice-president of Principal Pictures Corporation, reports many new, big bookings on Harold Bell Wright's "The Mine With the Iron Door," which is being distributed through the franchise holders of Principal. Among these are Jensen & Van Herberg's Circuit; the Strand, Milwaukee; Rubin & Finkelstein's Strand, Minneapolis; Stanley Chambers' Miller Theatrical Enterprises; Keith's Mary Anderson, Louisville; Ike Libson's Walnut, Cincinnati; the Casino, Spokane; Sam Harding's Liberty, Kansas City, and many other houses.

Eschmann Sales Drive Over; Quota for Country Exceeded

THE Eschmann Month sales drive, staged by Charles M. Steele, A. W. Smith, Jr., William J. Morgan and Stanley Hatch, Mr. Eschmann's assistants in First National's distribution department, as a tribute to their chief, is over, with the standing of the country at large 111.73 per cent. of the assigned quota. Inasmuch as the quota assigned to each district and each branch was the best previous sales record, the fact that the quota was exceeded by 11.73 per cent. speaks volumes for the zeal and enthusiasm of the field force at large.

While the districts and the branches have been credited with all of the contracts written within the eight weeks' period over which the drive extended, prizes will be awarded only upon the bookings which are actually played between the start of the contest and January 31, 1925, so that the following standings of the three highest branches and districts does not necessarily mean that they have won the prizes offered. Contracts played by January 31 will change the standings to a certain extent and the leaders are close enough together so that the winners of the prizes cannot yet be told.

The contest covered the period of October, but in order to give the branches time to get into the momentum of a drive by October 1, it was started two weeks earlier, and two additional weeks in November were allowed for the "mopping-up" process.

At the end of the contest, Omaha led all the branches with a standing of 148.05 per cent. of its assigned quota. Des Moines was second with 146.98 per cent. and Portland, which was in the lead from the drop of the hat up to and including the seventh week, in third place with 146.17 per cent.

Twenty-four branches exceeded their assigned quotas, standing well above 100 per cent.

Among the districts, the Western district stood first with 129.65 per cent. of its quota; the Central district was second with 123.20 per cent. and Mid-west district was third with 114.68 per cent.

The prize money going to the branches will be divided so that each member of the personnel participates. Fixed cash awards go to the manager, the assistant manager of record, each salesman, the head booker and the head cashier, with all of the other employes of the winning branch receiving a week's salary; those of the second branch three-fourths of a week's salary, and those of the third branch half a week's salary. In no case can the winners be known until after January 31, when the standings of the districts and the branches will be determined upon played contracts.

Scenes from the Metro-Goldwyn production "The Bandolero."

Universal's "Fast Worker" Wins Newspaper Praise

"THE FAST WORKER," the Reginald Denny-Laura La Plante picture which had its Broadway premiere at the B. S. Moss Broadway Theatre last week, and which is one of Universal's Fall Jewel releases, received almost universal praise at the hands of the New York newspaper reviewers. Besides creating an enviable impression upon the crowds which filled the Broadway every day of its run, crowds which rocked with laughter from start to finish, its newspaper reports have built for it an exceptional popularity in the metropolitan district of New York.

The reviewer of the New York American characterized it in part as follows: "The male element of the audience certainly did enjoy the irresponsible Mr. Denny and all the mishaps that befall him in 'The Fast Worker.' The women, while not so loud in their laughter and not so pleased with Mr. Denny's bad luck, enjoyed Laura La Plante's frocks and smiles and the love making that is a part of this up-to-the-minute comedy.

"The fun is fast and furious, the best situation being the automobile race. I have never seen a funnier race than this, which treats the automobiles much as if they were the property employed in a slapstick comedy."

Mordaunt Hall, in the New York Times, said: "The experiences of Terry Brock in 'The Fast Worker,' the film feature at the Broadway this week, yesterday stirred an audience to much laughter.

"This is a nice little comedy, which is well acted by pleasing personalities. It has been produced without a scintilla of vulgarity and without any silly slapstick stunts. The situations are worked out cleverly and those wishing light amusement will enjoy this pictorial effort."

Mildred Spain, of the Daily News, had the following to say: "Reginald Denny can make you like any picture, and when he gets a vehicle like 'The Fast Worker' he cuts loose and shows us just what he can do in the laugh-making line. . . . 'The Fast Worker' is great fun."

To Make Personal Appearances

Bill Cody, who is now engaged in the filming of a series of eight westerns characterized by the daring and skill rarely seen on the stage, has been signed by Independent to make another series.

However, before undertaking the new assignment, Jesse J. Goldburg, president of Independent Pictures Corp., with whom Cody is signed, will send him on a country-wide personal appearance tour.

Starts Fourth Desmond-Holmes

News has been received from the Hollywood studios, where the William Desmond-Helen Holmes unit is at work on a series of eight society stunt dramas, that J. P. McGowan, director of the series, has completed the casting and has already begun to shoot the fourth picture under the working title "Roughneck."

Working on "Ultimate Good"

Work is well under way by the newly organized St. Regis Pictures Corporation on its first production, temporarily titled "The Ultimate Good." The company, which includes Conway Tearle, Madge Kennedy, Charles Emmett Mack, Bela Lugosa and Lucile Lee Stewart, is working at Tec-Art's Forty-eighth street studio under the direction of E. H. Griffith.

Reviews all over the country proclaim that this is the greatest railroad picture of the age.

STANDARD FILM SERVICE COMPANY

Cordially requests the presence of yourself and one guest at a prerelease exhibition by invitation only of

"THE MIDNIGHT EXPRESS"

greatest of railroad photodramas

in READE'S HIPPODROME

CLEVELAND

FRIDAY EVENING, OCTOBER 31

Beginning at 11:00 P. M.

COLUMBIA PRODUCTIONS

1600 B'WAY N.Y.

William Fox presents Edmund Lowe in "Honor Among Men"

"Spat Family" Comedy in Pathe November 30 Films

PATHE program for the week of November 30 shows a strong array of short-subject releases. Heading the list are "The Spats" in their latest Hal Roach comedy, "Deaf, Dumb and Daffy." As laugh promoters this trio is fast forging to the front, and the work of Frank Butler, Sidney D'Albrook and Laura Roessing in their latest comedy is considered the best of their career on the Hal Roach lot. Jay A. Howe directed.

"The Cannon Ball Express," a Mack Sennett comedy, was directed by Del Lord from a story by Felix Adler, with Billy Bevan, Sid Smith, Bud Ross, Andy Clyde, John J. Richardson and Madeline Hurlock in the cast.

The eighth chapter of the Patheserial, "Ten Scars Make a Man," is also scheduled for release. This chapter is entitled "Liquid Gold." Allene Ray is supported by Larry Steers, Rose Burdick, Jack Mower, Leon de la Mothe, Frank Whitson and Frank Lanning.

Sport lovers will be interested in the Grantland Rice "Sportlight." It is entitled "Champions" and embodies intimate "shots" of the various champions in the sporting world. Aileen Riggin, Babe Ruth, Vincent Richards, Charley Paddock, Ethel Lackie, Walter Johnson, Sybil Bauer, Johnny Weissmuller, Bobby Jones, Agnes Geraghty, "Big Bill" Tilden and members of the Yale crew as seen in action.

Aesop's Film Fables offer an animated cartoon comedy under the title of "Lumber Jacks."

The principal feature for Pathe Review Number 48 for the week is the third installment of the series of subjects entitled "The History of Fashions." This is an exclusive and authentic review of the gowns of all ages. This installment has to do with that period of dress between the years of 1840-1900. The two other subjects are: "Ebony Lumberjacks," showing how hardwood is harvested in Madagascar, and a Pathecolor presentation of views of the city of Phoenix.

"Topics of the Day" No. 48 and Pathe News, Nos. 98 and 99, complete the Pathe program for the week.

"Romola" to Open in New York

Lillian Gish in "Romola" will make her bow this season to New York motion picture audiences at the George M. Cohan Theatre on the Monday evening of December 1. The event will mark the world premiere of Henry King's long-heralded Inspiration production, based on the George Eliot novel which was over a year being filmed at Florence, Italy, with Dorothy Gish iu a featured role. "Romola" will be distributed by Metro-Goldwyn.

Bookings on Special High

Bookings in important key city points on the three special productions of First National Pictures which have been marketed during the summer have reached unprecedented proportions, according to information emanating from the company. E. A. Eschmann appointed A. W. Smith, Jr., to have charge of the special sales and gave him a staff of salesmen who devoted their time entirely to those productions. The results speak for themselves.

Out of 243 key city points, having a population of more than 25,000, contracts on "The Sea Hawk" have been closed in 222 towns, of 91.6 per cent. "Secrets" has been closed in 216 towns, or 88.8 per cent. "Abraham Lincoln" has been booked in 173 cities, or 71.1 per cent.

New Title for Woods Film

The forthcoming Frank Woods production featuring Wanda Hawley and Pat O'Malley which is now under way at the Peninsula Studios under the working title of "On The Shelf," will be released by Producers Distributing Corporation under the more magnetic title of "Let Women Alone."

"Let Women Alone" is scheduled as the first release by Producers Distributing Corporation in the new year.

Name Distributor Soon

The distribution arrangements for "The Last Frontier," Thomas H. Ince's film version of Courtney Ryley Cooper's stirring story of the early West, may be announced within the next week or ten days, according to a statement from the office of Colvin W. Brown, vice-president of the Thomas H. Ince Corporation. Negotiations on this deal have been in progress for several weeks.

Weber and Fields Starred in Producers' "Friendly Enemies"

A. H. SEBASTIAN of the Edward Belasco Productions, producers of "Welcome Stranger," has purchased the screen rights to the well known and highly successful stage play "Friendly Enemies" in which Louis Mann and Barney Bernard registered big hits in New York and Chicago several seasons ago.

Mr. Sebastian has also closed a contract with Weber and Fields the famous team of stage stars to fill the Mann and Bernard roles in the screen version of the play and has arranged for the distributing of the feature through Producers Distributing Corporation on the 1925 program.

"Friendly Enemies" is by Sam Shipman and Aaron Hoffman and was produced as a stage play by Al. Woods at the Hudson Theatre in New York where it enjoyed a long run and was then moved to Chicago where it played a full year. Five road companies also played it in practically every important town in the United States.

Nazimova to Play Lead

Nazimova has been selected to play the lead in Edwin Carewe's next production for First National Pictures, "My Son," from Martha Stanley's stage success now running at the Nora Bayes Theatre in New York.

Scenes from "The Beloved Brute," a J. Stuart Blackton production for Vitagraph release.

Warner Brothers Putting Ideals Into New Pictures

CO-OPERATING in every way toward a general endeavor on the part of motion picture producers to elevate the standard of their output, Warner Brothers put into production last week at their Hollywood studio "The Man Without a Conscience," a drama of high ideals with an entertainment punch, from the pen of Max Kretzer, talented European writer, whose novels have made Continental Europe sit up and take notice.

So important is this production in connection with the future policy of Warner Brothers that H. M. Warner, in charge of West Coast production, has seen fit to make the following statement:

"In production of motion pictures, or in any other business for that matter, we sometimes lose sight of the real things in life. I am an optimist and I know that the motion picture industry, along with humanity in general, is seeking higher ideals every day.

"During my recent visit to New York my brothers and myself discussed, with a number of authors of international repute, the subject of higher ideals in motion picture stories. The conference was fruitful in that we decided to unite our efforts in making pictures which, while not of the so-called 'high-brow' type, will be truthfully idealistic and at the same time realistic.

"With this object in view, we have put into production 'The Man Without a Conscience,' in which we prove the folly of a man who disregards the ideals which are born in every one of us and seeks through his dynamic personality to smash his way through to his own selfish ends."

The adaptation of this important picture was in the hands of Hope Loring and Louis Leighton, and the direction is by James Flood. An all-star cast will interpret the story, headed by Willard Louis and Irene Rich, who will be supported by June Marlowe, Robert Agnew, John Patrick, William Orlamond and Helen Dunbar.

Lila Lee to Play Opposite Meighan

Lila Lee has been selected to play opposite Thomas Meighan in his next starring picture, "Coming Through," it is announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation in charge of production.

Miss Lee has arrived in New York from the Coast with her husband, James Kirkwood, and baby son. Her decision to return to pictures, after more than a year's absence, was made through the persuasion of Mr. Meighan and Mr. Lasky.

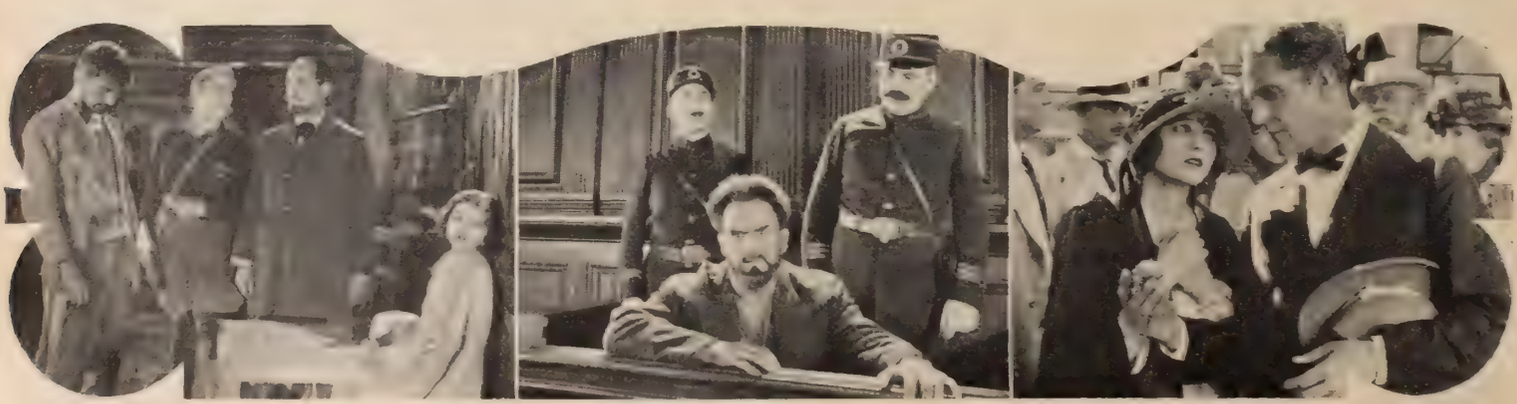
"Coming Through," which is an adaptation of Jack Bethea's novel, "Bed Rock," will be put into production at the Paramount Long Island studio next week.

"Dante's Inferno" Making Records in Several Cities

"DANTE'S INFERNO," produced by William Fox from the classic of literature, enters its ninth week at the Central Theatre, New York, and is finishing the fourth week of an indefinite run at the Munroe Theatre, Chicago, with no apparent decrease in the public demand for this attraction. The success of these two big city engagements has resulted in a large increase in bookings for this Fox special production.

Two important engagements next week for "Dante's Inferno" will be at the Lyric Theatre, one of the Poli circuit houses in Bridgeport, Conn., and a day and date run at the Kings and the Rivoli theatres in St. Louis, Mo. The Circle Theatre in Cleveland, where "If Winter Comes" had a record run last season, is playing "Dante's Inferno" all this week. One of the best bookings obtained for this production was in the Boston territory where the Fox special was booked into the Fenway Theatre, a Famous-Player house. The Fox special started an engagement at the Fenway last Saturday.

"Dante's Inferno" has just completed a record week at the Imperial Theatre, one of the most important houses in San Francisco. The Fox special has been booked by Jensen and Van Herberg for the week of December 13 at their Peoples Theatre in Portland, Ore.



Scenes from "Love's Wilderness," a First National picture.

Scenes from the Metro-Goldwyn-Mayer production of Elinor Glyn's story, "His Hour."

Great Publicity Precedes "Chu-Chin-Chow" Premiere

THE premiere showing in the United States of Metro-Goldwyn's "Chu-Chin-Chow" at Loew's Columbia Theatre in Washington, D. C., was marked by what was perhaps the most successful publicity campaign in the history of the capital.

"Chu-Chin-Chow" is Herbert Wilcox's production of the phenomenal stage success by Oscar Asche and Frederic Norton which ran five years in London and several years in New York. Betty Blythe is the featured player. The compaign, put over in Washington by H. S. Ansley for Metro-Goldwyn, was the first in this country. "Chu-Chin-Chow," because of its spectacular colorful nature, and because of numerous features connected with the production, offers showmen unlimited opportunities, which were made the most of for the Washington premiere.

Interest bordering on a riot was created in the daily appearance on the streets of a sedan-chair containing a young woman effectively gowned in royal Chinese raiment and carried by two men made up and costumed as Chinamen. The young woman was Miss Shirley Holmes, who distributed thoussands of cards announcing the showing of "Chu-Chin-Chow" at the Columbia. This effective bally-hoo was continued for two hours each day throughout the week preceding the showing.

At Osgoods, the exclusive art store of Washington, Miss Holmes gave a fashion show of Chinese costumes which drew large crowds about the window and into the shop from the street. This exhibition was continued from 4 to 6 p. m. for five days, the crowds growing larger each day. The event was advertised daily in each of the Washington papers.

Stills and cards were used in the prominent jewelry store windows on F and G streets. These stills were framed and attracted unusual attention. Baker's Art Store carried stills and oriental pictures in its windows, with appropriate advertising material. Four O'Donnell drug stores displayed oriental perfumes, with burning joss sticks and cards announcing the showing of "Chu-Chin-Chow" at the Columbia.

A special lobby display completed the campaign. Enormous crowds attended the presentation of the picture in consequence, the management of the Columbia reporting crowded houses throughout the week.

On election night two large screens were erected in front of the Washington Herald-Times building, one screen being used exclusively for motion pictures, donated by Metro-Goldwyn. Ansley was given charge of this service, and exhibited slides announcing the showing of "Chu-Chin-Chow" at the Columbia twenty-five times during the evening. 9:30 p.m. an announcement was thrown on the screen to the effect that Miss Holmes would appear and shower free passes over the crowd. Her appearance brought forth tremendous applause.

An Outstanding Cast

Many of Screen's Best Players in "Is Love Everything?"

This week marks the release of Murray Garrson's first production for the Associated Exhibitors, "Is Love Everything?" To date the picture has received considerable prerelease praise in screen circles because of its excellent cast. There are seven big names on its roster, headed by Alma Rubens. The chief supporting role is H. B. Warner. Others are Walter McGrail, Lilyan Tashman, Marie Shaeffer and Irene Howley.

The outstanding situation in the film is an unusual one. A husband finds his wife in the arms of her lover and he is powerless to do anything about it. A shipwreck, storms and an impressive fight at sea lend themselves to various sequences of the picture. The adaptation of the story was made by Raymond S. Harris. It is scheduled for release by Associated Exhibitors on November 30.

Steel Industry Is Locale of New Earl Hudson Drama

THE United States steel industry is to form the majestic background for a super-feature picture to be made by one of the Earl Hudson units which were recently transferred from Hollywood to the East, according to an announcement from First National, which further states that actual production will begin within a few weeks.

During the past six months a staff of a dozen technical experts has been quietly at work at Hudson's instigation, studying the great steel plants throughout Pennsylvania, ferreting out historical data, conferring with mill officials and living among the workers.

Although the steel drama has been in contemplation for a considerable time, public announcement had been held back until the romantic story to be woven into the fiery-forge historic skeleton was agreed upon. Hudson announced yesterday that the story is to be based on R. G. Kirk's narrative, "United States Flavor," which appeared in the Saturday Evening Post.

The Kirk story, according to plan, is to be elaborated into a drama of heroic proportions, a fitting screen epic of the vastest of all industries on which modern civilization is propped. Supervision was assigned to Hudson because of his past experience in producing super-feature dramas.

"United States Flavor" will be Hudson's third big spectacle. Those preceding were "Sundown," recently released, commemorating the passing of the cattle barons of the West and "The Lost World," which First National is sponsoring in conjunction with Watterson R. Rothacker—a million-dollar adaptation of Conan Doyle's adventurous novel which will be completed soon, after seven years' effort.

"United States Flavor" will be filmed in the actual settings in Pittsburg whenever possible. Studio scenes will be "shot" in New York. Production will start as soon as the necessary arrangements can be made.

Hudson is now engaged in the supervision of two First National features, "The Interpreter's House," co-featuring Milton Sills and Doris Kenyon, with Lambert Hillyer directing, and "One-Way Street," which John Francis Dillon is about to begin directing, with Ben Lyon and Anna Q. Nilsson in the featured roles.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Student Tickets Are Valuable Feature at Rowland & Clark Pittsburgh Houses

MOST theatres issue student tickets now and then for some special attraction, but the Rowland and Clark theatres, Pittsburgh, issue season tickets to the pupils of the University of Pittsburgh, Carnegie Tech and the various high schools, and find that it not only makes for business, but has the more important effect of gaining the approval of the various faculties.

The main point is that the distribution of these tickets gives emphasis to the fact that the motion picture possesses a strong educational angle. Many of the stories are derived from standard literature, and the news weeklies, film magazines and travel reels all supplement school studies.

It is recognized that many pupils cannot afford to attend the theatres regularly at the schedule prices and the idea back of the pupil's tickets was a genuine desire to aid the students to see the desired films.

Makes Money, Too

That the results have been very satisfactory financially is a development that was not figured closely into the original scheme, but it works for the house in a number of ways.

There are no figures available on the high school attendance, but the University and Tech have more than 14,000 pupils on their rolls. Not all of these have applied for concession tickets, but a very large proportion have done so, and the tickets are regularly used in large numbers.

These are issued by the various houses upon application by the student, with proof that he is entitled to the courtesy. The ticket itself is on hard stock and the name of the pupil and his school are written in.

The Price Concession

When presented at the box office of any Rowland and Clark theatre, the ticket is good for one admission at a reduced price. This price varies with the house. At the Liberty and Regent, the matinee price is 40 cents, and the student is given a rate of 25 cents. At the Strand the rate is 25 cents and at the Manor it is 30 cents. In each instance the student is charged 20 cents.

These price concessions are not large, but they do count where the pennies must be counted by the ambitious student, and at the same time business is bettered in the afternoon at all these houses.

Apart from this, there is the valuable angle of personal publicity. Naturally these students mingle with many persons, and if they like the shows they are apt to tell of the good picture at this or that theatre. They are more apt to tell because they are proud of their tickets. In this way several thousand personal press agents work for the pictures.

Works Anywhere

This stunt will work in any town where there is a high school. It might not be wise to issue tickets to pupils in the grade schools, save in isolated instances, but the benefits to the high school pupils are such that it generally will be found possible to distribute the tickets through the schools themselves.

In a college town the idea works even better, and the smaller the college the better it will work, since there will be a greater number of students who will appreciate this reduction.

Stresses Educational Value

In all cases it serves to stress the fact that the motion picture possesses strong educational advantages, and this is something that every manager needs to advertise to offset the maunderings of the truly righteous who see only the small proportion of evil in all things in life.

Sixty Guessed

Prior to the playing of The Sea Hawk at the Main Street Theatre, the Journal-Post published the novel in serial form, and for five days before the opening a picture of one of the leading players was printed in the paper.

The fifth day a coupon was added, to be filled in with the identities of the five persons shown, and fifty tickets were offered the contestants.

Although several hundred replies were received, only 60 of the blanks were wholly correct, so the limit was raised and all correct guessers were given singles.

Toast to Gloria Sells Love Story

When Herschel Stuart had Her Love Story at the Missouri Theatre, St. Louis, he offered $10 for the best toast to Gloria Swanson, with 25 pairs of seats for the best.

It worked so well that Lem Stewart broadcast the idea for use on Her Love Story, giving the stunt as Herschel laid it down, including the requirement that the first line should read "Here's to Gloria Swanson" and that there should be not more than four lines.

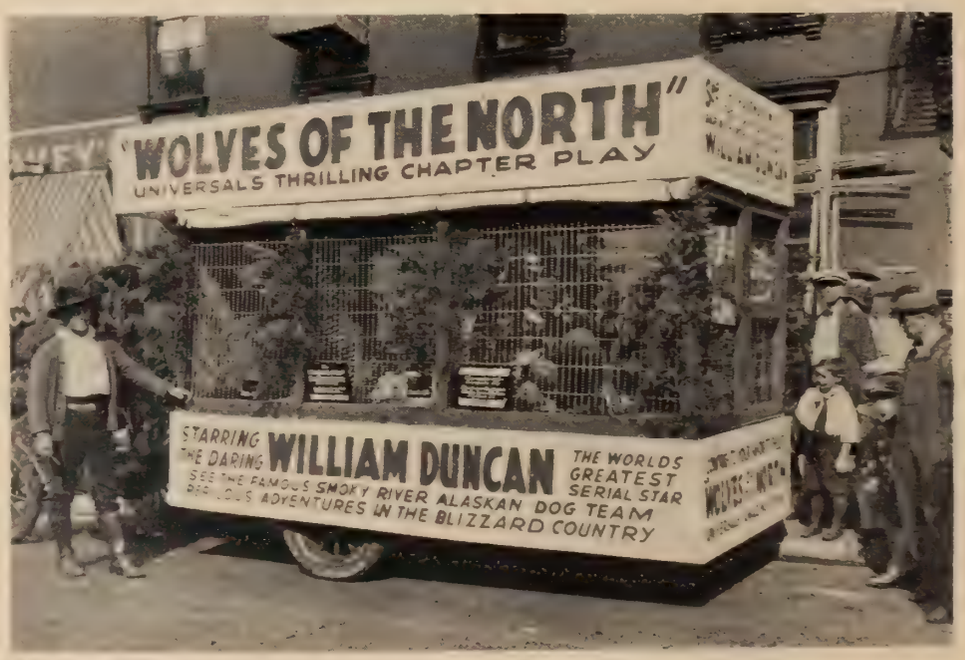
Charles A. McFarland, of the Queen Theatre, Houston, Texas, was the first to report on the idea. He writes that it helped the general clean-up and that Her Love Story went to extra business. The winning toast ran:

> Here's to Gloria Swanson,
> The cleverest on the screen!
> May she often come to Houston
> And always to "Our Queen."

McFarland also used the voting contest between bobbed and long hair, but he put his ballot boxes in the lobby instead of tying to a newspaper.

The box was placed in the foyer and on the way out you took a card from the rack and dropped it in the box. Red cards ran for bobbed hair and blue slips for longer locks. No prizes. You just got it out of your system.

This dates back to the days of Mary Pickford in Lord Fauntleroy, when you voted for Cedric or Dearest, both parts being played by the star.


"WOLVES OF THE NORTH"
UNIVERSAL'S THRILLING CHAPTER PLAY
STARRING
WILLIAM DUNCAN
THE WORLDS GREATEST SERIAL STAR
SEE THE FAMOUS SMOKY RIVER ALASKAN DOG TEAM
IN THE BLIZZARD COUNTRY

Universal Release

HERE'S A GOOD ONE—IF YOU HAVE THE WOLVES

Trouble is not many exhibitors have a flock of wolves in their prop room. Naturally Universal did not find it difficult to borrow some from the animal dealers and perambulated this float where their chapter play had been booked.

A Paramount Release

AN OPEN ALL NIGHT LOBBY MADE FROM SECOND HAND STUFF

Jean Wildenstein and his helpers in the Princess Theatre, San Antonio, framed this very nice display from old material, the local light company loaning the wired lanterns. Then Windenstein put on a midnight matinee and batted a home run business.

Fifteen Merchants Were Open All Night

Two sound novelties were worked on Open All Night by Jean Windenstein, of the Princess Theatre, San Antonio.

He dug up fifteen men whose business continued through the twenty-four hours, and these contributed to a co-operative "Open All Night" page. They were not all lunch rooms, either.

But even better was a midnight matinee used to start off the show. This was worked the night previous to the opening of the run, following the preceding attraction, but at an additional admission. You could stay in and pay or come just for the special show.

Some local talent was employed to help things along, a jazz orchestra supplied the music instead of the regular house bunch, and paper hats, rattlers, horns and the rest of the cabaret stuff added to the local color, the noise and the fun.

He not only made a big profit on his show, but he sent out a large crowd of boosters to talk about a picture they had seen under the most favorable conditions.

His lobby was mostly second hand stuff, even to the city skyline banner. The lanterns were loaned, already wired, by the electric light company and the cash outlay was almost foolishly small, though he made one of the best flashes of the season.

Used Raffles Idea for Silent Watcher

Adapting an idea from the New York Graphic, which in turn is an adaptation of the prizes for careful autoists stunt, Irwin R. Franklyn, of the Ohio Theatre, Cleveland, got a lot of special publicity for The Silent Watcher.

He hired a carefully selected girl to be the Ohio's silent watcher for deeds of kindness. When she saw one, she handed the doer a coupon which could be exchanged at the Ohio box office for a reward ranging from a pair of tickets to the show to a $5 bill.

Each day her route was announced in the newspapers, and by stores where she was advertised to visit. The route was laid out to include several store stops each day, street car rides, tours of the street and visits to railroad stations and other places of assemblage.

No effort was made to induce the merchants to contribute prizes. Cleveland has not been trained to co-operation and Franklyn felt that he was doing well to get mention in the advertisements and in the windows.

In most towns the merchants can be tied to the prize end and a newspaper can be induced to take over the stunt as a circulation scheme.

There is no identification necessary, wherein this stunt beats the Raffles. The girl merely hands out the coupons, unasked, to those she thinks deserve them. The avoidance of the identification removes the danger of rowdiness which has hurt the straight raffles scheme in many places, and lets the stunt come clean.

Generally perambulator books serve to conceal their motive power, but the big book is new in Montgomery, Ala., and perhaps H. C. Farley figured that the pedestrians might be scared, so he built a five-foot book for The Alaskan and had a man dressed as an Alaskan drag the outfit around town. Being new, it was a fine seller.

One Town Knows

One town knows what a sheik is, for the Lyric Theatre persuaded the Republican-Gazette to offer prizes for the best answers, and now all Lima, Ohio, knows what a sheik is.

Of course some opinions of sheiks are unprintable, but on the other hand there were some clever replies and even poems, and the paper got a lot of free reading, the theatre making good the prizes, which were passes to see The Arab, the cause of all the curiosity.

Lapel buttons reading, "Member of the fast set. Adolphe Menjou, President," done in white letters on a blue ground, tickled the college boys who gathered to witness the Georgia Tech-Penn State football game in Atlanta. Five employees of the Howard Theatre distributed several thousand of these and could have used more. It proved helpful to the William De Mille production.

A Universal Release

HERE'S A CLOSE SECOND TO THE TOY TRAIN ATTRACTOR

H. C. Farley, of the Strand Theatre, Birmingham, Ala., rigged this up for Big Timber. The saw revolved and the log was nosed against the teeth to get a noise effect. It is a close copy of a field mill and it attracted unusual attention.

Makes Big Town Ads His Local Heralds

George E. Planck, who rates as accessory clerk in the First National exchange at Kansas City, but who does a lot of exploitation for the smaller towns, has been working on Abraham Lincoln lately.

He has found that in most places the picture is its own best advertisement. Each day it stays the business grows, and his aim has been to sell the picture to the largest possible first-day audiences that they may go out and send the others in.

In Topeka the picture was booked into the Opera house for a five-day run. Only one other picture had been opry housed there in the past six months and that died a terrible death, so the Lincoln film was a little late in getting started but once under way it built up so rapidly that it was decided to hold the picture over for three days of the following week and this fact was blazoned in the Sunday ads.

That was where Planck got busy. He arranged with the circulation manager of the Topeka paper for two thousand copies at a nominal price, in consideration of the value of the stunt to the paper. These were delivered to him in Manhattan and Lawrence, nearby towns.

He met the paper train and blue penciled a "See page 11" on the front of each, ringing the special advertisement on that page. These papers were then put into the homes by a special squad of boys, and got him a pair of nice houses the following day when the pictures opened in those towns.

This is a stunt that can be worked by any theatre close to a large city, particularly if it plays close to the city date. And the circulation manager will cut the price of his papers to get the advertising that would cost him a great deal more than the price concession if he worked it himself.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THROUGH an arrangement in the bookings, the Frank Lloyd production, "The Silent Watcher," was secured for Armistice Week, owing to the theme in it which refers to the Unknown Soldier. Around this photoplay was built a program of seven diversified incidents, two of which were included especially because of Armistice Week. The remaining five incidents ranged from light vocal numbers to a group of Italian numbers. Out of a show which ran for two hours and one minute, 30 minutes were given over to the musical numbers, 1 hour and 24 minutes to the feature photoplay and 7 minutes to the Topical Review.

The first of the Armistice numbers was an especially arranged overture for the orchestra, which depicted in allegorical fantasie the departure, the heroic struggle and the return of our gallant soldier boys. Illustrated art titles were made up especially to run on the screen while these numbers were being played. These were as follows:

The Assembly—the approach of the American troops, marching to the boats.

The voyage across and the arrival in France.

Songs of the Doughboys.

Battle Scene—above the confusion and strife the Anthems of the Allies are heard and then—a touch of Johnny Comes Marching Home.

The Assembly—a tribute to departed heroes.

The Return—Home Again—Home, Sweet Home.

Lights for this number included: large stage in blue; light blue flood on orchestra from dome; two light pink spots on musicians from transparent windows; spots crossing on ceilings, red, white and blue. At the finish of the final title as the gold draw curtains close, the orchestra is flooded white from the dome.

The second of the Armistice numbers was programmed as "The Unknown Soldier" and at opening disclosed a marble shaft upon which was posed a woman representing Victory. At the base of the statue knelt a doughboy. All spotless white. A basso, dressed as an American doughboy, entered from the right and sang one verse and chorus of "The Unknown Soldier," at the finish placing a wreath at the base of the statue and kneeling as the curtain closed in on the number. Pure white overhead spots covered the set. The whole was backed up by deep blue plush cyclorama. An amber spot followed the basso during his song. The ceiling spots on the large stage were red, white and blue. This number required 4 minutes.

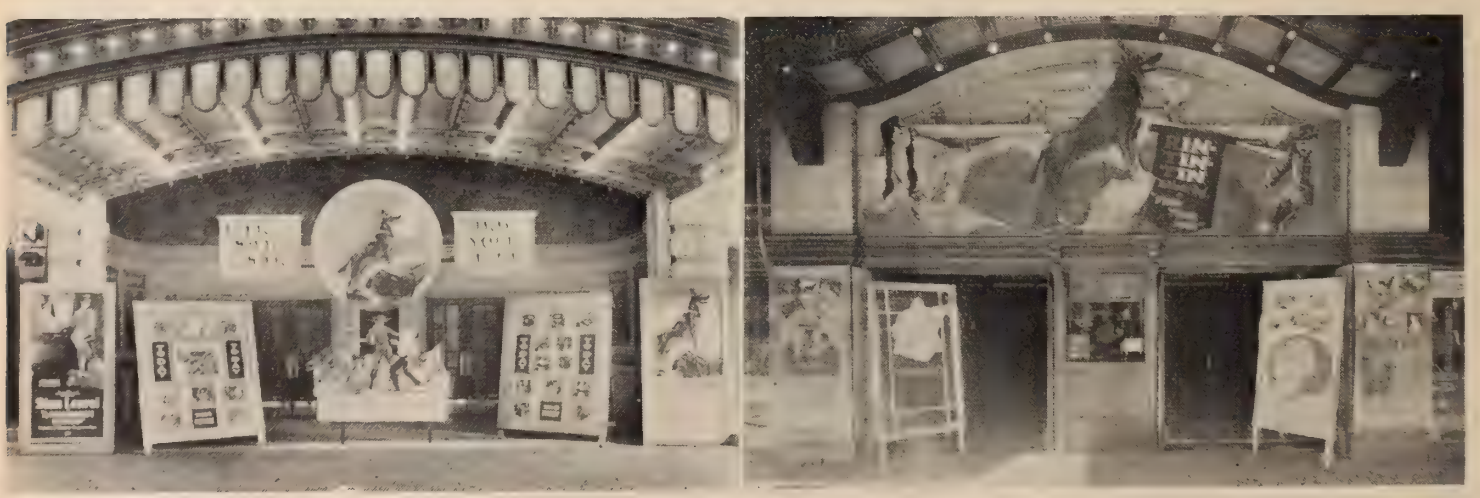
Estelle Carey, soprano, appeared on the apron of the large stage, under a light pink spot from the dome. Her number was "Given Me One Rose to Remember," by Gray, which was followed by "Wonderful One" as an encore. The front lighting showed the large stage in blue, with the gold draw curtains closed across the production stage. Magenta and green arch spots hit the pleats of these curtains, augmenting the blue floods from booth and dome. Amber spots through the transparent windows at either side of the orchestra covered the musicians. Four minutes for this number.

Neapolitan Songs and Dances embraced 5 selections as follows: "Margarita"—Ritz Male Quartette and Mark Strand Ballet Corps; "Carmela"—Carlo Ferretti, baritone; "Tarantella"—Mark Strand Ballet Corps; "O Sole Mio"—Carlo Ferretti, baritone; "Funiculi, Funicula"—entire ensemble.

This scene consisted of a transparent Venetian back drop in front of which was a string of varicolored lanterns. Open box lamps of light pink and blue behind the back drop gave additional color to the set. White amber and straw spots from sides and overhead picked out the various singers and dancers as they did their stuff. The musicians were covered by a light amber from the booth. Thirteen minutes for this number.

The organ recessional was Wagner's "Tannhauser March."

HOW ABOUT THOSE XMAS BOOKS?



A Warners Brothers Release

TWO INTERESTING LOBBY DISPLAYS ON FIND YOUR MAN WITH RIN TIN TIN

That on the left is from the Palace Theatre, Des Moines, while on the right is the Liberty Theatre, Kansas City. In the former you can see what a fine medallion you can make from the three sheet, while in the latter D. E. Barbee shows what can be done to rebuild a 24-sheet. Both are good examples of what can be done by the average house artist or even a clever manager.

Candy and Fags to Help the Flapper

Hooking into a new brand of cigarettes got a lot of special work for The Perfect Flapper of the Knickerbocker Theatre, Nashville. A Louisville concern was launching the Clown brand, and sent down a girl and a dwarf to ballyhoo the town, linking the brand to the title of the play. The girl gave out samples of the smokes, with a match for each, working a tobacco store through the day and the house lobby evenings for two weeks in advance.

If you did not smoke you could have Beech Nut fruit drop samples, though this did not last as long as the fifteen day swing of the clowns. Both stunts were worked by W. R. Arnold, of First National.

A number of good windows were obtained on rather light hook-ins, and there were teaser advertisements in both newspapers.

The special work had the usual effect.

A First National Release

PART OF A FIFTEEN DAY BALLYHOO FOR PERFECT FLAPPER

Clown is the name of a new cigarette and the Knickerbocker Theatre, Nashville, got a lot of help on the Colleen Moore picture through a hook-in arranged by a First National exploiteer. The girl sampled the crowds with smokes.

Sold to S. R. O. on a Local Film

With no outstanding feature, the Liberty Theatre, Greenwood, S. C., sold standing room on Saturday night after a successful week.

The answer is a local film, "Who's Who in Greenwood."

Perhaps you know the scheme, for it is often worked; a locally produced picture with the scenes laid in part in front of the stores of the local merchants who contribute to the cost of the film.

That part of it is old. So is the other part, but the combination is still good.

The real kicker was the showing of the backs of twelve well known local people, and $50 were offered for the most complete identifications. This attracted so much attention that many of the patrons came every night to check up their previous guesses.

The entire cost, including the prizes, was only $15 to each of the participants.

The same thing can be done with a still camera by making secret shots and then putting these on lantern slides. It is one of the contest ideas offered in Picture Theatre Advertising, and has been a money maker for a great many years. It beat the feature films in Greenwood.

Why not give it a roll for a few weeks? The local angle is of general interest.

Supplied Bulletins

During the World Series baseball games the Howard Theatre, Atlanta, had printed up a score sheet with an advertisement for the current attraction, room for nine innings with the summary. These were gummed on the back and designed to be pasted to the window fronts of radio and other stores giving the results.

It's a stunt that will pay only where there are enough stores to justify the cost of printing the sheets, but it is fine for the larger cities.

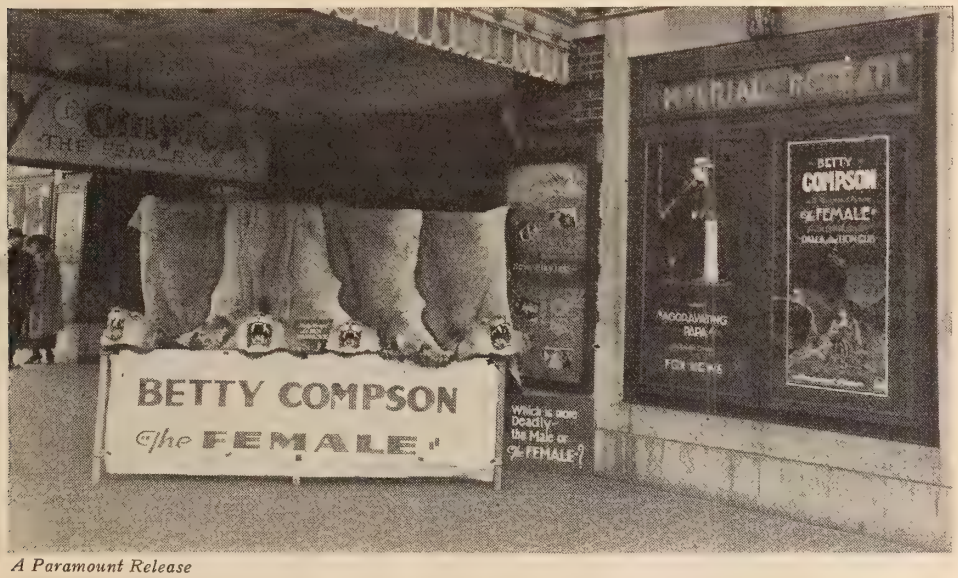
One Picture Got All Four Records

There are four standard records. You can get a record for receipts or attendance for a run or for a day. George E. Brown, of the Imperial Theatre, Charlotte, N. C., busted all four, largely on his personal endorsement of Feet of Clay, plus a private showing to the Better Films Committee.

He used a straight newspaper and poster campaign with no stunts other than this special showing, but he broke his records for a three-day run for both money and attendance and then got the best Saturday from the same angles.

But he did supplement his regular newspaper advertising with scatters in the classified ads, especially the personals, and he got in a number of special stories, starting well in advance of the booking.

He figured that stunts might be out of place since he was playing for the church element on the other world scenes. You can play Feet of Clay as a glorious leg show or you can play up Heaven. It all depends upon your clientele. George knew his crowd and took the angle that would bring him the most money.



A Paramount Release

WHEN A BIG GAME HUNTER COMES IN HANDY

Lion skins were borrowed from a resident of Jacksonville when The Female came to the Imperial. The copy reads: "Raised among Lions. Betty Compson in The Female. The skins were loaned by Ben Burbridge. Note the comedy poster. By L. S. Hitchcock.

How About It?

Bill Danziger, Paramounteer, made a lot of trouble for some perfectly innocent men in New London, Wis.

Bill stopped over to suggest a stunt for Men at the Grand Opera House. Quoting Pola Negri to the effect that a woman needed at least one-seventh of her husband's income for her clothes, Bill offered prizes for the best letters on the subject.

The contest only ran a week, but the domestic battles are still on. Next time Bill drops off at New London he would do well to wear false whiskers.

A Paramount Release

A PRETTY WINDOW PLANNED FOR SECRETS BY H. B. CLARKE

These were used in a drug store window and by their neat appearance did much to suggest the class of the production. The picture did an unusually good first-three-day business because the advertising was made to appeal to patrons.

Mechanical Display Shows Three Women

Emphasizing the title, J. B. Carroll made an effective animated display for Three Women in the lobby of the Victory Theatre, Tampa, Fla.

On a stand of irregular outline he painted a spider web on which was imposed a large figure three. In the upper part of the figure was a cutout of Lew Cody.

In the lower curve was an opening, back of which operated an old bicycle wheel, covered with compo board and having pasted upon it the heads of the three women who figured in the affair.

The wheel was operated by a fan motor geared down to permit each face to show at the opening for three or four seconds, the heads passing in rotation.

The sign was not particularly striking, but the motion made it get attention and it won more sales than the average giant cutout without motion.

Something of the idea has been done before, the first being reported on The Passer By, but the idea is still good and particularly apt on this title.

If you make one of these outfits, lightly outline the position of the circle on the wheel for each of the three displays before you paste these down.

Another Revolver for Three Women

Earl Settle, of the Capitol Theatre, Oklahoma City, was another to use a revolving display on Three Women.

His attractor was a spoked wheel with a cutout figure of Lew Cody standing below with his upraised hand touching the rim of the wheel. Back of this was a revolving disc with the pictures of the three women. This was turned by a motor.

The three portraits were mounted so that they were all in proper position at one point in the revolution and all standing on their heads at another.

This does not work as well as the device with an opening in which the women appear in rotation. It does, however, show all three women all of the time.

Where this is done, it would be well to go to the additional trouble of mounting the three cutouts so that they hang loosely from pins at the rear, the lower portion being weighted to keep the heads always in an upright position. This involves a little more work, but it will be found to be well worth the additional trouble.

Gladdened Omaha

Following Welcome Stranger Week in Omaha came the Mayor's proclamation declaring Glad Heart Week and calling upon each and every citizen to do one good deed each day.

It looked all right until it was discovered that Arthur Cunningham had Christine of the Hungry Heart at the Strand Theatre. By that time the merchants were all tied in and they went through for a wow.

If this thing keeps up the public will begin to grow suspicious even of Christmas and the Fourth of July.

Universal Hustler Makes Permanent Ad

Generally the services of an exploiteer end with the run of the attraction he is helping, but Andy Sharick, of Universal, is staking his customers to a continuous hook with so simple a stunt that anyone can swing it along the same lines.

For example, Andy went into Akron, Ohio, ahead of Wine. Among other things he landed the ten cent store with a sign and while he was at it he made it read: "Music in this window featured by the orchestra of the Temple Theatre in connection with the showing of Wine week of October fourth."

This was made so that the Wine can be taken out at the end of the run and a card with a new title substituted. There are openings for a number of stills.

All the theatre has to do is to supply a small card each week, lettered with the title and date of the new show, change the stills and tell the store manager what songs will be played.

You can't ask for anything easier—or better.

Voted on Hair

The use of a wig by Gloria Swanson in Her Love Story was the basis of the campaign used by R. T. Newton, of the Capitol Theatre, Little Rock. He sold a newspaper the idea of running a voting contest on whether Gloria looked better in long locks or the Swanson bob.

In spite of the fact that there were no prizes, the women bit hard and a large poll was made. Of course the women felt they had to see the play before they voted, so it helped business, though there was no requirement that they should first visit the show, since there were plenty of stills in the beauty parlors and shop windows.

It sold to big business and cost nothing. Just goes to show that if you get a point of interest you do not need prizes.

Mr. Newton used the teaser ads supplied by the home office and which were written by Harry Reichenback for the New York run.

A Metro-Goldwyn Release

USING BOYS TO TAIL A PARADE WITH NAVIGATOR BANNERS

This was used by Loew's Vendome Theatre, Nashville, to tag a parade advertising a football game between the Marines and a local college. This was a part of a general tie-up with the Navy recruiters on this nautical title. It helped.

America Beat This Record of Lloyd's

Down south when they beat Harold Lloyd's record in a house they feel they have been doing something. Thomas G. Coleman did the best three-day business on the books with America at the Rialto Theatre, Macon, Ga., and topped Lloyd by several hundred dollars.

He did it largely on a special showing to the D. A. R., the Legion, Better Films Committee, the Public Librarian and the newspapers. The librarian permitted the posting of stills about the library and there was a meeting of the D. A. R. at which the good word was spread. The rest was reported through the newspapers, both in the news stories and the house advertising.

About the only house work was a special illuminated six sheet on the top of the marquise a week in advance, with red, white and blue bulbs all through the lobby and on the front the showing days.

Endorsement seems to be better than stunting for pictures of this type, and Mr. Coleman made an intelligent selection of advance witnesses.

A Metro-Goldwyn Release

HOW THEY ADVERTISE BUSTER KEATON IN DENMARK

This is a very effective banner for Our Hospitality from Det Lille Theatre, somewhere in Denmark. In Copenhagen they used the Keaton impersonator used for earlier releases by this star. The arrow on the left points to the entrance.

Got Ambitious

A 24-sheet may mean little in your managerial life, but it meant a lot to the Liberty Theatre, Greenwood, S. C., so Harry Hardy decided to do something to get back the cost of a 24-sheet on America.

There are two small colleges in town. He interviewed the presidents of both institutions and they agreed that the students should see the picture for its historical value, so they shut down and let the students go Monday afternoon.

Hardy also laid in a stock of heralds. These were delivered to the houses by boys who rang the bells and waited for someone to answer the call before handing in the sheets. That helped to impress, too.

Got a Bunch

Either they have about a hundred newspapers in Syracuse, N. Y., or Cliff Lewis is cheating a little, for he sends in the photos of his newsboys' parade for The Sea Hawk with several hundred kids in line. It's the biggest kid bunch we have had in a flock of months.

Old stuff, but Syracuse never saw it before and it was a splendid send-off for the big picture at the Strand.

Just to wring out the last few drops, Cliff offered prizes for the best criticisms from his guests, and of course the newspaper printed these. That's one you can tail onto your next newsboys' parade.

Four Merchants Aided The Enemy

Getting four merchants to help him advertise brought good business to A. L. Snell, of the Imperial Theatre, Gadsden, Ala., for The Enemy Sex.

In a dry goods store were a number of stills of the story, with Miss Compson in her gladdest rags and the message, "Betty Compson is the best dressed woman on the screen. If you wear our gowns you will be the best dressed woman in Gadsden. See how she does it in The Enemy Sex. Imperial Theatre."

In a jewelry store it was told that Betty Compson pawned her diamond ring when she needed some money in The Enemy Sex, adding that "Diamonds are always safe investments."

A florist placed a large bouquet in the lobby of the Imperial, carded "To Dodo from The Enemy Sex," and then placarded its own window with: "The large bouquet of flowers in the lobby of the Imperial Theatre came from this shop. Flowers help to win The Enemy Sex."

And lastly an automobile concern advertised that the trip to see the play could most comfortably be made in a car of its make.

All of these were illustrated with suitable stills.

This cost only four window cards, but it brought large returns to both the theatre and the co-operators, particularly to the dry goods store.

A Metro-Goldwyn Release

THIS MIGHT BE A WINDOW FROM TEXAS OR OREGON, BUT—

This happens to have come from Rio deJaneiro, where the coffee comes from. The picture is scoring as strongly down there as it still is in these parts. Scaramouche is the sort of a picture that should get over with any nationality.

Stopped at Seven

Several dozen clocks in the window of a jewelry store in Tampa, Fla., were stopped at seven o'clock to tie up to the idea on the one sheet for His Hour. For a centerpiece J. B. Carroll used a frame in the shape of a mantel clock with a pair of kissing bugs obscuring the dial, the cut-out which gave the idea for the rest of the display.

It helped pull in several hundred dollars better than the average.

Something Is Wrong with the Circle Ads

We don't want to hurt anyones feelings, but if we had a press agent who passed a display line like this from the Circle Theatre, Indianapolis, we would fire him so sudden that he would not have gotten last week's salary either. The recent Circle ads have been a terrible mess of all capital lines

CIRCLE
TARNISH!
From the Stage Success of the Same Name
With a Two Years Record on Broadway
It Is a Dramatic Blending of Power, Pathos, Love and Laughter
A PRESENT DAY AMERICAN DRAMA OF A MAN'S PAST IN A WOMAN'S PRESENT
An Unusual Story Told in a Different Way
THE CAST INCLUDES
MAY McAVOY—RONALD COLEMAN
HARRY MYERS—MARIE PREVOST
NORMAN KERRY OTHERS
A George Fitzmaurice Production
OVERTURE
CIRCLE SYMPHONIC ORCHESTRA
PLAYING
"OPERATIC ODDS AND ENDS"
ARRANGED AND CONDUCTED BY
BAKALEINIKOFF
A CIRCLE COMEDY PRESENTATION
ANIMATED CIRCLE NEWS
A CIRCLE CARTOON
Starting Sunday, Sept. 14th
"The SEA HAWK"
AT OUR REGULAR PRICES

A First National Release

TOO MANY CAPITALS

and apparently this poor typography has been passed without attempt at correction. Exclusive of the title, there are 21 lines in this space for Tarnish. Of these there are only six in upper and lower case. The others are all light line capitals, some of them as wide as five inches. The Indianapolis newspapers may be shy a variety of faces on the machines, but possibly they could be induced to give a liberal advertiser some hand-set display lines if enough of a fuss is made about it. In a house with such a variety of advertising appeals and with a clientele loyal to its favorite theatre, there is less harm done than where a house has to fight for business, but since display advertising is paid for at a reasonably high rate, it would seem that someone would be interested in getting display instead of this stuff.

Makes a Feature of a Local Reel

Loew's Aldine Theatre, Pittsburgh, takes a special box for the contents of the house's local news reel. It realizes that these local picture records will bring money to the theatre. All who saw the event or who were "atmosphere" in the big scenes will want to see it over again, and the house can pull as much money with the football work of a local eleven as it can with Keaton in his latest comedy. This leads to the suggestion that the same thing can often be done with the regular news reels. More people are interested in the news events than most managers realize. They regard the business as governed wholly by the feature, whereas often a comedy will sell more tickets than the rental costs where the feature has to run on the house momentum. Some people get the habit of coming every week. Others come to see the feature, while some are drawn by one of the small features. The Aldine gives a full half of its space to the small stuff even though it has one of the best Keatons for the big appeal. It sells this adequately with "Your money back if your sides don't ache," and then it goes on to sell the rest of its program. And even in Pittsburgh it appears that the personal guarantee will work, as witness the box signed by Louis K. Sidney. When this is strictly reserved for the exceptional picture, the idea is as good in the cities as the hamlets, for even a big town clientele will be impressed.

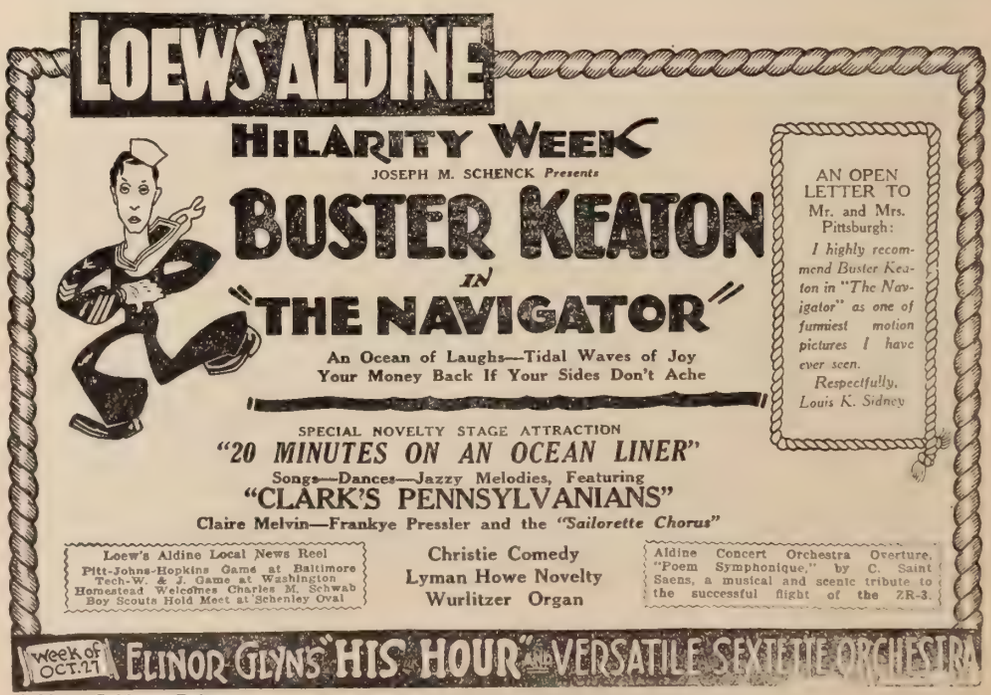
Large Space Gives Room for Reverse

This four column display on The Yankee Consul at the Columbia Theatre, Portland, Ore., is about 14½ inches deep—205 lines to be exact. In so large a space it is possible to use a reverse with some assurance that the lettering will come through, and in so large a display the mass value of the black makes it worth while. A two column advertisement with this proportioning would not be as good, but a four gives enough black to make it worth while. When it comes down to the small letter lines the artist very sensibly shades off to get regular type, ingeniously breaking the change by running the scene drawing into the black. This avoids an abrupt transition from black to white, which both relieves the eye and holds the two parts together better. It is very seldom that so good a combination is made and the artist, whoever he may be, is to be complimented upon his good judgment; the more so because good judgment is so rarely found in the ranks of newspaper

Associated Exhibitor Release

LARGE ENOUGH TO BE GOOD

artists. Evidently this man has made a study of his art, and knows his values. It is an exceptional display in the nicety of its balance and preservation of the greatest display value. If all newspaper artists had this


LOEW'S ALDINE
HILARITY WEEK
JOSEPH M. SCHENCK Presents
BUSTER KEATON
IN
"THE NAVIGATOR"
An Ocean of Laughs—Tidal Waves of Joy
Your Money Back If Your Sides Don't Ache
AN OPEN LETTER TO Mr. and Mrs. Pittsburgh:
I highly recommend Buster Keaton in "The Navigator" as one of funniest motion pictures I have ever seen.
Respectfully,
Louis K. Sidney
SPECIAL NOVELTY STAGE ATTRACTION
"20 MINUTES ON AN OCEAN LINER"
Songs—Dances—Jazzy Melodies, Featuring
"CLARK'S PENNSYLVANIANS"
Claire Melvin—Frankye Pressler and the "Sailorette Chorus"
Loew's Aldine Local News Reel
Pitt-Johns-Hopkins Game at Baltimore
Tech-W. & J. Game at Washington
Homestead Welcomes Charles M. Schwab
Boy Scouts Hold Meet at Schenley Oval
Christie Comedy
Lyman Howe Novelty
Wurlitzer Organ
Aldine Concert Orchestra Overture, "Poem Symphonique," by C. Saint Saens, a musical and scenic tribute to the successful flight of the ZR-3.
Week of OCT. 27
ELINOR GLYNS "HIS HOUR" AND VERSATILE SEXTETTE ORCHESTRA

A Metro-Goldwyn Release

A PITTSBURGH AD WHICH SELLS THE ENTIRE BILL

nice sense of proportion, there would be less objection to the use of reverse, but it is only about once a year that this grade of work comes in.

Poor Presswork Spoils Nice Ad

Putting over Secrets in a big way, Loew's Vendome Theatre, Nashville, took about 12½ inches across four for its big smash and lost eight of these inches to a cut that did not come up well in the printing. It is a nice cut, but it is too fine a screen and too lacking in contrast to be desirable for newspaper work, and all the Vendome got was the frame. It was not as bad as it might

The Romance of Romances
The screen's perfect lover—Eugene O'Brien opposite the star.
The secrets of a wife portrayed as only a great artiste can.
NORMA TALMADGE in "Secrets"
—WEEK OF SEPTEMBER 22nd—
STARTS—
11:15, 1:15, 3:15
5:10, 7:10, 9:10
The Theatre Beautiful
LOEW'S VENDOME
Church St. at Capitol Blvd.
FABLES—
PRESS NEWS

A First National Release

TOO LIGHT A CUT

have been with too heavy an impression, for that would have given only a black smudge where here you can see that it is a picture of a woman and can get a suggestion of the features. It is partly the fault of the cut and partly the presswork, the latter fact being demonstrated by the poor result on the signature. Between the reduction in size and the better press work, the signature will probably come up all right on this page, but in the original it looks weatherbeaten; black in spots and grey in others. But the newspaper is not wholly at fault. Probably it gives about the same grade of press work right along, and the house should have foreseen what would happen to the cut. The trouble is that most managers look at the original and not at the result they are likely to obtain. Probably this looked well in the press sheet, for the sheet was printed at slow speed and with some make-ready. It looked well, so it was adopted for local use, regardless of the fact that it would not get the same careful printing. The result is that the display falls short of anticipation—does not suggest much of anything. Don't look at what you have, but what you are likely to get, and order a cut that can't be hurt in the local handling. Even as it is, the display gets over, but this is more largely due to the white space than to the cut. On a coated stock this would make a real appeal, but if your press work is poor, do not use finer than a 60 screen and then only when the cut is strong in contrasts without too much black in any one spot. If managers would only figure local conditions onto nice reproductions and original drawings, a lot of money would be saved.

Washington Offers Early Circe Space

This is one of the first of the advertisements on Circe the Enchantress. It comes from Loew's Columbia Theatre, Washington, D. C. The cut gives a good idea of the modern atmosphere of the story and probably was selected with that end in view. Very few might suppose that Mae Murray was being offered in a classical play, but it is just as well to be definite where this is possible, and the presence of the jazz band is very positive assurance that

Metro-Goldwyn presents the Robt. Z. Leonard Production
MAE MURRAY in "CIRCE THE ENCHANTRESS"
by V. BLASCO IBANEZ
Specially written for the screen by V. BLASCO IBANEZ Author of "The Four Horsemen" and other great hits!
The story of a modern temptress who scorned all men until one man scorned her and then—Here is the season's big-best romantic hit!
CAST INCLUDES JAMES KIRKWOOD
EARLE FOXE'S LATEST COMEDY—"THE HUNT" From Richard Harding Davis' stories
INTERNATIONAL NEWS—SCENIC—OVERTURE
TODAY'S WORLD SERIES SCORE ANNOUNCED FROM THE STAGE AFTER EACH INNING
WEEK BEGINNING TODAY —SUNDAY, OCTOBER 5
LOEW'S COLUMBIA THEATRE

A Metro-Goldwyn Release

PROVING IT MODERN

Miss Murray is not trying to play the original bearer of that name. The cut of the star faces down a little, but you get the general idea. We scarcely like the "author of The Four Horsemen and other great hits." Ibanez writes "successes" rather than "hits." The line will not impress those it is particularly intended to reach. We think the best sales idea in this production is that the Spanish novelist wrote this directly for the screen and with Miss Murray in mind. That would be the appeal to those who follow literature. They would be interested in seeing what the famous author had done as a scenarist. They would pay to find out. Miss Murray's own large clientele would come on the title and the assurance that she was in her regular line of presentation. "Specially written for her by the author of The Four Horsemen" would have been a better line since it could have gone in larger type.

Works Plan Book in Good Display

H. E. Sills, of the Lyric Theatre, Kitchener, Ont., sends in a display for Lily of the Dust based on a plan book cut. This is 12½ across three, and since the local paper uses the old 13 em columns, the cut fits well into the border. The cut was sized to go into a border with a twelve em width, but with the additional space there is room for a larger border. Mr. Sills apparently has cut away

A Paramount Release

AN INVITING DISPLAY

the bottom of the cut to let in "A German story. Set in a German town. Made by a German director." That would have been no recommendation at all a few years ago and we are wondering whether he used this for an appeal or an alibi. Typographically the display is very good, though the type face used for the vaudeville stars is of a very clumsy cut. Down at the bottom you will notice what seems to be "Treav Ak" though in reality it is all one name. The slant of the V and of the A are such that when the types rest against each other there is too great an interval, while on the other side the same letters get together too closely. It does not matter much, but it shows you what you are likely to get if you do not watch the type faces carefully. The V-A in any face is a bad combination, but it is worse with this trick italic. But getting back to the display as a whole, we think that Mr. Sills has achieved a very nice layout, uncrowded and inviting.

Truth Paid

George Brown, of the Imperial Theatre, Charlotte, N. C., is very careful not to overstate in his advertising. This stood him in good stead when he wanted to put over Feet of Clay.

He just hammered away on the fact that the DeMille production was one of the best pictures of the year, and the Imperial was too small to hold the crowds he got out.

And as he spread his campaign into the outlying districts, his Saturday business drew people from as far as fifty miles away.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Forbidden Paradise"

Pola Negri Production Directed by Ernst Lubitsch Is Clever, Amusing and Delightful

Reviewed by C. S. Sewell

For the first time since both came to America, Pola Negri in the Paramount production, "Forbidden Paradise," appears under the direction of the man who made her famous on the other side, Ernst Lubitsch.

Notwithstanding the fact that director, star and locale are European, Mr. Lubitsch has once again demonstrated that he has grasped the American psychology of entertainment and has made a picture that is a delight. He has taken a plot that is daring and sophisticated and in which sex is always uppermost, concerning the love affairs of the queen of a small Balkan country, especially her relations with a dashing lieutenant in her army, and presented it as a romantic comedy, handling it with such skill and deftness and with such a pleasing lightness of touch, always keeping the humorous angle to the fore, that it should not offend anyone, but prove decidedly pleasing.

Into a colorful drama of love and intrigue, without sacrificing the dramatic values, he has built up the human side of his characters and injected such fine comedy as to really make this the predominating point of appeal in the picture. And such comedy! His players all act entirely true to life and everything they do seems perfectly natural and convincing, but there is a delightful comedy twist to nearly every situation at the most unexpected moments. The climax to this picture is one of the cleverest comedy touches this writer has ever witnessed—subtle, but at the same time tellingly obvious.

Pola Negri is excellent, doing wonderful work; in fact, she has never given a better performance, playing with fire and seductiveness, making the Czarina a thoroughly human but at the same time an intensely regal queen when the occasion demands. Rod LaRocque gives a fine performance as the young lieutenant and Pauline Starke does good work as his sweetheart whom he neglects. Strikingly effective is the performance of Adolphe Menjou. Always a good actor, he displays unusually fine subtlety and finesse in the role of the court chancellor, the only one who really understands the queen. On his shoulders falls most of the clever comedy, and he deftly puts it over, many of his biggest points being registered by the lifting of an eyebrow or an almost imperceptible gesture.

"Forbidden Paradise," with its risque theme, magnificent direction and acting and its unusually clever humor, is a picture that will immensely delight the sophisticated and at the same time, we believe, it will register with the great majority of patrons, who will class it as well above the average in entertainment value.

FEATURES REVIEWED IN THIS ISSUE

Barriers of the Law (Independent)
Brass Bowl, the (Fox)
Classmates (First National)
Fast Set, The (Paramount)
Forbidden Paradise (Paramount)
Fugitive, The (Arrow)
Lover's Lane (Warner)
Lover of Camille, The (Warner)
Oh, Doctor (Universal)
Passing of Wolf MacLean (Russell)
Siren of Seville, The (Prod. Dist. Corp.)

Cast

Czarina ..... **Pola Negri**
Alexei ..... **Rod LaRocque**
Chancellor ..... **Adolphe Menjou**
Anna ..... **Pauline Starke**
French Ambassador ..... **Fred Malatesta**
General ..... **Nick DeRuiz**
Lady in Waiting ..... **Mme. D'Aumery**

Based on play "The Czarina" by Lajos Biro and Menyhert Lengyel.
Screen play by Agnes Christine Johnston and Hans Kraly.
An Ernst Lubitsch production.
Length, seven reels.

Story

The Czarina of a small European country decides to give audience in person to the French ambassador when she learns he is a favorite with the Parisian ladies, but in the meantime, Alexei, a young officer in a border town discovers a revolution is in progress and hurries to the palace, forcing an entrance into the Czarina's presence. So impressed is she that she forgets the revolution and the ambassador and bestows her favor on Alexei, who finds himself a popular favorite and is made captain of the royal guard. Alexei neglects his fiancée Anna, the queen's lady-in-waiting. At a banquet he discovers four other officers wearing the insignia of the queen's favor and when he reproaches her she chides him to avoid scandal. Disillusioned he joins the revolution and tells the queen she is under arrest. The chamberlain has bought off the leaders and Alexei is courtmartialed and sentenced to death. The Czarina, unable to win him back graciously pardons him even knowing that he will marry Anna. The French ambassador is ushered in and soon reappears wearing one of the telltale decorations.

"The Siren of Seville"

Producers Distributing Corporation Offers Priscilla Dean in Pleasing and Colorful Spanish Romance

Reviewed by C. S. Sewell

Priscilla Dean makes her debut on the program of Producers Distributing Corporation in "The Siren of Seville," a story of modern Spain, with a background of romance and the bull-fighting arena.

The story concerns a fiery peasant girl who succeeds in making her sweetheart the greatest matador in all Spain, only to have him throw her over for a vamp. She becomes a noted dancer and turns him down when he rescues her from an assault by the villain and comes to her repentant, but her real love comes to the fore and she finally saves his life by rushing into the arena and killing the maddened bull that is charging upon him after he has been rendered helpless by drugged wine.

"The Siren of Seville" is a dashing, colorful romance which serves as an excellent vehicle for Miss Dean. It has been given an elaborate reproduction and Director Jerome Storm has made H. H. Van Loan's story into a picture filled with dash and animation and moves forward with pleasing snap and rhythm. It should prove a pleasing attraction for the majority of theatregoers.

Starting off with a rural scene in which there is good comedy, with the hero fighting a fake bull, the story moves forward with good continuity and holds the attention. None of the scenes is allowed to lag and the action progresses rapidly and smoothly. There is plenty of action and dramatic conflict, with good suspense and snappy fight scenes, including one between the two women that looks very real. There is a quota of thrills, including somes scenes of bullfighting which have been realistically handled and provide plenty of excitement. The big scene is where Miss Dean, after a wild ride through narrow streets, rushes into the fight enclosure, pushes her way madly through the audience and, leaping into the arena, seizes a sword and gives the bull a death thrust. While obviously worked up and lacking in conviction, it certainly does provide a thrill.

The role of the fiery, dashing senorita provides Priscilla Dean with excellent opportunities to appear to advantage, and she is assisted by a thoroughly capable supporting cast headed by Allen Forrest as her sweetheart, Bert Woodruff as her aged father, Stuart Holmes as a polished villain, Claire DeLorez as the vamp and Matthew Betz as a famous toreador.

"The Siren of Seville" should appeal to those who like stirring, dashing, colorful romance with melodramatic thrills.

Cast

Dolores ..... **Priscilla Dean**
Gallito ..... **Allen Forrest**
Cavallo ..... **Stuart Holmes**
Ardita ..... **Claire Delorez**
Palomino ..... **Bert Woodruff**
Pedro ..... **Matthew Betz**

Story by H. H. Van Loan.
Photographed by Sol Polito.
Directed by Jerome Storm and Hunt Stromberg
Length, 6,724 feet.

Story

Gallito, Spanish peasant lad, longs to be a matador. Chance brings the great bull fighter Pedro past his farm as he is fighting a fake bull and he is amused. Gallito's sweetheart Dolores resents this but learning Pedro's identity makes him promise to help Gallito. Later, they journey to Seville, Pedro has forgotten his promise but Dolores threatens to cut off his pigtail if he does not make

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good. The rumpus attracts Cavillo, the president of the association who to further his own ends aids Pedro. Ardito a vamp, proves false to Pedro and he is killed by a bull. Gallito wins and is acclaimed the new hero. He neglects Dolores and becomes the companion of Ardito. Dolores accepts Cavallo's friendship and wins success as a dancer. Cavallo tries to attack her but Gallito saves her, and contrite tries to get her forgiveness but she repulses him. She learns that Cavallo intends to drug Gallito before he goes into the ring, bringing about his death, and goes to Ardito who locks her in her apartment. After a fierce fight with Ardito, Dolores escapes and reaches the ring in time to rush in and kill the bull thus saving Gallito. She and Gallito become reconciled and when she tells of Cavallo's perfidy the mob turns on him.

"The Fast Set"

William DeMille Produces Striking, Highly Sophisticated Domestic Drama for Paramount

Reviewed by Sumner Smith

Excellently directed and acted, William DeMille's Paramount picture, "The Fast Set," will please audiences that like the ultra-sophisticated drama, with clever, stabbing comedy touches. The public can depend upon William DeMille, the past has shown, for fine workmanship in every picture he directs, and "The Fast Set," though differing in type from the usual DeMille vehicle, is fully as polished a piece of work as its predecessors.

The story, taken from "Spring Cleaning," a Broadway stage play, while stretching the imagination at points, has real dramatic values and good suspense. The problem of a husband and wife unable to maintain happy relations because the one is wrapped up in his work and the other travels a fast pace is always interesting and in "The Fast Set" is worked out dramatically. The conclusion is logical enough; it is only in some of the preceding scenes that the characters seem not to run true to form. For instance, it is hardly probable that the quiet novelist would have invited a woman of the streets to his wife's dinner party as an object lesson to her, and then have as roundly insulted her guests as the story has him do. But while the realism may suffer, the interest in the outcome of the complex situation does not, because of its very complexity.

Betty Compson, Adolphe Menjou, Elliott Dexter, ZaSu Pitts and the other artists do uniformly excellent work, with Menjou excelling as the popular batchelor with a sense of humor, the lion among the ladies who causes the crisis in the novelist's home. ZaSu Pitts also must be credited with a bit of fine acting as the woman of the streets, especially in the dinner table scene where she introduces effective comedy.

In conclusion, it may be said that, from the viewpoints of story and technique, "The Fast Set" rates well up in the column; and from the viewpoint of sophistication as well. It is lavishly produced.

Cast

Margaret Sones ..... **Betty Compson**
Ernest Steele ..... **Adolphe Menjou**
Richard Sones ..... **Eliott Dexter**
Mona ..... **ZaSu Pitts**
Little Margaret Sones ..... **Dawn O'Day**
Jane Walton ..... **Grace Carlisle**
Fay Collins ..... **Claire Adams**
Connie Gallies ..... **Rosaling Byrne**
Archie Wells ..... **Edgar Norton**
Billy Sommers ..... **Louis Natheaux**

Based on play, "Spring Cleaning," by Frederick Lonsdale.
Screen play by Clara Beranger.
Directed by William C. DeMille.
Length, 6,754 feet.

Story

Richard Sones, novelist, prefers the company of intellectuals, his wife prefers a fast set. Differences in tastes and a lack of understanding of each begin to alienate them, and Ernest Steele, leader of the fast set, hastens the crisis by making love to Margaret Sones. As an object lesson to his wife, Richard brings a woman of the streets to his wife's dinner party and tells the guests that her presence should not be resented as she is a professional in the same game they play as amateurs. Margaret decides upon a divorce until she learns that Steele is not eager to marry her. Steele then takes a hand, convincing Rcihard that he has been too inattentive and showing him how to win back his wife, who really loves him.

"Barriers of the Law"

William Desmond and Helen Holmes in Bootlegging Story Presented by Independent Pictures Corp.

Reviewed by C. S. Sewell

Bootlegging furnishes the theme for "Barriers of the Law" which Jesse J. Goldburg is presenting through Independent Pictures Corporation. William Desmond and Helen Holmes are the featured players and the story concerns the efforts of a revenue officer to break up a big bootlegging syndicate. It is complicated by the fact that he marries a former member of this gang without knowing her past.

This melodramatic story moves forward at a good pace and has the advantage of being timely and ostensibly showing the workings of the newest type of lawbreakers. There is plenty of action and some thrills, including the destruction of a barge loaded with whiskey and the chase of a tug by the officers, also the climax in which the heroine is rescued from a blazing freight car attached to a "wild" engine.

While there is considerable punch to the situations, their effect has been weakened for the discriminating public by slips in direction, notably two different scenes in which the heroine is imprisoned and escapes through unguarded windows with surprising ease. The coincidence of the girl when she escaped, seeking refuge in the rooms of the very man who is after the gang stretches the credulity and it would also hardly seem probable that this man would not allow any explanation of this unusual incident. The continuity also lacks smoothness.

William Desmond does capable work as the revenue chief and Helen Holmes is satisfactory as the girl. J. P. McGowan and Al. Smith do good work as the boss bootlegger and his assistant.

This picture will probably prove a satisfactory attraction with patrons who place action and thrills and a timely theme above the other considerations enumerated

Cast

Steve Redding ..... **J. P. McGowan**
Rita Wingate ..... **Helen Holmes**
Rex Brandon ..... **William Desmond**
Redding's Aid ..... **Al. J. Smith**
Annie ..... **Norma Wills**
Leila Larkin ..... **Marguerite Clayton**

Story by Travers Vale.
Continuity by William Lestee.
Directed by J. P. McGowan.
Length, 4,960 feet.

Story

Revenue officers by a ruse, are about to capture a scow loaded with whisky when Rita one of the gang destroys it, her father, the tugboat captain is captured however. Steve the head of the bootleggers refuses to aid him and Rita quits Steve's employ. He imprisons her in a notorious house but she escapes and climbs into a window, falls and is unconscious. The apartment is occupied by Brandon, the revenue chief who is fighting Steve's gang. He marries Rita and prepares to jail Steve. Raiding his house, Steve tells Brandon that Rita was an inmate of the notorious place and to save her from scandal, Brandon resigns taking the evidence with him. Rita later discovers him down and out and sends Leila to take him to a mutual friend. Leila tells Brandon the truth about Rita and he determines to redeem himself. Rita in order to help him has again joined Steve's gang and she gives Brandon information which enables him to catch the gang with a big shipment loaded in freight cars. During the raid, Rita is locked in a car which catches on fire and is attached to a train which Steve starts moving and then jumps out of the engine. Brandon in an auto manages to get aboard the car and rescues Rita and all ends happily.

"Classmates"

Story of West Point and the Jungle Starring Richard Barthelmess Offers Fine Entertainment

Reviewed by C. S. Sewell

Several years ago Margaret Turnbull and William DeMille wrote a play, "Classmates," which proved a big success on the stage and was later made into a film by Biograph. This story has again reached the screen, this time as an Inspiration Pictures production, distributed through First National, starring Richard Barthelmess.

With Barthelmess in the role of a poor country boy who goes to West Point, is expelled in his final year because of a fight forced on him by the villain, and who, to set himself right in the eyes of the girl he loves, he goes into the jungles of South America and after enduring severe hardships brings this fellow back and wins not only the girl but reinstatement at West Point, it furnishes excellent entertainment.

"Classmates" is a picture that gets well away from the beaten path. About half of the footage is taken up with his career at West Point. This part of the picture is unusually compelling, with the advantage of being unhackneyed. The atmosphere of this noted school where the pick of the U. S. manhood is prepared for officers in the army is excellently depicted and there is the fascination in these scenes that is found in Charles King's famous stories with the same locale. Filmed at West Point with the active co-operation of the authorities, they are authentic and give a wonderful insight into real West Point life that should interest everyone, thrill the young manhood of America and, with its military glamor, fascinate the young ladies. These scenes are by no means cut and dried; there is a lot of good comedy and human interest and a wonderfully touching scene that will tug at the heartstrings when Barthelmess leaves in disgrace. But above all is the strikingly effective portrayel of the way in which the splendid spirit and discipline of the institution is instilled in the cadets.

With the introduction of the scenes in the jungle there is a decided change of tempo, with the hero and his companions undergoing hardships and privation, caused by the treachery of their guides, the scourge of fever and the fact that they become lost. Even though the finding of the villain in the jungle under the circumstances is a strain on the credulity, the excellent direction and acting makes these sequences strikingly effective and realistic and the spectators' interest is held tensely. A particularly well handled and exciting scene is the rescue by means of a heliograph when the ray of light finally strikes a pan which Barthelmess has hung as a signal on a tall tree.

Richard Barthelmess has a role that fits

him well and he gives a very fine performance. James Bradbury as one of his companions also does excellent work; in fact, the entire cast is high class. Madge Evans, who many will remember as a child actress a few years ago, makes her debut in grown-up roles opposite the star.

John S. Robertson has admirably directed this picture. It is fine entertainment as it is and should prove a worth-while attraction and a box office winner, but we believe that it could stand a little more cutting.

Cast

Duncan Irving, Sr.....Claude Brooke
Duncan Irving, Jr.....Richard Barthelmess
Bert Stafford.....Reginald Sheffield
Mrs. Stafford.....Charlotte Walker
Sylvia Randolph.....Madge Evans
Bobby Dumble.....Beach Cooke
Silent Clay.....James Bradbury, Jr.
Jones.....Antrim Short
Capt. Lane.....Maj. Henry B. Lewis
Drummer.....Herbert Corthell
Half-Breed.....Richard Harlan
Indian Guide.....Chief Tony Tommy
Based on play by Margaret Turnbull and William DeMille.
Adapted by Josephine Lovett.
Directed by John S. Robertson.
Length, 6,985 feet.

Story

Duncan Irving, Jr., son of the village postmaster in a small Carolina town, is admitted to West Point. He is in love with Sylvia Randolph, whose family are wealthy snobs, and her cousin, Bert, openly insults Duncan. When Duncan is in the graduation class, Bert comes to West Point and resents being ordered about by the upper classmen, especially Duncan, who he considers his social inferior. Finally, he insults Duncan, who strikes him. Feigning blindness, he finally leaves the academy and goes on an expedition in the jungles of South America after giving Sylvia an erroneous account of the fight. Duncan, who has become an engineer, meets Sylvia, who refuses to listen to his explanation and tells him she is engaged to Bert. Word comes that Bert and his companion were lost in the jungle and probably died. To clear himself, Duncan and his pals go to try and rescue Bert. They meet all kinds of hardships, including the desertion of their guides, but are finally rescued by one of the chaps left behind with the supplies. In the meantime, they have found Bert, still unrepentent. All return to the States and when Bert tells the real truth, Duncan is reinstated and when he gets his commission he marries Sylvia at West Point.

"The Lover of Camille"

Warner Brothers Offer Artistic and Well-Acted Adaptation of Guitry's Tragic Stage Play

Reviewed by C. S. Sewell

One of the sensations of a recent New York theatrical season was the success of Sacha Guitry's "Deburau," for notwithstanding the undoubted force of the story, its wonderful dialogue and the magnificent acting of Lionel Atwill in the title role, its theme was tragic throughout.

It is a story of unrequited love and fallen pride, of a master pantomimist, a pierrot who at the height of his success on the stage left his wife for a woman who held his love lightly and who, disappointed, forsook his career, waited patiently for years until she returned broken in health, and who in the end had the double disappointment of marrying her just before her death when in her delirium she thought he was some one else, and of himself suffering an utter breakdown on the stage to which he returned at her behest, his only reward being in seeing hsi son take his place as the idol of the populace.

Under the title of "The Lover of Camille," Warner Brothers have faithfully transferred this play to the screen preserving its sad note even to the unhappy ending, and for their commendable courage in the face of screen traditions they deserve credit. Praise is also due them for giving it a production that is artistic and technically excellent, well directed and capably acted.

While this is a story of an undoubtedly great love, the fact that Deburau leaves his wife for an unworthy woman while increasing pathos weakens sympathy and will not appeal to the conventional-minded, nor will the matter-of-fact be impressed with his giving up his career and just waiting for her return.

There is also the fact that in transferring this play to the screen only a small portion of the wonderful dialogue could be used and this contributes extremely striking and effective subtitles. In its place there is a wealth of detail which while adding to the atmosphere and helping to build up the characterization slows down the story perceptibly. This is especially noticeable as the picture is essentially a character study without strong dramatic conflict or sustained action.

Noted especially for his clever light comedy and dramatic work such as in domestic drama, Monte Blue will surprise many by his fine performance as the pathetic Deburau. Effective throughout, he is at his best in his pierrot-clown makeup and proves to be an unexpectedly good type. Marie Prevost as the Lady of the Camellias while giving a good performance is not exactly ideal for the role. Rose Dione as Deburau's wife scores in the one sequence in which she appears. Willard Louis gives a good performance and is responsible for comedy touches which while clever and amusing are a bit jarring and cynical. The remainder of the cast are satisfactory.

As a play, this story exerted its greatest appeal to the artistic and highest class of clientele and as in its screen form it is a faithful adaptation, minus of course the dialogue it would seem that it would prove most attractive to the same class of patronage.

Cast

Jean Gaspard Deburau.....Monte Blue
Marie Duplessis.....Marie Prevost
Charles Deburau (age10).....Pat Moore
Charles Deburau (age 17)....Pierre Gendron
Robillard.....Willard Louis
Madame Deburau.....Rose Dione
Madame Rabiouir.....Rosa Rosanova
Madame Rabard.....Trilby Clark
Bertrand.....Brandon Hurst
Unknown Lady.....Winifred Bryson
Based on play by Sacha Guitry.
Adapted by Dorothy Farnum.
Photographed by David Abel.
Directed by Harry Beaumont.
Length, 7,300 feet.

Story

Jean Gaspard Deburau, the clown of a pantomime theatre in Paris, is the idol of the populace. In a box is an attractive woman who waits for him after the show. Immediately he falls in love with her. After a time he return to find his own wife has left him for his friend Robillard. To the woman, Marie, Deburau's love has been but a passing thing, and returning to her he finds her in the arms of a wealthy fellow, Armand. Dissillusioned, he quits the stage, finding a little happiness in his son Charles. Years pass, Deburau clings to the idea Marie will return, and finally she does, broken in health, telling him Armand has left her. She pleads that he return to the stage, Ill with fever, she becomes delirious and Deburau marries her while she thinks he is Armand. At the first performance he breaks down because of his sorrow, and Marie dies. Hiding his broken heart, he dresses his son as the clown and finds some happiness in seeing him acclaimed by the populace.

"The Brass Bowl"

Edmund Lowe's Second Starring Vehicle for Fox is Corking Good Crook-Mystery-Adventure Story

Reviewed by C. S. Sewell

Edmund Lowe's second starring vehicle for William Fox, "The Brass Bowl" an adaptation of one of Louis Joseph Vance's popular novels is a corking good crook-mystery-adventure picture that should immensely please the majority of patrons.

The story is based on the situation of a wealthy young chap, fond of adventure, who surely succeeds in finding it. The mystery element is supplied by the fact that the action also involves a noted jewel thief who is the double of the hero and is continually being mistaken for him, and of course uses this likeness to further his own ends. There is also another mystery angle which supplies the romantic element, in the person of a girl who is also seeking to rob the hero and who turns out to be an amateur who only desires to secure papers that would incriminate her father.

Director Jerome Storm has skilfully directed this picture keeping the interest at a high pitch, introducing complication after complication in which the spectator is continually guessing whether the person on the screen is the real hero or his villainious double. This creates a high degree of suspense that intrigues the imagination. Edmund Lowe, of course portrays both roles and dresses the two parts so much alike that only the most discerning will at times be able to tell which is which, and even in the situatons in which you feel sure of the identity the other players are entirely at sea. This serves to heighten the snap of the picture.

Naturally with a theme of this type, there is action in plenty with melodramatic situations galore, with fights, chases etc., and the climax, a running fight in an office building with the thief and his accomplices in one elevator and the hero and police in the other seesawing up and down and continually firing at each other, is a real thriller.

Edmund Lowe has a part that suits him well and gives an excellent performance, noticeably fine is his makeup in a scene where as the thief he poses as a detective and binds the hero. There is a genuine "kick" when the spectator finds out his real identity. Claire Adams is entirely satisfactory as the girl and J. Farrell MacDonald contributes amusing comedy by continually letting the thief go and trying to arrest the hero.

There is fine snap to this picture and we can heartily recommend it to anyone who likes exciting entertainment with good comedy relief. "The Brass Bowl" overflows with it.

Cast

Dan Maitland / Anisty.....Edmund Lowe
Sylvia.....Claire Adams
O'Hagen.....Jack Dufly
Hickey.....J. Farrell MacDonald
Taxi Driver.....Leo White
Bannerman.....Fred Butler
Based on novel by Louis Joseph Vance.
Scenario by Thomas Dixon, Jr.
Directed by Jerome Storm.
Length, 5,830 feet.

Story

Dan Maitland, an adventurous young wealthy chap, sees a mysterious woman leaving his apartment and finds her fingerprints on a blotter which he covers with a brass bowl. Visiting his lawyer who cautions him about the menace of a noted jewel thief, Dan again sees the girl and follows her in his car. She

meets with an accident and in helping her she steals his car. Dan walks to his estate and finds the girl robbing his safe. She mistakes him for the thief who is his double. Accepting the situation and trusting the girl he opens the safe and gives her the jewels. The real thief appears, and Dan captures him after a struggle but he gets away. Then follows a series of exciting situations in which Anisty poses as Maitland, confusing everybody and leading to a variety of complications which are finally straightened out when Maitland succeeds in capturing Anisty after a running fight in the elevators of an office building and declares his love for the girl who confesses she turned thief only to get papers from Maitland that would have incriminated her father.

"Oh, Doctor"

With Reginald Denny as Star, Universal's First White List Picture Is Corking Clean Comedy

Reviewed by C. S. Sewell

With the presentation of "Oh, Doctor," Universal inaugurates its new White List of productions and certainly gets them off to a fine start, and with Reginald Denny as the star this picturization of a Saturday Evening Post story by Harry Leon Wilson should prove a winner.

"Oh, Doctor," is a farce comedy concerning the adventures of a chap who imagines he is afflicted with a variety of diseases, afraid of his shadow and so sure that he will die in a very short time that he is glad to sign over his inheritance for a moderate sum. How all this changes when the right girl comes along, and he blossoms out into a regular daredevil, finally wins her and through her cleverness gets back his money, furnishes a thoroughly enjoyable story.

While there are a number of situations which will get good laughs, these are simply the high spots in a story that will make you chuckle often and keep a smile on your face all the time. The humor is natural and not dragged in, and every bit of it is absolutely clean and wholesome, with not a single situation that the whole family cannot enjoy.

To enumerate the humorous moments would mean practically referring to every scene and situation, for there is not one that falls flat; but especially good are the sequences with the osteopath, the buying of the racing car and its tryout on the speedway, the motorcycle ride and finally the climax in which the frightened hero paints a ball on top of a high flagpole.

And there are thrills, too, in abundance in a lot of these situations, and adding to the interest and enjoyment is the fact that there is something behind these daredevil capers—the hero knows he is a moral coward and is fighting to overcome fear by doing the things he is most afraid of because he believes that women like men who are not afraid of anything.

Harry Pollard has excellently directed this picture, keeping it moving at a rapid clip, and the continuity is fine. After having portrayed a variety of he-man roles, Reginald Denny's portrayal of a regular sissie type of weakling, even afraid of a pork chop, as he expresses it, and the way in which he sustains this characterization even after he begins to find himself is a surprise and delight. Mary Astor is attractive, capable and an excellent foil for Denny in her role of a nurse. Otis Harlan, William V. Mong and Tom Ricketts as three eccentric old men add to the fun, as does everyone else in the cast, even to the dog.

With its good, clean, wholesome comedy, combined with thrills and human interest, we can recommend "Oh, Doctor," as a picture for any class of patronage.

Cast

Rufus Billop.....Reginald Denny
Dolores Hicks.....Mary Astor
Mr. Clinch.....Otis Harland
Mr. McIntosh.....William V. Mong
Mr. Peck.....Tom Ricketts
Aunt Beulah.....Lucille Ward
Buzz Titus.....Mike Donlin
Dr. Seaver.....Clarence Geldert
Osteopath.....Blanche Payson
Chang.....George Kuwa
Death Watch Mary.....Martha Mattox
Maid.....Helen Lynch
Based on magazine story by Harry Leon Wilson.
Adapted by Harvey Thew.
Photographed by Gilbert Warrenton.
Directed by Harry A. Pollard.
Length, 6,587 feet.

Story

Reared in luxury, Rufus Billop had all of his life believed he was a weakling and liable to die at any moment, ill with about every known disease and afraid to eat substantial food. Visiting his aunt in Hollywood, an osteopath nearly kills him. Another doctor arranges with eccentric capitalists to loan him money for more treatment after assuring them there is nothing the matter with Rufus but his imagination. All is changed when a pretty nurse appears on the scene. Rufus, learning women like courageous men, resolves to conquer his fear. He buys a racing car and has a wreck. Then comes a spill from a motorcycle. Finally he explains the situation to the nurse and when he offers to paint a flagpole she secures the consent of the frightened capitalists to demand only their loan in place of the whole estate if he lives till the end of the contract. This done, she threatens not to marry him if he doesn't come right down off the swaying flagpole. So he hurries down and gets up enough courage to take her in his arms.

"The Fugitive"

Ben Wilson the Director and Star of Dramatic Arrow Western

Reviewed by Sumner Smith

Ben Wilson is the director and star of "The Fugitive," an Arrow "Western," written by Jacques Jaccard. The story is of a man forced to flee for his life after killing three men who wronged his sister. He is befriended by a girl who realizes that she faces the life of a dancing girl in a saloon and sees her salvation in escaping with him. Thus it may be seen that the story has undoubted dramatic values, and with the exception of a few lapses into exaggerated sob stuff these are well presented.

The fans of westerns will see plenty of hard riding, a thrilling fist fight and tempting views of cowboys slaking their thirst after dust-raising dashes across the plains, but these scenes familiar to a western are, after all, only incidental to the plot, not being featured. This shows how fate intervenes to ruin the life of one girl—she commits suicide—and nearly drives another girl to a like end. The picture opens with scenes of an entire family weeping, continues with the suicide and then comes the killing of the three desperadoes.

Ben Wilson's work as the hero varies. In some of the scenes he is a dramatic figure; in others he over-acts. A bit more editing and this fault could be largely corrected, as some of the shots are held too long. Ruth Stonehouse satisfies as the heroine, scoring heavily in the saloon scenes when, with her assistance, the hero holds up a mob of desperadoes single-handed. Also, the storm scenes are well done.

Cast

The Girl.....Ruth Stonehouse
"Yaqui Kid".....Wilbur McGaugh
The Man.....Ben Wilson
The Sister.....Helene Rosson
Dan Blakley.....Claude Payton
Satan Saunders.....Joseph Gerard
Lolita Mendez.....Natalie La Supervin
Story by Jacques Jaccard.
Directed by Ben Wilson.
Length, 4,920 feet.

Story

Bringing his sister back to the ranch, to be loved and forgiven after she has lived a fast life, the man leaves the wagon for a moment and three desperadoes wrong her. She kills herself and the man follows the desperadoes and kills them. The man flees through a storm from pursuit and finds refuge with a dance hall girl who faces an existence like that of his sister. Together they hold up the man's pursuers at the points of their revolvers, and then escape to begin life anew together.

"Lovers' Lane"

Warner Brothers' Production Is Excellently Titled and Provides Pleasing Entertainment

Reviewed by Tom Waller

There are very few towns which have no strolling ground frequented by amorous couples. Up until a few years ago the enraptured pair actually strolled but now most of them "roll" up to the favorite haunt in some kind of a car and "park." As a tradition and an actuality such trails exist in cities and towns today. Therefore the title "Lovers' Lane," alone, should attract young and old to the box office which is featuring this Warner Brothers production.

The picture is typical of the title. Its locale is in a New England hamlet where the old-timers still predominate and where they are rather loath to relinquish the buggy for the "lizzie." This town's lovers' lane, with its uniquely hewn hickory limbs, stands out, as prominently as a speed limit sign, at the entrance to a delightfully wooded realm. It is in this region that the story realizes its inception and one is given a very accurate glimpse and perspective of the leading characters.

There is very little action in the early footage. In fact if some of the conversation between the young but staid physician and his wealthy but adventurously inclined sweetheart were cut the interest would be more quickly aroused and less time would be taken to get into the meat of the story. As a whole the plot is light, but after the first few hundred feet the picture becomes very entertaining.

When the young doctor is called to witness the marriage of his sweetheart to a stranger by the physician's father, a local minister, a stirring scene takes place. Another witness is needed and a divorcee, housed with her crippled son in the rectory, is called. The marriage is thwarted by her identifying the stranger as her former husband.

Another part of the story which has great appeal and much pathos is where the doctor operates upon the cripple. At first it is believed the youngster is permanently invalided as the result of the operation, but later, in the effort to reach the side of his weeping mother, the child regains the use of his limbs. The reunion of the divorcee and the stranger and the happy understanding arrived at by the physician and his sweetheart, together with the success of the young surgeon over an old practitioner who is adverse to modern methods, bring "Lovers' Lane" to an appropriate and satisfying termination.

(Continued on page 454)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Stolen Sweeties"

(Fox—Comedy—Two Reels)

William Fox's clever four-footed comedians, Pep, Max and Moritz, are the stars of this two-reel Monkey Comedy. Beginning with a scene at the seashore in which one monkey appears as a lifeguard, one as a girl and the other as her sweetheart, with the exception of a few scenes in which these animals "stand on their own" and perform some intelligent and amusing stunts centering around the attempts of several chaps to peep through a hole in a bathhouse and the efforts of one monkey to chastise the offenders, the entire action shows them as paralleling the experiences of some of their human friends. There is a beach beauty, her sweetheart and a lifeguard also. Events lead up to a double wedding, with the disappointed suitors kidnapping the two prospective brides and chase by the expectant fiances, ending in their getting their girls back. The ability of monkeys to imitate humans is used to advantage and these animals are shown as "aping" practically every move and gesture of their human companions. There are a number of amusing scenes, but this comedy is not as clever nor does it show the monkeys to as good advantage as the majority of this series.—C. S. S.

"Omar Khayyam"

(Universal—Comedy—One Reel)

Omar Khayyam, the famous Persian poet of centuries ago, whose "Rubaiyat" is a classic of literature, furnishes the subject for the newest of Universal's Hysterical History comedies. About the only way in which the action is burlesqued is in showing Omar as using a typewriter several hundred years ago. He is of course shown as the apostle of wine, woman and song, but the action, which shows him getting into comedy difficulties because of the verses he writes to order and his going into a harem to rescue a beauty in distress only to find out she has a hubby who thanks him when he succeeds after being thrown out several times, follows the lines of the usual slapstick comedy with an Egyptian or similar setting. There are some amusing moments but it is not as clever as the majority of this series.—C. S. S.

"The Double Cross"

(Universal—Drama—Two Reels)

Billy Sullivan is the hero of this Universal two-reeler which is based on a familiar plot. A crooked lawyer tells the villain that he will inherit a relative's wealth if the hero is married by the next day. In order to accomplish this, the villain secures the aid of stranded circus performers who stage a frame-up and force the hero to marry the girl. It develops, however, that, unable to go through with it, her brother impersonated the minister and the marriage therefore is illegal. The picture has considerable action and there is a certain amount of drama in this situation which will make it acceptable to many patrons. However, as a whole it is hardly up to the standard of the usual Universal two-reel drama.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

All Wet (Pathe)
Cannon Ball Express, The (Pathe)
Champions (Pathe)
Deaf, Dumb and Daffy (Pathe)
Double Cross, The (Universal)
Fat Chance, A (Educational)
Go Easy (Educational)
League of Nations (Red Seal)
Lumber Jacks (Pathe)
Omar Khayyam (Universal)
Pathe Review No. 48 (Pathe)
Salt of the Earth (Fox)
Stolen Sweeties (Fox)

"All Wet"

(Pathe—Comedy—One Reel)

This is one of the best of Hal Roach's Charley Chase comedies yet offered by Pathe. It differs from its predecessors in that there is less of the slapstick and more of real reason in its bids for laughs. The gags are clever and well directed. The subject opens with a conventional scene of a boarding house crowd highly excited because Chase has received a telegram. This announces the arrival of a consignment of dogs via express, and our hero sets out in his tin lizzie to get them. The rest of the fun centers around scenes of the auto stuck in the mud. One of the best is where Chase, under water, signals with an uplifted hand for various tools, and the mechanic, sitting idly by on a box, asks for a match and the time, Chase readily obliging. The absurdity of a match remaining dry under water characterizes the humor of the comedy.—S. S.

"Salt of the Earth"

(Fox—Educational—One Reel)

A commodity that everyone uses every day and which is in fact absolutely essential to human life, that is, salt, furnishes the subject of this Fox Educational reel. There are interesting scenes showing how it is mined and also obtained from salt lakes by evaporation, then how it is broken up into sizes for human use, packed, transported, etc., until it reaches the ultimate consumer. —C. S. S.

The House of FEATURETTES

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22 Out-of-the-Inkwell Fun Novelties
13 Marvels of Motion (Fleischer-Novagraph Process)
13 Gems of the Screen (Hepworth Novelties)
13 Song Cartoons
13 Film Facts (medley hodge-podges)
52 Animated Hair Cartoons by Marcus, N. Y. Times cartoonist (300 ft. lengths)

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RED SEAL PICTURES CORP.

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"Deaf, Dumb and Daffy"

(Pathe—Comedy—Two Reels)

This is a pippin of a comedy; easily one of the best yet featuring Hal Roach's Spat Family. Frank Butler, Sidney D'Albrook and Laura Roessing do some great work, getting more laughs out of the situations than we have seen in any recent comedy. The first reel presents a tea at the Spats' home, with, of course, everything going wrong—circumstantial evidence that Mr. Spat has flirted with the maid, a set-to between a cat and a dog, various smashed dishes and headlong falls. The second reel shows the Spats putting up a tent for a lawn fete, the mystery of the disappearance of the "eats" and the final catastrophe when a truck carries off the tent. The humor runs to burlesque. Every bit of the rough-and-tumble work is great. Director Jay A. Howe is to be congratulated.—S. S.

"A Fat Chance"

(Educational—Comedy—Two Reels)

This Walter Hiers Comedy produced by Christie and directed by Scott Sidney depends for its claim to humor upon a fat man's attempts to become thin enough to satisify his "best girl." The initial scenes are of a gymnasium and deal with Walter's rebellion against the uselessness of trying to reduce. You see him in the steam room, boxing and wrestling; then tied to a wall while a near-sighted man practices throwing knives around him. Failing to reduce much Walter adopts corsets, but they disintegrate during a party with disastrous results to all concerned. The girl's rich uncle develops a preference for fat men, and promises that the girl can marry Walter if he is heavier than his own fat son, so Walter's gymnasium work goes for naught. Pig iron and sand in his trousers break the scales and Walter wins the girl. There is some good comedy in this, especially in the csenes of the dance, and it will appeal especially to stout men and their wives. The second in the Hiers series for Educational, it is not quite up to its excellent predecessor, but well worth booking.—S. S.

"The Cannon Ball Express"

(Pathe—Comedy—Two Reels)

Mack Sennett's latest comedy contribution to the Pathe schedule is possibly the best that has come from his studio in some time. The foundation is railroading, with Billy Bevan as baggage master, Sid Smith as train dispatcher, Bud Ross as the railroad president, Andy Clyde as the station master, John J. Richardson as a promoter and Madeline Hurlock as his assistant. The best fun develops after a feud between the railroad president and the promoter, and takes the form of a race between the pathetic train and an auto bus sponsored by the promoter. Of course there is dirty work at the crossroads but the villain gets his. The sight of the feeble train alone is enough to convulse an audience, and the gags worked out around it are wonderfully effective. Del Lord did an excellent bit of directorial work.—S. S.

"Champions"

(Pathe—Sportlight—One Reel)

In this Grantland Rice "Sportlight" the co-ordination of mind and muscle that makes sports champions is clearly shown. Among the various headliners pictured are Aileen Riggin, Babe Ruth, Vincent Richards, Charley Paddock, Ethel Lackie, Walter Johnson, Sybil Bauer, Johnny Weismuller, Bobby Jones, Agnes Geraghty, William T. Tilden and last year's championship Yale crew. Some slow motion is introduced to clearly portray the technique of the champions.—S. S.

"Go Easy"

(Educational—Comedy—One Reel)

Cliff Bowes and Virginia Vance are, as usual, the featured players in this Cameo Comedy directed by Albert Ray. It is built on a slight idea and the gags are familiar, yet it may please dyed-in-the-wool slapstick fans, for the action is lively. The young lover tries to take his girl and her whole family out in a Ford sedan but it falls to pieces under the strain. A hired car is smashed by a train. A taxi stops on a wharf and father falls into the water. After he is rescued, the party goes off in a motorboat without the youth, who remains to pay the taxi driver.—S. S.

"League of Nations"

(Red Seal—Cartoon—One Reel)

This is one of the best of Max Fliescher's clever Out of the Inkwell series, showing a vivid imagination and a wealth of skilfulness in delineation. The famous clown peeps through a telescope and thinks he sees an army gathering on Mars to attack the earth. He summons clowns from every nation on earth and they prepare to repulse the enemy. The mobilization is cleverly depicted, with the clowns appearing in real shots of their native land.—S. S.

"Lumber Jacks"

Pathe—Cartoon—One Reel)

This Aesop's Film Fable by Cartoonist Paul Terry shows a whole gang of mice and cats engaged in felling trees and transporting them via chutes and a river. The comedy, as heretofore, lies in a series of chases staged by an enraged cat, the facial expressions and gymnastics of the animals being fully up to the Terry standard. In fact, the cartoon will be considered by many as even better than the average run of Terry cartoons.—S. S.

Scene from the Warner Brothers Classic of the Screen, "Age of Innocence."

Pathe Review 48

(Pathe—Magazine—One Reel)

The principal feature of this Pathe Review is the third installment of "The History of Fashions." It has to do with the styles in dress popular between the years of 1840 and 1900, with a few views of current fashions. "Ebony Lumberjacks" show how hardwood is harvested with primitive implements in Madagascar, and there also is a Pathecolor presentation of the picturesque city of Phoenix, Arizona. The views of old-time styles in women's clothes are particularly interesting.—S. S.

"A Kick for Cinderella"

(F. B. O. Series—Two Reels)

In the latest offering in F. B. O. "Go-Getters" series, there is more of the comedy element and not quite so much of the action-thrill-melodrama angle as in the previous episodes. The comedy centres around an attempt on the part of Kit Guard and Al Cooke to pose as tennis champs when they know nothing about the game. There are a lot of good laughs in this. The subject ends with Alberta Vaughan being accused of stealing money but her innocence is proved. There is also a good prize-fight scene between George O'Hara and Stanley Taylor. This variety of action makes it an attractive offering that should please the spectators.—C. S. S.

"Lover's Lane"

(Continued from page 452)

Cast

Dr. Tom Singleton.....Robert Ellis
Mary Larkin.....Gertrude Olmstead
Herbert Woodbridge.....Craufurd Kent
Dr. Stone.....George Periolat
Mrs. Woodbridge.....Frances Dale
Rev. Singleton.....Norval McGregor

Adapted from the Clyde Fitch play by Dorothy Farnum.
Directed by Phil Rosen.
Length, seven reels.

Story

When Dr. Singleton tells his sweetheart, Mary Larkin, that even though he loves her he will not surrender his practice in their small New England town she becomes peeved and encourages a stranger. Dr. Stone, an old-timer and anti-modern method practitioner, has told a divorcee that her lame child is incurable. Singleton takes them both into his home and is successful in his operation upon the youngster. Mary decides to marry Woodbridge, the stranger, and calls upon Singleton's father, a local minister, to perform the ceremony. Tom is a witness, and when the divorcee is also called it develops that she divorced Woodbridge for non-support. Seeing his child reunites Woodbridge and his former wife, and after that Dr. Singleton has everything his own way.

"The Passing of Wolf MacLean"

Melodramatic Western Full of Action and Sticks to Plot—Lots of of Old-Time Thrills

Reviewed by Tom Waller

A melodramatic western of the old school is "The Passing of Wolf MacLean." It is chock full of action which is kept within the confines of a high-pitched and colorful story. Rough riding, near hanging, shooting and drinking, gambling, card sharps and the dreaded criminal right in the midst of his terrified populace in the garb of a preacher comprise the material of this Russell production.

"The Passing of Wolf MacLean" may not prove such a success with high-brow and sophisticated audiences but it is just the type of picture which many audiences and school boys especially will "eat up."

Because of its good melodramatic touches and its adherence to the boundaries of the plot "The Passing of Wolf MacLean" stands out, from the standpoint of entertainment for the classes mentioned, as a good western.

There is a youngster in it who does some improbably heroic things such as arresting a six-footer, after stealing his firing irons, and then collecting the reward from the sheriff before the man is really identified as the fugitive. But the implausibility of this is lessened when the kid aids his captive to escape.

The climax is of the thrilling kind which should get the children whistling and many of the adults stamping their feet. Just as the six-footer is about to be hanged the minister bares his chest and discloses himself as the deep dyed, hard shooting terrorizer of the countryside. Immediately shot by one of his comrades, he reveals that some of the leading lights of the community have been in league with him. Town politics are clarified by the jailing of these prominent offenders and the six-footer marries the youngster's sister and their father stops drinking and gambling and makes of his little son a partner in a grocery business.

Cast

The Stranger.....Jack Meehan
Bert Granger.....Mark Fenton
Benny Granger.....Johnny Fox, Jr.
Alice Granger.....Alma Rayford
Parson Dan Williams.....Al Hallett

From an original story by George Heivel.
Directed by Paul Hurst.
Length, 4,712 feet.

Story

Bert Granger gambles, drinks and runs a saloon in which his two children, Benny and Alice, are the entertainers. The Stranger comes along, stops a drinking bout, gets into a fight and is victorious. After that he and Alice become interested in one another. Bert loses his property to card sharps. Young Benny sees a big reward for the arrest of "Wolf MacLean" and as the stranger tallies with the description he arrests him. The old man reforms and makes Benny a partner in a new grocery business. Benny aids the stranger to escape. The stranger is just about to be hanged by the card sharps when Parson Williams makes known that he is the criminal and that the sharps are his confederates.

Scenes from "I Am the Man," produced by Chadwick Pictures Corporation.

CURRENT and ADVANCE FILM EASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Justice	Western drama		4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge-Podge	Oct. 4..	1.000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 20..	4,700
Money to Burn	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Milier)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spec.	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western		
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.).	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy		
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama		
Classmates (R. Barthelmess)	Drama		
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5.444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29..	6,316
Plundered (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,700
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	6,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony	Nov. 15..	6,190
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Honor Among Men (E. Loew)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Instructive	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500

	Kind of Picture	Review.	Feet
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,883
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,315
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,600
Rag Man (Coogan)	Comedy-dr.	Nov. 22..	5,883
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,064
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Deniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Fast Set (Compson-Menjou)	Domestic dr.	....	6,966
Forbidden Paradise (Negri)	Drama		
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Where Honor Ends (Dix)	Drama		
Sainted Devil (Valentino)	Drama		
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds	Drama	Nov. 15..	6,230

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
One Good Turn Deserves Another	Terry cartoon	May 31..	1,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,300
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review.	Feet
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		
Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,308
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		
Wise Virgin (Miller)	Drama		
Siren of Seville (Dean)	Drama		
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,283
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature	Nov. 22..	6,000
Girl on the Stairs (Moller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Roaring Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
On the Shelf (all star)	Drama		
Soft Shoes (Carey)	Western		
Of the Highway (Logan)	Drama		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370

SELZNICK

Woman to Woman (Compson)	Drama	r. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.	....	5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		
Nell Shipman Series	Little dramas		
Featurettes (Talmadge-Tearle-O'Brien)			

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..	6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..	6,000
Daring Love (Hammerstein)	Drama	July 5..	5,605

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Ginson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Valli)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	...

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist	Oct. 4..	1,000
Trouble Fixer	Century com	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000

VITAGRAPH

Love Bandit (Kenyon)	Big Woods drama		6,000
Horseshoes (Semon)	Comedy	Dec. 22..	2,000
Let Not Man Put Asunder (Tellegen)	Divorce drama	Jan. 26..	8,250
My Man (P. R. Miller)	Modern drama		6,800
Trouble Brewing (Semon)	Comedy		2,000
Borrowed Husbands (Florence Vidor)	"Flirt" drama		7,000
Between Friends (A. Nilsson)	Friendship drama	Apr. 26..	6,936
Virtuous Liars (Powell)	Society melodrama	Apr. 19..	5,650
One Law for the Woman (Landis)			6,000
Code of the Wilderness (Bowers)	Modern drama	July 12..	6,480
Behold This Woman (Rich)	Hollywood drama	Aug. 2..	6,425
Captain Blood (Kerrigan)	High Sea drama	Sep. 20..	10,068
Clean Heart (Marmont)	Drama	Sep. 27..	7,950
Beloved Brute (De La Motte)	Drama	Nov. 22..	6,719

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	7,500
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama		6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama		7,300
Lover of Camille (all-star)	Romantic drama		7,200
This Woman (Rich)	Society drama	Nov. 1..	7,000

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	Kind of Picture	Review.	Feet
Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama	Oct. 18..	5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama		
Street of Tears (Santschi)	Drama		
For Another Woman (Harlan)	Drama		
Pell Street Mystery (Larkin)	Drama		
Trail Dust (Dunbar)	Drama		
Lightning Romance (Howes)	Drama		
Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000

PROJECTION

EDITED BY F. H. RICHARDSON

Editorial Error

In the account of my trip West I spoke of a pair of pliers brother Bennewitz uses for removing sprocket taper pins. I wrote from recollection, of course, and Bennewitz was not long telling me that the projectionist who tried to get a pair of pliers like the one illustrated in my crude drawing would be calling me a no-such-a-thing very soon, as there was, so far as he knew, no such animal. He now sends a most excellent drawing of the plier, plus the following:

Dear Friend: **** (Stars represent uncomplimentary remarks on my bum drawing, and my bummer description of the tool). The taper pin tool I showed you when you were here is made from a pair of six or seven inch pliers, the jaws of which are not to exceed one quarter of an inch in width. The plier I used was a "Red Devil," the number of which I have been unable to ascertain. Either a "Winchester," No. 2457-7 inch, or a "Kraeuter" 1903-7 inch plyer may be used.

First file the jaws as per A, figure I (Can you file them? Aren't they too hard? I suppose not, as you apparently have done it. I thought such plier jaws were tempered fairly hard.—Ed.) After you have filed them fairly even and true, apply a small amount of grinding compound to the hub of an old intermittent sprocket and grasping it lightly with the plier at point A, grind until you have a good, true, smooth surface. Next drill a ⅛ inch hole in the center of one jaw, as at A A figure I. Drill the hole so it is at right angles to the gripping surface. Lengthwise in this jaw file groove B, figure 2. Groove B should be just deep enough to hold a taper pin in place when laid on the jaw. The purpose of this will be explained further along.

— TAPER PIN TOOL —

FIG 1

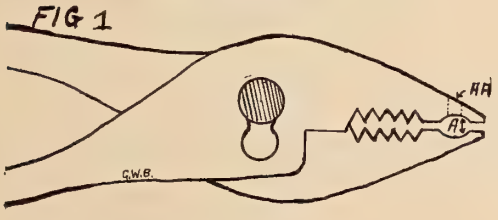

FIG. 2

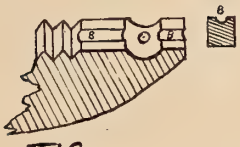

FIG. 3

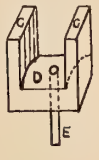

FIG. 4

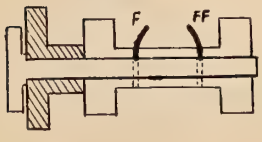

Figure 3 shows a tool for extracting pins which are below the surface. It is made from a piece of malleable steel. The space between standards C. C, Fig 3, is filed just wide enough to slip over the jaws of the above described plier, and its bottom D is filed to fit recess A in figure I. A 1/16 inch hole is drilled in the center of D, Fig. 3, and the shank of a 1/16 inch drill is pressed into place in it as at E, Fig. 3.

Now place D, Fig. 3, against recess A, Fig. I, so that pin E, Fig. 3, will be in the center of hole A A, Fig. 1. Now clamp it in a vise and bend sides C C, Fig. 3, over the top of the jaw. Next file sides C C, Fig 3, down so they are about 1/32 of an inch thick. This may now be slipped on or off, as the work demands.

And now we come to figure 4, and the purpose of groove B in figure 2. We of course all know that end play in the intermittent sprocket is bad, and not to be tolerated; also when placing a new sprocket on a star or pin cross shaft, it is impossible to turn the sprocket after the pins are properly seated in some instances. By placing a taper pin in groove B and placing the shank of a screwdriver across the pin you can bend it by applying pressure to the pliers. When pins are placed in the sprocket, as per pin F, Fig. 4, and pressed in, they will crowd the sprocket away from the bearing. When placed in at at F F, they will crowd the sprocket toward the bearing.

I have used this tool for the past four years, and find it to be one of the best time and trouble savers that I have in my tool kit.

All of which seems excellent, except that I don't quite understand what is meant by "It is impossible to turn the sprocket after the pins are properly seated in some instances." I should hope it would be. If the sprocket could be turned after the pins were seated, then the pins would certainly be one bum fit. I suppose Benewitz merely has not made his meaning clear, or has made some error in wording.

The tool is a very practical thing, and the pin bending to take up end play looks practical too, provided the pins be set down good and tight, so they won't turn in the hole. Many thanks for the excellent description and drawings. Any competent projectionist should be able to make a tool for himself from Benewitz's description. He has some other things which maybe he will "loosen up on" bye and bye.

Bluebook School

Question No. 161—If the exhibitor or manager were to ask you what effect an increase in size in picture would have on emphasizing the defects in the film, such "rain," etc., just what would you say to him?

Question No. 162—Suppose your employer had two theatres, one a wide house but not a deep one; the other a narrow but very deep auditorium—say one fifty feet square and the other twenty-five feet wide by 130 feet to rear row of seats. He asks your advice about screens for the two theatres. Let us hear just what you will say to him.

Question No. 163—Just what is meant by "picture light," as distinguished from other light?

Question No. 164—What is the function of a screen surface and (this is hard) what would you regard as its principal characteristics when viewed from the standpoint of effectiveness? Think over that "effectiveness" awhile before you try to answer the last half of that question.

Question No. 165—Explain why it is impractical to compare screen surfaces and form an intelligent opinion as to their respective merits by looking at screens in different theatres.

As to Schools

Donald L. Anderson, 326 Olive Avenue, Dubois, Pa., asks:

I have been an apprentice in the Carlton Theatre, this city, for the past eight months. Have one of your books on projection, which same is a wonderful help to me.

Would you be good enough to advise me as to whether or not there is a school where they teach projection. If so will you give me its address?

Once more I will say, for the benefit of all, that I know of no school which I could come within a mile of recommending. Sure, there are so-called "schools." They get your money, stuff you with learned-by-heart replies to examination questions, and—that's that. They purport to teach you in from one to three months that which cannot be well learned, even under practical working conditions—theatre work plus study—in a year. These schools are annually turning loose upon the defenseless industry hordes of one-eighth baked (NOT half-baked) projectionists—men who have absolutely no practical experience at all, and very little of anything else.

At least one "school" I know of guaranteed employment as projectionist in a theatre as soon as the course was complete. It made good too, by gum. It had an arrangement, with a small theatre of low class, which worked this way: When a dupe had finished his "course" in the "school" he was immediately "given a job" by the theatre at really good wages. The regular projectionist made his temporary exit and took his ease while Mr. Easy Mark "took charge." He found the projectors all threaded up and ready. Of course he could start them all right, and unless something went radically wrong he could project the first reel. Sometimes he lasted as much as one whole hour before getting fired bodily. Then the school, to which he would return with his tale of woe, merely said: "Well, we did as we agreed. We got you a job. If you could not hold it that was not our fault. Outside! Bingo!!"

Moral: The fool and his money are soon parted.

My advice to you is to study the Bluebook and stick to your apprenticeship until you feel competent to go forth and do battle, then gird up your loins and go to it, BUT keep right on studying.

Bluebook School——Answers 133-137

Gosh! This lot of questions seems to have made about all the old timers nervous. They took to cover, but it did bring a number of answers from men who have not previously sent acceptable replies. Yet this list is a really very important one, from which I had hoped and expected to get some perhaps very informative replies from those who have worked so faithfully on about all the previous questions.

It is probable the nature of the questions caused them to "dig themselves in" temporarily. The questions are, however, of HUGE importance. They were intended and designed to bring home to you the foolishness of making little or no persistent, consistent, prolonged effort to IMPRESS THE EXHIBITOR AND THEATRE MANAGER WITH THE FACT THAT REAL, EXTENSIVE KNOWLEDGE IS NECESSARY TO EFFICIENT WORK IN THE PROJECTION ROOM AND TO THE PROJECTION OF A REALLY HIGH GRADE PICTURE, and that YOU HAVE THAT KNOWLEDGE.

It matters not how much knowledge and high grade skill may be required, or how much of it you may have, if the exhibitor and theatre manager be not impressed with the necessity for that knowledge, and with the fact that you have and are applying it, very naturally it don't count for much of anything IN THE PAY ENVELOPE, or in securing for you the respect of those over you.

Question No. 133—Do you make any real, persistent effort to impress upon your manager the fact that there are real problems involved in projection, and that you have an adequate understanding of them? This question is very long. See page 345, September 27 issue, for the rest of it.

Of the familiar names, only those of Harry Dobson, Toronto, Ont., and A. F. Fell, Collingswood, N. J., show up with answers to this one. However, C. L. Dutton, Mobile, Ala.; Thomas Sinclair, St. Louis, Mo.; W. D. Woods, Los Angeles, Calif., and T. M. Robinson, Butte, Mont., all have creditable answers.

Friend Woods' reply seems to be best, but first I shall print that of Dobson, which says a lot in a few words:

This is a rather peculiar question to answer because there are Projectionists and operators, exactly the same as there are managers and others who call themselves that, but who should prefix the "Manager" with a "Mis."

My personal opinion is that the average theatre manager, and even some mis-managers, are willing to listen to any argument the projectionist cares to advance, always provided he thinks the projectionist KNOWS WHAT HE IS TALKING ABOUT. (Right there, in the last half of that sentence, Brother Dobson hit a g-r-e-a-t B-I-G nail a wallop on its head with a g-r-e-a-t B-I-G spike maul.—Ed.) I have never yet been fired from any position I have held, and that covers nearly nineteen years; also I have never experienced any large amount of trouble in getting any needed supplies.

I make it a habit—some say it is a good one, and some a bad one—of talking to the manager about the whole show, giving him my opinion about things in general. When I am in need of new parts, or supplies of any sort, I go to him and show him why I need these things, explaining, if necessary, the improvement the desired parts or supplies will make, or the damage their lack will work. For instance: When Cinephor condensers first came out I talked with my manager about them. Then, being convinced they were what we needed and that their installation would show real results (If a man has not sufficient confidence in a thing himself to "take a chance" on it, by what right could he advise the manager to do it—not that I would recommend this stunt as any general practice?—Ed.) I bought a set myself, installed it and tried it out. I then showed the manager what an improvement it worked, whereupon he immediately instructed me to instal them on both projectors. (And next time such a thing comes up he will naturally have increased respect for your recommendation.—Ed.)

I believe every man should make it a practice to explain to the boss just WHY things are needed, and show and prove to him that you do know what is best. Once get that latter idea driven home and you won't have so much trouble getting the recognition due the projectionist of real ability, BUT remember this: you can't come on the job five minutes before the show is due to open, squirt some oil on the projector mechanisms in a general sort of way, SLAM a show through them just any old way, slam the reels into their cases, also any old way, toddle home, and expect the manager to regard you as a real, honest-to-grandma PROJECTIONIST!

Read and PONDER that reply.

Friend Woods says (And here is where you get a genuine surprise alrighty right):

I am not a projectionist, but one of the apparently not very well loved Manager class. I've been interested in your Bluebook school, because in my humble opinion it is exactly what the projectionist and the operator (Yes, I agree with you that there are both) needs, and needs rather badly.

It struck me that this question is one upon which an expression from the manager's viewpoint might be both welcome and valuable, so here it is.

I have been occupying managerial positions for fourteen years, both in large and small houses—one a very fine one indeed. Just now I am resting, due to a severe nervous breakdown. I hope to resume work within a month.

Answering the first part of question No. 133, I will say that in all my experience I have never yet had any machine operator make any sort of effort to impress me with the idea that there is ANY problem connected with projection except how much money they can get and how little work is necessary in order to get it. Now mind you that is NOT said nastily at all, but merely as a plain statement of fact. I have never even had a projectionist try to impress me with the fact that real problems calling for accurate knowledge exist in projection. On the other hand I have had both operators and projectionists sneer when I have suggested that they read your department and get a handbook, though not all of them do that, by any means, and I think the number who respect you and the work you are doing is rapidly increasing.

I can honestly say that in most cases when I have sought the advice of the "operator" on screen surfaces, and even upon projection room equipment, he has INVARIABLY impressed me with the idea that he knew next to nothing at all about the theoretical side of such matters, and even the projectionist has not measured up very well with a few shining examples, in such tests.

As a manager, you will readily understand that I am not given to wasting time discussing things with an employee unless I feel that the employee understands them himself. On the other hand, on two occasions I have had real projectionists—men of real ability who took a real interest in their work and tried hard to give real service—and I have found that these men INSISTED in interviewing me with relation to such things as they deemed of importance to their work.

I found that, when I was convinced that they really did understand their business and take a REAL interest in trying to deliver the goods, I thereafter did seek their advice with relation to all projection matters, and their views had lots of weight with me. I only turned down their recommendations when there was some very valid reason for it, and I made it a point to explain to them just what that reason was.

In closing, Mr. Richardson, I want to apologize for thus intruding, and to assure you that, in my opinion, you are absolutely correct in your views that the projectionist CAN get adequate recognition from theatre managers, as a whole, if they go about it in the right way, and that the right way is to put some energy, both mental and physical, into their work, making adequate effort to impress the manager with the fact that there are real problems in projection which have an immediate connection with the box office receipts, and that THEY UNDERSTAND AND ARE ABLE TO DEAL ADEQUATELY WITH THOSE PROBLEMS.

There, gentlemen! There is the viewpoint of the Manager, or of one manager, anyhow. Read it over and see where you can pick ANY holes in its argument. Friend Woods need offer no apology. Such letters are very welcome indeed to me, and I am sure they will be welcomed by all readers of this department.

Question No. 134—Do you think projection and the projectionist can ever be elevated to a real plane of importance without a consistent, prolonged effort, such as is hinted at in Question No. 133?

All the above, except Woods, replied to this one creditably, also J. K. Albertson, Providence, R. I.

Sinclair says:

Just so long as the men make no effort to compel respect to and for their profession by convincing the exhibitor and theatre manager that it IS in the nature of a profession by reason of real skill and concrete knowledge requirements, AND that THEY, as a body, HAVE that knowledge and skill, how can we expect advancement to a high plane, or to any remuneration beyond what a labor organization is able to FORCE from the exhibitor? The exhibitor as a class, like every one else in this world, respects real skill and ability. Like every one else, while he admits that mere labor (pick and shovel) is very "honorable," still he seriously objects to paying very much for it, nor does he do much raving over its standing in the affairs of men.

In other words, in order to reach a really high plane we, as a whole, must convince the motion picture industry, as a whole, that we are worthy of it, and the best way is to convince the exhibitor and manager by exactly the process outlined in your question No. 133. Once they are convinced, the rest just naturally follows.

Which same is quite some answer.

Question No. 135—Do you see any incongruity in a thirty-to-fifty-dollar-a-week man placed in charge of the reproduction of the work of a many thousand-dollar-a-week "star" on the screen, when just how great a value his or her work will have with audiences depends to a large extent upon the knowledge and skill the projectionist is able to, and does apply to his work?

All named as replying to Question 133 and 134, except Woods and Fell made very good replies to this one.

I have concluded to publish the reply of brother Dutton, who says:

There certainly is incongruity in such a situation, and plenty of it. The thing may be best discussed, it seems to me, by dealing with the facts as they exist today. The idea has, through many years of error, become fixed in the exhibitors' and managers' minds that what it needed in the theatre projection room is merely an ordinary "mechanic" capable of adjusting and acting as attendant to the machines. It was only after Richardson appeared upon the scene that anything beyond that was deemed to be either necessary or desirable. The manager, who himself, usually is merely a business man of

(Continued on page 462)

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Exhibitors Supply Co., Inc.
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Simplex Theatre Supply Co.
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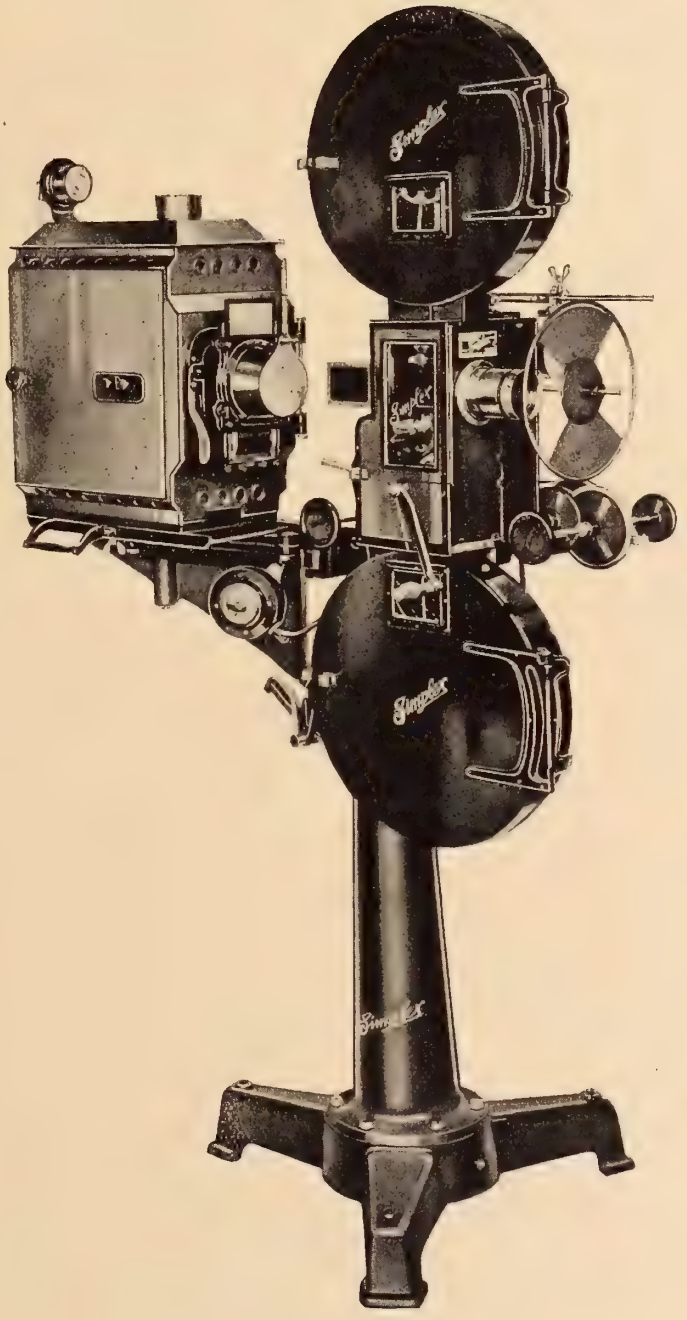

ONE OF SEVERAL TYPES

Simplex Service Stations

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Salt Lake Theatre Supply Co.
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USED WHEREVER PERFECT PROJECTION IS REQUIRED

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317 East 34th St... New York

(Continued from page 460)

greater or less ability, and who himself knows either little or nothing about projection, has the idea that it is up to him to employ a man merely capable of "operating a machine," and himself ordering how projection is to be done. In all too many instances artistry in the projected picture means absolutely nothing in his young life. He has a man who changes the carbons, starts and stops the "machine," and changes the reels, and to him that's that. He really merely intends to employ an attendant to a machine, just as the boss of a machine shop employs a man to feed raw stock into a screw cutting machine. To his mind, just as in the case of the screw cutting machine attendant, the machine does ALL the rest of it, and THAT IS PRECISELY THE IDEA MEN WITH THEIR "BOOTH," "MACHINE" and "OPERATOR" ARE FOSTERING, and the thing Richardson is FIGHTING against, to the extent of his ability. The "Operator" represents the "machine attendant" idea, the Projectionist the other, which is that the machine is merely an incident—an important item, truly, but an item only—and the MAN HIMSELF THE IMPORTANT THING—THE MAN AND HIS SKILL AND KNOWLEDGE.

There certainly IS an incongruity amounting to an absurdity, in placing the art of a high priced director and high priced artists LITERALLY AT THE MERCY OF A MAN WHOSE ABILITY IS MEASURED BY THE SUM NAMED IN QUESTION 135. If you doubt or question this, you have but to look at any high grade production screened by a mere machine operator, and then projected by a real, competent projectionist. In the one case, even allowing for the crime of an unelastic time schedule in both cases, you will find the projectionist putting on a rock steady, brilliant, sparkling reproduction, so far as his equipment and other limitations permit. In the other you will find something very different, and of VERY much less box office value. The sooner theatre managers awake to the possibilities of the projectionist, and to the damage done to box office receipts by placing a few dollars in weekly wage and the privilege of "bossing" a cheap man, who usually has little or no pride in his work, above high grade, ARTISTIC reproduction of the work of high grade artists, the better it will be for all concerned.

(Note: I had to rewrite Dutton's answer, but did not alter his meaning—Ed.)

Question No. 136—The theatre manager may select some or all of the musical numbers to be played, but he does not dream of telling the musicians how to play them, nor would either he or his organization permit such a thing to be done. Have either you or your organization made the slightest attempt to have projection placed in your hands, instead of tamely permitting a theatre manager, who does not even pretend to have any expert knowledge of projection, to order you how to project the picture?

I think brother Fell is the only one who has made an answer worthy of real consideration this time. He says:

I believe the projectionist should, at every opportunity, try to convince his manager that he, the Projectionist, ought to be made solely responsible for projection, in all that entails, exactly the same as the musician is made responsible for the music. The musician STUDIES music, and lays claim to knowledge—expert knowledge, if you please—of his end of things. If he does not produce, and his goods do not please the public, out he goes, and another is brought in, BUT he is NOT told how to play his music. He is presumed to know that himself, and no theatre manager would have the nerve to instruct him.

The projectionist should be the projectionist, in every sense of the word. If there is a time schedule, then he should be allowed to use his own judgment about fitting the show to it. If his work is not liked by the public, then let him get out, or be put out. But that does not hold when he must do his work at the dictation of a manager whose orders make high grade work impossible. After all, it is the picture the theatre is selling, and the projectionist is the one who must put it on the screen 100 per cent. perfect, or have the box office suffer for what it lacks in that respect.

If the manager wants to run YOUR end of things, then step out and let him do it, becoming responsible for results. Nine times out of ten you will, in a very few moments, hear a squawk for the projectionist, and the bleat will come from Friend Manager.

Don't forget that you are projecting a picture to please the PUBLIC, not a theatre manager.

That last will bear a lot of thinking over before you jump on it, my good friend. Brother Bell speaks TRUTH. Again citing the musician, he seeks to please his PUBLIC. YOU seek to please a theatre manager. There is a basic difference.

Question No. 137—Give us, in a general way, your idea of just what is the best way to secure that recognition from exhibitors which is due for energy, skill and knowledge applied in the projection room.

The replies to this vary considerably, though only Dobson, Fell, Sinclair and Dutton made acceptable replies. Fell wins, I think. He says:

First of all let the projectionist be sure he understands his work, in all its phases. Let him be very careful never to make a statement or a suggestion which he cannot back up, and never start an argument with the manager which he can't finish. If he does, he is licked, and the manager right then and there loses some of his confidence in him. If it happens too often he marks you down as a bluff. Before you tackle Friend Manager, be in position to talk to the point, and convincingly, except of course when you speak of things no one is yet certain about, such as a new lens system, for instance. Even then you should have all the facts that are known about it available.

Next, let the word "cleanliness" be your outstanding motto. Have a clean picture, both M. P. and slide. Have your projection room and its equipment clean, and, last but not least, keep YOURSELF clean. A dirty room, a slovenly man and a "fuzzy" picture speak volumes in condemnation.

Righto! Work? Sure it takes work, BUT remember that "THERE IS NO EXCELLENCE WITHOUT GREAT LABOR," in all this wide world.

He Disagrees

In October 18 issue my good friend Van Powell printed a suggestion for change-over signal. I had been shown it by Van, and myself suggested that he use it. Whether a thing itself be good or bad the printing serves an excellent purpose in that it provokes discussion and brings out the views of various men as to its excellence or lack of it.

And now comes H. Y. Ballou, member local 150 I. A. T. S. E. & M. P. M. O., Los Angeles Motion Picture Projectionists, who lands on the idea thusly with a hammer in both fists. He writes Van, sending me a copy of the letter. He says:

I have something on my chest which I just must get rid of, so here goes. Get an October 18 issue and glance up in the northwest corner of page 589, where the sticker change-over signal is described and commended by H. Warren Ribble, Mayfield Theatre, Meyfield, California.

The Universal exchange, in Los Angeles, is using this type of change-over signal and I arise to remark, as emphatically as I may, that it looks like the very His Santanic Majestic on the screen. Have you ever seen one of those stickers? They are only about ¾ of an inch wide by three frames or so long. The beautiful, but dumb inspectors place one of these beauty spots (????) from three to six feet from the end of each reel. It is some sensation to see, and FEEL one of those (scratched out by censor) things go through about every eleven minutes. The Cow Eye, on horseback, is chasing the villian. He is almost up to him and ready to gr-r-r-rab him. The action is intense, and folks on the edge of their seats, then—wham !!!!! One of those (deleted) stickers arrives on the job and —Oh h--l! What's the use!!! They just simply MUST be seen to be thoroughly appreciated.

I am AGAINST any form of change-over signal such as stickers, punch marks, scratches, etc. But if the "Operators" just must mutilate film, then the punch marks are preferable to the three-frame sticker, or any other kind for that matter.

Proper Way

The only proper way is the method used by the projectionist—NOT the mere "I-call-myself-projectionist" who really is merely an operator, but the real projectionist. He makes a written cue sheet, which requires but a few minutes to do. It is the ONLY proper way.

Let us hear more about this sticker business, before it is adopted by other exchanges in other sections. Almost all exchanges in Los Angeles are attaching a blank stock opaque trailer at the end of the action in each reel of film. This I look upon merely as a safety measure. The Projectionist should not and never will allow it to reach the projector aperture, the change over being made as it leaves the magazine, or just before. However, should the projector not pick up speed as soon as it is expected to, then the trailer prevents the white light being flashed on the screen to dazzle the eyes of the audience, or the "End of Reel" trailer to show.

Where a man has up-to-date equipment he can open the upper magazine door of the working projector and watch for the white trailer to leave the hub of the magazine, when he should change over. This will obviate the need for a cue sheet.

At the end of the note on page 588 Van speaks of "adopting the stickers nationally." I, for one, rise up on my hind legs and say N—O!!

I had no idea that the stickers were any such absurd size as that. Gosh! What I understood it to be was a very small sticker. Like yourself I am against ANYTHING in the form of a change-over signal which will be conspicuous on the screen. Like yourself I hold the written cue sheet to be the thing. Several very good signals in the form of a buzzer ring, or a light lighted at the light-up time, and another at change-over, have been invented, but for some reason they never seem to have got much of anywhere.

I personally see no real objection to the upper magazine having a wire glass center, say six inches in diameter. With such a really practicable window—one in each door, the interior of the magazine could be lighted well enough that the projectionist could watch for the end without opening the door—which is a safe enough proceeding in the hands of some men, but unsafe with others, mainly because by the time they had opened it a few times they would just leave it open all the time—too much work to close and open it, y' know.

Anyhow, I'm against any such absurd sticker as you have described—against it as strongly as you can possibly be.

They Stick

W. R. Gwynn, Projectionist, Longmont, Colo., sends answers to some of the Blue-book School questions, and remarks:

Dear Brother Richardson: It has been five or six years since I have handed in anything to the department. However, my interest in projection has not in the least waned, and I have continually been benefited by your thorough discussion of projection problems.

This is not printed to "brag" or "blow," but merely as illustrating the fact that, as many letters of this sort show, this department is constantly reaching and helping thousands from whom we seldom or never hear. Those who start reading the department usually continue, sometimes, as I have learned, even after they have quit projection for a long while, because, I think, this department tries honestly to give real service. It is not perfect. What is? It commits errors of judgment. Sure! Who does not? But for all that it does what it honestly believes is for the best interests of all concerned, hewing to the line, without regard to where the chips may fall. In other words, whatever its errors may be, it is HONEST.

It Could Be Done

J. C. Shanley, St. Louis, Mo., asks:

Dear Mr. Richardson: I am the owner of two small-town theatres near this city. In both I have installed Mazda, with excellent results. In both cases I have a condition which calls for a large diameter projection lens, which compels the use of a very wide shutter master blade. Is there no way in which this could be reduced—the width of the master blade, I mean, without running into travel ghost? I know it seems impossible, but I have noticed through the years I have followed your work that you have found a way around a good many things which we all thought were impossible.

One Way

Yes, there is one way in which the diameter of the projection lens might be made a negligible matter, insofar as has to do with the rotating shutter, and that is by increasing the diameter of the shutter itself.

Since the speed of the edge of the shutter blade determines the time it will take it to travel a certain distance, and since the lens diameter is a fixed quantity, it follows that if you increase the diameter of the shutter and locate the lens at the same distance it now is from its periphery, the time required for the edge of the shutter blade to cut across the light beam is reduced, hence the lens diameter becomes less important.

Suppose you were to do this, carefully remembering that "this" is a perfectly feasible thing to do: Make a shutter blade two feet in diameter, retaining the relative proportions of your present shutters exactly. Be careful to have it perfectly balanced, which may be done by adding solder to the rim at the right points. Have a suitable ball bearing made for it, of a sort which may be bolted to the front projection room wall. Then, by means of suitable gears and shafts, gear it to the present shutter shaft of your projector—again not at an impossible thing to do.

You must, of course, so locate the shutter bearing that the light beam will pass through its openings right close to its periphery. You MUST also have the blade made from sheet aluminum, and have it mounted on a bearing —a ball bearing.

If you will stop and think for a moment, Friend Shanley, you will see that with such a shutter the effect would be about the same as using a lens one inch in diameter with your present shutter. Cost? Sure it will cost something to build it—maybe as much as fifty dollars for the two complete, but after all what is that if you get less flicker tendency and decidedly more screen illumination?

As a matter-of-fact, but for the size of the shutter, and therefore its unwieldyness as a part of the projector itself, I would advocate the making of a large diameter rotating shutter in place of the present ones, whose only recommendation is the ability to "hang it on" the projector itself.

Read and Ponder

The following clipping from a daily paper was sent me by Brother H. Y. Ballou, Member L. U. 150 I. A., who now works in Hollywood, Calif. He sent this note with it:

Dear Friend Richardson: Attached article was printed in this morning's Examiner. I have read it three times. Parts of it contain a world of truth. When you read it, have in mind the projectionist, instead of the woodworker.

This short article fits every mother's son of us who project motion pictures; not only the highest of the high class men, but right down the line to those just breaking into the profession.

Framed

There are parts of it which should be framed and hung in a CONSPICUOUS place in EVERY projection room in this broad continent. It most certainly is a worthwhile article.

With all of which I heartily agree, brother Ballou. The article is titled: "Thoroughness." It is by Bruno Lessing. In reading it, just substitute our profession and its terms for furniture, woods and the terms therein used, so that the first sentence, for instance, reads: "Karl Schmieg projects motion pictures and understands artistry in a screen image. He gloats and purrs with joy over an unusually well photographed production with as keen a delight as the collector of paintings experiences when he comes into possession of a Rembrandt." The BIG points in it are LOVE OF YOUR WORK AND THOROUGHNESS IN ITS DOING. The article reads:

Thoroughness

Karl Schmieg makes furniture and understands woods. He gloats and purrs with joy over a piece of unusually fine wood with as keen delight as a collector of paintings experiences when he comes into possession of a Rembrandt. He knows woods by their Latin names and by their local names and by their trade names. Professors in the forestry departments of colleges and universities consult him.

He has the history of period furniture at his fingers' ends. One of his associates said that Schmieg could tell the difference between a Chippendale and a Sheraton piece blindfolded and without touching them—just by smelling and listening.

And he can make any article of furniture with his own hands from the cutting of the log to the final touch of delicate varnishing. On his next vacation Schmieg is going to South America to visit some of his woods in their homes.

There you have a man who is thorough in his work. It seems to be a rather rare quality these days. Of course there are other men just as thorough as Schmieg in their various lines of effort but compared with the vast army of toilers in all industries, such men are very scarce.

The invention of machinery did much to minimize the human factor in workmanship. The growth of many industries to such huge proportions that workmen were compelled to specialize in some one detail did even more.

There is much slipshod work going on in the world and there are many workers who are more interested in the number of hours they work than they are in mastering all the details of their occupation.

Thoroughness in one's work, however, is a quality worth developing. A man who is ambitious to succeed is foolish if he does not first study all the details and all the ramifications of his present task.

It also improves workmanship. Genius has been described as nothing else than a capacity for taking infinite pains. Alas, very few workers are geniuses!

But, even beyond such reasons for being thorough, there comes a reward in the form of satisfaction that we have done our best and a diversity of interests that we acquire by exploring and snooping along the lines that touch our own, out of which we can often derive real pleasure.

The musician who does not know the history of music, the painter who knows nothing of how paints are made, the farmer who does not study the chemistry of the soil—such people belong to the kingdom of mediocrity. AND THEY USUALLY STAY THERE.

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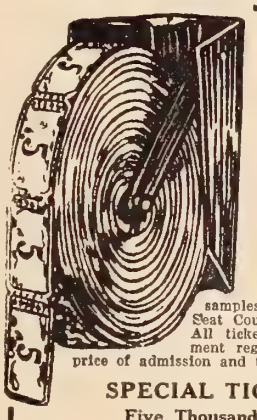
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Carbons and Craters

Karl H. Sommermeyer, Projectionist Amuzu Theatre, Marietta, Minn., says:

Dear Mr. Richardson: Carlisle Anglemier some while ago asked why his spot diameter diminished as the carbons burn shorter. Griffiths is correct in that the crater moves away from the lens, but I think you are in error when you say the crater itself gets smaller, as my own spot diameter increases when I maintain the correct crater distance.

I have 110 volt, 60 cycle A. C., and use ¾-inch White Flame carbons, employing the jack-knife set recommended by the National Carbon Company. Mine is a one-projector installation, hence I have marked on the wall the correct position for the crater image projected through a pin-hole in the left side of lamphouse. I am therefore able to maintain the correct crater distance, merely by keeping the projected crater image in position.

During the two hours of the first show the spot increases in diameter by about fifty per cent. When I strike the arc again for the second show, the spot is still larger. This would seem to indicate a change in the condition of the carbons. I also noticed that after a carbon has been used a couple of hours it burns away a great deal faster than it did at first.

I installed a Preddy condenser mount inside my lamphouse, and put the converging lens in the place heretofore occupied by the collector, but was obliged to place it with the convex side toward the aperture (I don't get you there a' tall. Explanation yourself. —Ed.). Apparently it does not set up any bad condition, and it would seem to be that inasmuch as the beam of light from the collector is divergent there would be less loss from reflection.

Will some good brother who is using a mirror arc see if the beam therefrom has a ghost zone? I have not been able to learn whether or not the mirror separates the light into its primary colors. I think it does not, in which case there could be no chromatic aberration or ghost zone.

Hanover, in his answer to Bluebook school question No. 59 (August 2 issue), says: "It (E. F.) is equal to half the distance between the front and back combination plus distance from face of back combination to the film." The Bluebook makes no mention of a lens which automatically changes its E. F. with every change in working distance.

Apologies

Apologies. That portion of Brother Hanover's reply is not correct, of course, and I should have noted that fact, but overlooked it. However, the error is mitigated by the fact that he did give other correct explanations of the meaning of E. F.

As to carbons, I don't exactly agree. In the old days when I was projecting motion pictures, I used A. C. a great deal, and found the jack-knife set to be thoroughly unreliable. True, it gave a slightly higher illumination to the collector lens when everything was exactly as it should be, BUT I have yet to find the man who can keep everything exactly as "it should be" when using the jack-knife set. I find the straight D. C. set to be much better, in so far as concerns general results.

A Theory

To come right down to cases, I believe ("believe," I said, mind you) the enlargement or non-enlargement of the crater as carbon consumption progresses would depend to a considerable extent upon conditions. I don't believe there would be any enlargement if the correct size carbon be used. On the contrary, I believe the tendency would be for slight reduction in diameter of crater, hence of the spot. As I see the matter (I am only using my reasoning powers on the matter now), if a carbon too large for the amperage —a carbon not working up to its normal capacity—be used, then at start the large body of relatively cool carbon near the crater, and the relative coolness of the lamphouse interior, would tend to hold the crater diameter to minimum. As everything got well heated up, might it not follow that the action of the current would be to moderately increase the crater diameter? I think so.

On the contrary, if the carbon be working to normal capacity, then as things got hot there would be a sort of super-heating effect, and that might, and I think would tend to slight penciling near the crater rim—reduction of crater diameter, hence spot diameter.

Now, mind you, I am NOT advancing that as known fact, but merely as what seems to me to be reasonable probability. Think it over.

As to the carbons burning faster as consumption progresses—well, I know of no reason why that should be, except that they might be more thoroughly dried out, of course. It is also possible that the action of the current, and the heat set up throughout the entire length of the carbon, acts to eliminate some portion of the carbon composition, though I think that unlikely. The question is one which could only be authoritively answered by the carbon manufacturers' engineering departments. Certainly I could not undertake to do it.

As to your condenser proposition—well, I guess you will have to explain it a bit more clearly. What do you mean, put the collector where the converging lens was; also why did you have to reverse its position? The only effect of such reversal, so far as I know, is a possible slight difference in reflection losses, as you have noted, and a greater amount of spherical aberration.

As to the mirror and chromatic aberration, I understand there is none. Chromatic aberration is the result of prism action, and there can, it seems to me, be none of that in a concave mirror which is very nearly a surface mirror.

By the way, I guess you probably mean you have retarded the whole lamp and condenser, though I don't see how you could do that to that extent, or why it would necessitate a reversal of the converging lens.

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The Week's Record of Albany Incorporators

Albany, Nov. 17.—The Maude Adams company, which recently incorporated in Delaware, also filed papers during the past week incorporating in New York State. The company is permitted to issue 10,000 shares of preferred stock having a par value of $100 and 25,000 shares of common stock of no par value. All told there were ten motion picture companies incorporated during the past week in New York State, the ten representing a combined capitalization of $190,000. The following gives the names of the companies, the incorporators as well as the amount of capitalization when stated in the papers filed: Hawthorne Amusement Corporation, $10,000, David Blum, I. H. Greenfield, Matie Hammerstein, New York City, the same incorporators forming the Abingdon Amusement Corporation, $10,000; Ikon Producing Corporation, $20,000, A. G. Thorne, Charles A. True, Benjamin Pepper, New York City; Essemsee Amusement Corporation, $10,000, Samuel, Charles and M. D. Schwartz, New York City; Benevenu Corporation and Beatrix Theatre Corporation, with Thomas F. Garrity, Harry Gittelson, A. B. Behrens, New York City; Lecture Film Corporation, $15,000, Emil Hilb, Heinrich Wolf, Peter Brandt, New York City; Maude Adams Company, Incorporated, Maude Adams, Frederick C. Bangs, W. J. Fahy, New York City; Motion Picture Improvements, Incorporated, $25,000, Charles V. McLaughlin, Forrest Spaulding, George H. Whitbeck, Albany; Mincenty Film Corporation, $100,000, George E. Edison, Charles Rothblatt, Harry Diamond, New York City.

Exterior and Interior Views of the Balboa Theatre, San Diego, Cal.

Balboa Theatre Is One of the Finest on the West Coast; $800,000 Is Invested

"FIRST of all, I thought of comfort, I wanted a spacious lobby, and a foyer that wouldn't remind me of a box of sardines, and above all, seats where a person can stretch his legs all he wants to. Then, I thought of beauty and the pleasure that comes from beauty, and I visualized soft, alluring lights that would beckon one in to a fairyland of melody and charm. And after my visualizing, I set out in the hopes of realizing my dreams."

That the dream which Robert E. Hicks, builder of Balboa Theatre, San Diego, Cal., tells about in the foregoing paragraph has been made into substance is mutely evidenced by the tall, dome-topped, buff colored building which occupies the corner of Fourth and E Streets, and which was recently opened.

The new theatre which Hicks has built at a cost of $800,000 takes its place with the finest playhouses of the country. Placing harmony above ostentation, simplicity of design above arrogance of furnishings, it is a gem of theatre construction which will not fail to delight the most fastidious.

The exterior of the structure is of Spanish Mission renaissance architecture; appropriately so, for the playhouse has been named by its owner after the discoverer of the Pacific, and everything about it is suggestive of the beauty of Spain and the history and traditions of early San Diego.

The architecture is simple, rather than ornate, and its black and gold tiled dome is virtually its only embellishment. The structure besides the theatre which occupies a major part, also houses thirty-four offices and six stores.

The spacious lobby of the show house, entered beneath a sheltering marquise, leads into the handsome foyer. Through the foyer the auditorium is entered, and from it, on the right, a sloping corn tile floor paves the way to the balcony and plaisance.

The plaisance is a special feature of the new theatre, designed as a lounging and meeting place for patrons. Davenports and comfortable chairs invite leisure and undisturbed rest; soft music emanates from grills to charm the ear; the decoration of the room was done by the same artists who decorated the famous Theatre Internationale in Mexico City, delights the eye.

The auditorium, spacious, comfortable, beautiful, is an ideal of theatre construction, leather cushioned opera seats, thirty-six inches apart, engage the sloping floor from the rear of the room to the orchestra pit.

The orchestra pit will accommodate seventy-five players. Two doors, one on either side, lead the musicians into club rooms which have been provided for them in the basement.

The dressing rooms for the feature act performers also are in the basement. They will accommodate eighty persons, and more room can be improvised. Other compartments are for electricians, carpenters and stage hands.

The feature of the interior decoration of the Balboa, said to be unique, is the replica of the world famous water falls, created by falling water and the superb lighting effects of the show house. For this, two immense grottoes, twenty-five feet high, have been built into the wall on either side of the proscenium arch. The lights play on the water, which represent cascades, during intermission, providing delightful diversion.

The lighting arrangement for the Balboa is declared among the best in the State, having four colors—red, blue, white and yellow—which will produce any blend desired, and creating scenes of entrancing beauty. Cast upon the ceiling of the auditorium they will reveal a decoration having the appearance of a beautiful Persian rug; on panels of the side walls, rich tapestry. The hues used to decorate the theatre's interior are finely blended and harmonized.

"Music in these days of strenuous endeavor is as essential as food or drink."

Bearing in mind this thought, expressed by an eminent authority on human happiness and longevity, Robert E. Hicks in building San Diego's newest picture theatre gave great consideration to the part music is to play on the Balboa's entertainment program.

As fine a pipe organ as can be found in any theatre in the land, supplemented by echo organs, which was built by the Robert-Morton Organ Co., has been installed by Hicks in the new picture house. As if that were not enough he has engaged the service of professional musicians for a symphony orchestra and has placed over them as their director Robert Gaderer.

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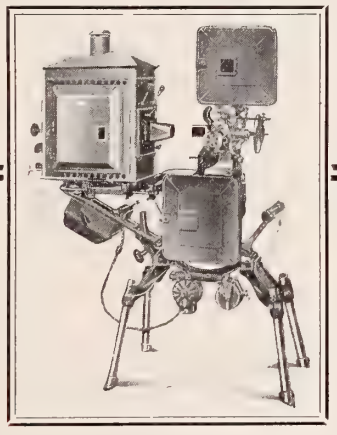

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Isn't that man who is a coward at heart, yet forces himself to be a hero, really a greater hero than the man who doesn't know what fear is?

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A real big picture that is being eagerly booked by big showmen; among them this week is I. Libson for Cincinnati, Louisville and Dayton.

Direction by Ralph Ince

Pathépicture

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Moving Picture WORLD

Vol. 71, No. 6 December 6, 1924 PRICE 25 CENTS

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The entire industry is thankful

Editorial from WEEKLY FILM REVIEW

WEEKLY FILM REVIEW
A Magazine of Critical Comment
Published Every Saturday in Atlanta, Georgia

Playing the Game By White Principles

By ANNA AIKEN PATTERSON

Editorial from EXHIBITORS HERALD

What Does This "White List" Mean?

There is a man in this industry who has but very little to say and the little that he does utter means just what it says. This man is Mr. Robert H. Cochrane of Universal.

Recently, speaking of Universal's "White List," Mr. Cochrane said to the writer:

"It's on the level. We are really trying to set a new pace for the business by hitting 100 per cent on white pictures, white contracts, white treatment and white everything. It isn't just merely a stunt. We are going through with it and we are pounding home to every man in the Universal organization, particularly our sales force. It's good business but, better still, it's good principle and if it does nothing more than give a slight boost to the general tone of the industry it will have been well worth while."

With respect to "The White List" were included in what was probably a goodly number who thought it simply meant a new list of pictures, a new sales policy in the usual or just an exploitation effort in new dress. Mr. Cochrane's word to presents the proposition in a new different light and it makes it out as something of very real genuine importance to the industry generally and particularly to owners.

White pictures, of course, might mean anything. But we are now satisfied that in this case, at least, it means that Universal is to make a determined and conscientious effort to offer pictures that have not been skimped or cheated in any way.

There is no doubt about what white contracts and white treatment mean. A white contract can only mean a thoroughly fair, legitimate and equitable agreement, without trick clauses, without substitution and without the multitude of other evasions and qualifications that result in keeping the exhibitor in a constant state of fear, suspicion and worry.

We can only congratulate and cheer Universal and Mr. Cochrane on this proposition and we know that our word of applause will be swelled into a huge volume of acclaim by theatre owners who have been looking for—and have a right to expect—"white treatment."

The goodwill of exhibitors toward Universal is a huge asset of that organization.

This new policy, which Mr. Cochrane's word enables us to accept unqualifiedly as meaning business, will tremendously enhance this asset meanwhile giving to exhibitors the security of investment and peace of mind which can only come through "white treatment" by the exchanges with which they are trading.

• • •

Editorial from MOTION PICTURE NEWS

MOTION PICTURE NEWS
Founded in September 1913
VOL. XXX NEW YORK, NOVEMBER 15, 1924 No. 20

White Pictures

THERE is more to Universal's White List of pictures than the fact that a good advertising campaign has been put behind it. Louise R. H. Cochrane's statement that it is not merely a stunt. We are going through with it and we are pounding it home to every man in the Universal organization, particularly our sales force. It's good business but, better still, it's good principle and if it does nothing more than give a slight boost to the general tone of the industry it will have been well worth while."

We quote verbatim the Vice President of Universal because no one will mistake his sincerity. He means business.

White pictures clean pictures are good business.

When we interested ourselves in the People's Home Journal we found a magazine that for forty years had carried nothing but "white" stories, as clean as a whistle and because of it had established itself securely in the hearts of several million readers. So we unmuffled that in recasting pictures for this publication we would review only those pictures whose stories coincided with our own fiction policy. Exhibitors not only here but in England, are today asking for the People's Home Journal list of pictures. They are the kind of pictures an exhibitor may advertise as good for the whole family. And most every exhibitor today will subscribe to the words of W. S. Lester who in this week says: "If, have used all sorts of pictures you have ever seen in my theatre, Over the Hill, Home Journal and made money on them. We need more of the same kind."

Clean entertainment pays at the box-office because the whole family will pay to see it. Carl Laemmle is a shrewd observer. When, before sailing for Europe, last Spring he announced his faith in family pictures he knew what he was doing, not merely for his company in this country but to strengthen its strong position abroad.

And this good business for Carl Laemmle is good business for the industry.

The matter of institutional advertising—whereby the industry sets its best face to the public—is being seriously discussed by our business leaders today. We don't know of better institutional advertising—better for the whole industry—than that in which one company, as Universal is doing, declares its business faith in "white pictures" and "white treatment" in its business dealings. That, in our opinion, will do more to convince the public that we mean business, that we are in dead and practical earnest than all the abstract statements that could be put in printers ink.

The best way to indicate high ideals is to suggest them continuously in business announcements. That beats preaching all hollow.

The public knows or ought to know—and if not we ought to tell the public—that whatever pictures we produce must pay. That is the stimulus back of our industrial effort. We are commercially minded, of course. It would sound as insincere as it is idle to claim anything else. So when we announce ethics because ethics pay; when we tell of constructive progress because it puts money in the till, as it surely does, then we are on the way of securing and holding the public confidence.

We take off our hats to white pictures and white picture advertising.

C. J. McGuinness

Editorial from PITTSBURGH MOVING PICTURE BULLETIN

"The White List"

We have seen and heard much the past few weeks about "The White List". An especially good teaser campaign was carried in the trade papers on this subject. Its source was the deepest of secrets, and many, including the writer believed that some producer would soon announce a production known as "The White List." However, "The White List" is no longer a secret. It is not what we and many others supposed it to be. In fact, it is far different. "The White List" is now announced by the Universal Film Exchanges as their newest list of pictures—twenty-one of them. In other words "The White List" is not a picture—it's a policy.

To our mind "The White List" means something. The Universal exchanges which have always been noted for their fair and square dealings with the exhibitors, have had little of the braggadocia about them. They have gone along and made many thousands of exhibitor friends. Now they come out with the direct statement that their "White List" means white pictures, white contracts and white treatment. "The White List" stands for a policy that is revolutionary, and is not only good business, it is good principle as well. Surely the development and realization of the idea should give a good boost to the general tone of the industry.

Carl Laemmle and his Universal exchanges have always been a friend to the exhibitor, and it appears to us that such a project as they choose to call "The White List," should prove worthy of special consideration from theatre owners everywhere.

Our hats are off to Universal.

Editorial from MOVING PICTURE WO

Meanwhile things are now in so shape that we can look over the situation for the balance of the season Famous with a Forty that seems t stack up just about the same as th First Forty—except that the title have been soothed and calmed a bit First National with an unknown member, with the weight leaning on two from Norma and "The Lost ..." Universal with a "White ... And therein is a story First ..., of a very effective and efficient ... advertising campaign. Second, most important, of the thought is back of the "White List." It is ... a new idea, a different angle, ...thing that is above mere pictures ... titles. It deserves the success it ... undoubtedly receive.

"Universal is on the level about this White List" ... Cochrane ... it this way. "We are really trying ... set a new pace for the whole business by hitting one hundred per cent ... white pictures, white contracts, white treatment, and white everything.

"It isn't merely a stunt," he went on. "We are going through with it and we are pounding it home to every man in the Universal organization ... particularly our sales force. It's good business but, better still, it's good principle and if it does nothing more than give a slight boost to the general tone of the industry it will have been well worth while."

Spoken like a man. And the type of utterance that nowadays means something when it comes from a leader of the industry.

Editorial from FILM DAILY

WHITE
By Johnny ...
Pictures ...
Entertainment ...
Motion ... doing business ...
Ideals ... describing ... better ...
tone ... the industry ...
... and more seems ... back ...
of the idea ... the White ...
List" announced by the Universal ...
which ... proved ... most ...
clever ... advertising ... But a ...
... Universal ...
... Carl ... every ... as ...
... and ... in ... Seal ...
... and ... is ... Seal ...
... Highest ... and ... is ...
... done ... Seal ...
... Seal ...

Of course Universal will be charged with seeking publicity. In a business of this kind ... That is natural. But unless all the signs are pointing the wrong way, ... pointing ... idea is a lot more than that. And ... a lot more than ... tion. And a lot of it ...

... Cochrane says ... one ... white ... and ... and ... and ... and ... and ... and ...

for

CARL LAEMMLE'S

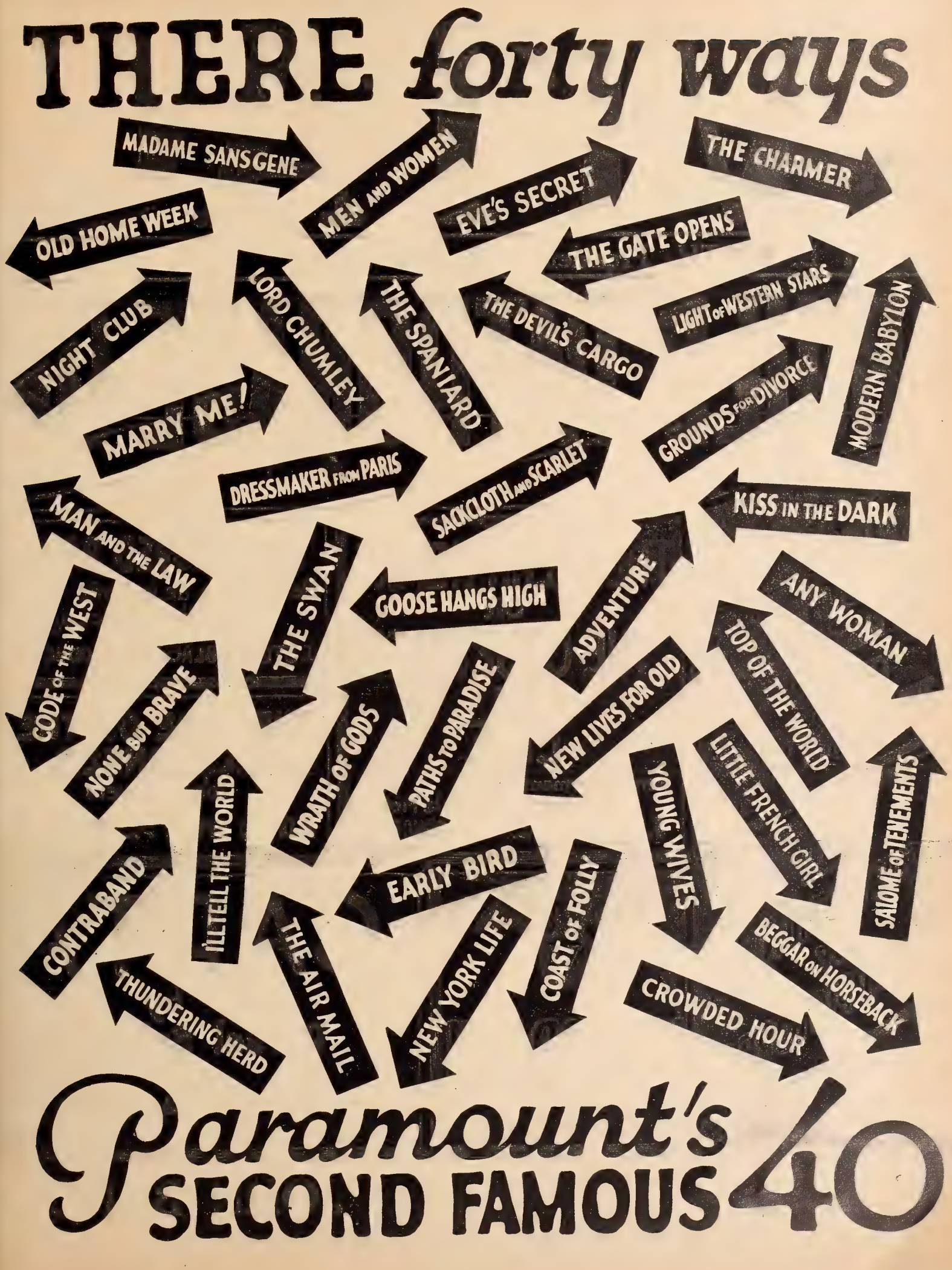
The White List

21 WHITE PICTURES

WHITE TREATMENT WHITE CONTRACTS

NOW IT'S UNANIMOUS — UNIVERSAL HAS THE PICTURES

Motion Picture Producers & Distributors of America Inc. Will H. Hays - Pres.


THERE forty ways
MADAME SANS GENE
MEN AND WOMEN
EVE'S SECRET
THE CHARMER
OLD HOME WEEK
THE GATE OPENS
NIGHT CLUB
LORD CHUMLEY
THE SPANIARD
THE DEVIL'S CARGO
LIGHT OF WESTERN STARS
MODERN BABYLON
MARRY ME!
GROUNDS FOR DIVORCE
DRESSMAKER FROM PARIS
SACKCLOTH AND SCARLET
KISS IN THE DARK
MAN AND THE LAW
THE SWAN
GOOSE HANGS HIGH
ADVENTURE
ANY WOMAN
CODE OF THE WEST
NONE BUT BRAVE
WRATH OF GODS
PATHS TO PARADISE
NEW LIVES FOR OLD
TOP OF THE WORLD
I'LL TELL THE WORLD
YOUNG WIVES
LITTLE FRENCH GIRL
SALOME OF TENEMENTS
CONTRABAND
EARLY BIRD
THUNDERING HERD
THE AIR MAIL
NEW YORK LIFE
COAST OF FOLLY
BEGGAR ON HORSEBACK
CROWDED HOUR
Paramount's
SECOND FAMOUS
40

VITAG

ALBERT E. SMITH, President

BUILD PATRONAGE ON

THE HAPPY WARRIOR
STEELE OF THE ROYAL MOUNTED
THE ROAD THAT LED HOME
IN THE GARDEN OF CHARITY
THE ALIBI
THE UNKNOWN STORY

THE CLEAN HEART
OR
THE CRUELTIES
OF
LIFE
Percy Marmont
Marguerite de la Motte
J. STUART BLACKTON PRODUCTION

THE BELOVED BRUTE
Marguerite de la Motte
Victor McLaglen
J. STUART BLACKTON PRODUCTION

THE CODE OF THE
WILDERNESS
John Bowers
A DAVID SMITH PRODUCTION

THE KEYSTONE OF MOTION PICTURES

VITAGRAPH

CAPTA
by
Rafael Sabatini
A DAVID

JOHN B. ROCK

Member of the Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President.

RAPH

Producing Box-office Winners for Twenty-Seven Years

A ROCK FOUNDATION

FEAR-BOUND
Marjorie Daw
A WILL-NIGH PRODUCTION

Nazimova
in
THE REDEEMING SIN
J. STUART BLACKTON PRODUCTION

BAREE, SON OF KAZAN
by
James Oliver Curwood
WOLF, the War Dog
A DAVID SMITH PRODUCTION

BEHOLD THIS WOMAN
with
Irene Rich
J. STUART BLACKTON PRODUCTION

IN BLOOD
with
J. Warren Kerrigan
SMITH PRODUCTION

PAMPERED YOUTH
from
Booth Tarkington's novel
THE MAGNIFICENT AMBERSONS
Cullen Landis
Alice Calhoun
Allan Forrest
A
DAVID SMITH
PRODUCTION

GENERAL MANAGER

A VITAGRAPH PICTURE

Reg. U. S. Pat. Off.

Who is this Sternberg?

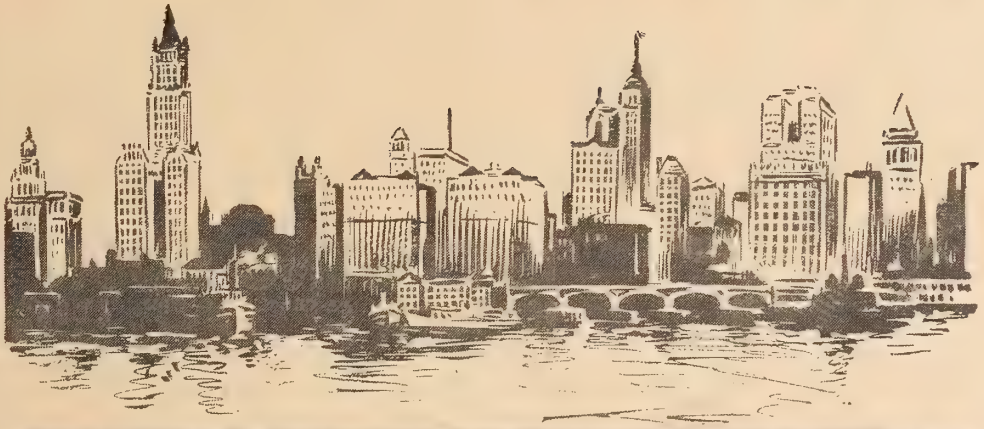
All the industry is asking that question: "Who is this Sternberg?"

In this issue of Moving Picture World is told, for the first time, the real inside story of the making of a motion picture that overnight brought a thirty-year-old unknown to the heights as Mary Pickford's next director.

It's the most thrilling success story that this industry has known since the days of the pioneers. Turn to Page 496 if you yourself want INSPIRATION and renewed life to your COURAGE.

Of course, the story is told in the paper that is FIRST IN THE FIELD.

GREATER THAN MARRIAGE



THE CAST—

MARJORIE DAW
LOU TELLEGEN
PEGGY KELLY
TYRONE POWER
MARY THURMAN
DAGMAR GODOWSKY
RAYMOND BLOOMER
EFFIE SHANNON

New York is the dream city of America. Here's a human story of a girl who dreamed. It's a drama of blazing Broadway played right

in the bright lights of the Great White Way.

VICTOR HUGO HALPERIN Production
A VITAGRAPH PICTURE

A VITAGRAPH PICTURE
Reg. U. S. Pat. Office

Watch your step, gentlemen !!

Evelyn Brent

IS COMING SOON IN HER SECOND BIG BOX OFFICE SPECIAL

"Silk Stocking Sal"

SHE'S coming soon in a thrilling melodramatic underworld female crook picture that will make your patrons gasp with surprise. Hurricane action—dramatic situations, adventure brought to its zenith. And what a box office title —"SILK STOCKING SAL"—to be backed by a whale of campaign of exploitation of the sensational result-getting F. B. O. type that every exhibitor in the land knows about. Watch for "SILK STOCKING SAL." . . . Leave an open date. . . . Here's a box office crasher if there ever was one.

An F. B. O. Picture

Distributed by

Film Booking Offices

723 Seventh Ave., N. Y. City

Exchanges Everywhere

Thematic Music Cue Sheets Available on This Picture

Produced at the F. B. O. Studios, Hollywood, Calif.

A GREAT LOVE MELODRAMA!

Two shall be born the whole wide world apart
And there o'er unknown seas, to unknown lands,
Shall cross, escaping wreck, defying death;
And bend each wandering step to this one end—
That some day, out of darkness, they shall meet,
And read life's meaning in each other's eyes.

—*Susan Marr Spaulding*

WITH

JANE NOVAK
SIGRID HOLMQUIST

KENNETH HARLAN
FULLER MELLISH

A gripping drama of old world hate and intrigue laid in New York City.

A brainy young American policeman outwits a gang of foreign crooks.

A WHITMAN BENNETT PRODUCTION

RELEASED BY VITAGRAPH

What's Wrong With Press Sheets?

What's wrong with Press Sheets—if anything?

Sol and Irving Lesser set out to find out. They got a list of three hundred and fifteen of the most important exhibitors and advertising managers in the country from the Will Hays office. They sent them a questionnaire that asked direct, point-blank questions; the replies call a spade a spade.

Moving Picture World has arranged for exclusive publication of a series of articles disclosing the results of the survey. The articles name names and state facts. If your business is motion pictures you won't miss a word of the series starting on Page 498 of this issue.

Obviously, such an important feature belongs in the paper that is FIRST IN THE FIELD.

BANNER PRODUCTIONS, INC.
PRESENTS

3 KEYS

WITH
EDITH ROBERTS
JACK MULHALL
VIRGINIA LEE CORBIN
STUART HOLMES
GASTON GLASS
MISS DUPONT
CHAS. CLARY

Edith Roberts

Jack Mulhall

Virginia Lee Corbin

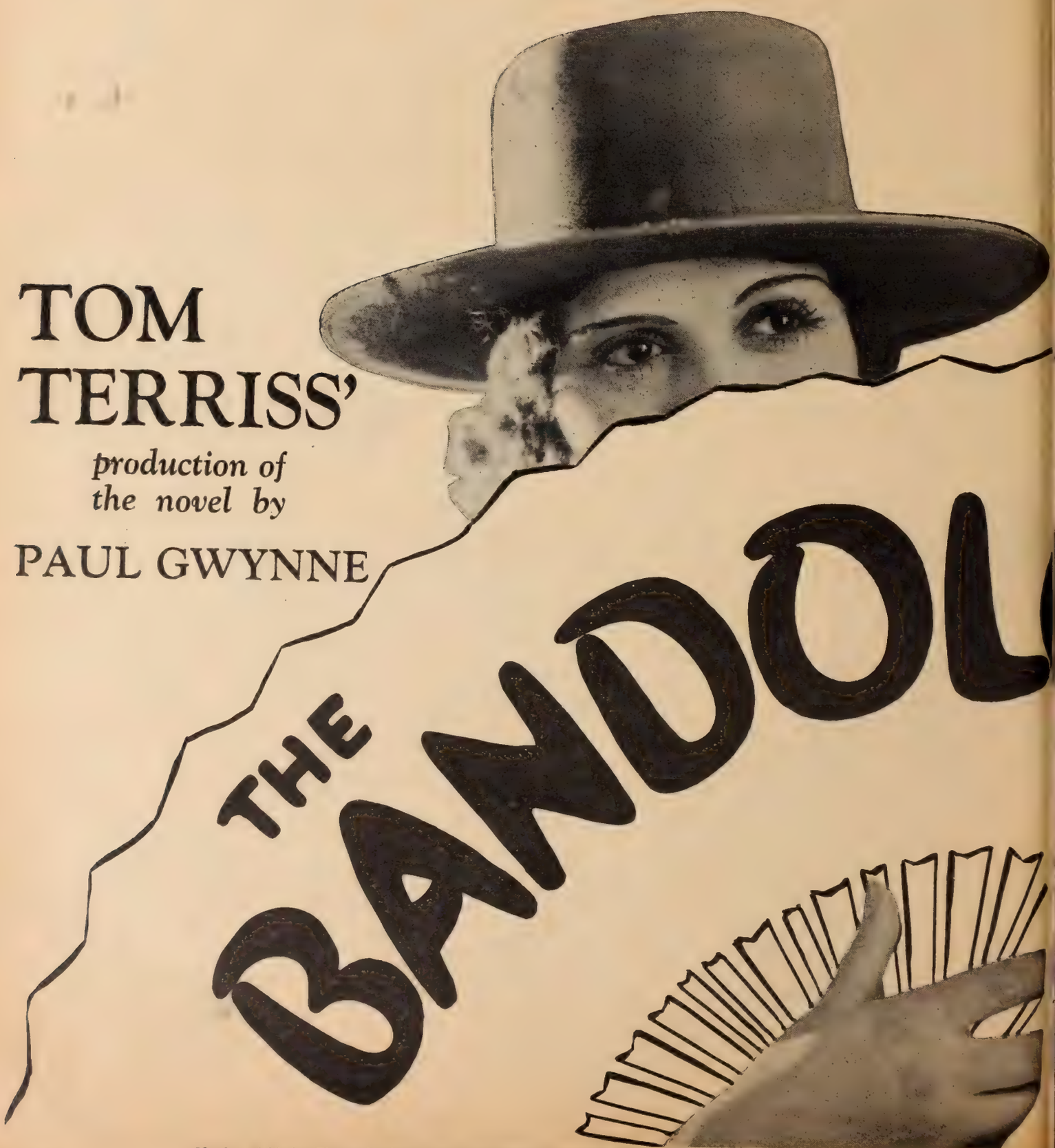
Stuart

DIRECTED BY
ED LE SAINT

A
BEN
VERSCHLEISER
PRODUCTION

DISTRIBUTED BY BANNER PRODUCTIONS, Inc.
1540 BROADWAY
NEW YORK CITY

BOOKED BY SHOWMEN



Member of Motion Picture Producers and Distributors of America, Inc.—Will Hays, President.

WHO BOOK PROFITS!

it packed the CAMEO THEATRE (New York) *at its World Premiere Showing*

—and now it has been booked for the famous STANLEY THEATRE of Philadelphia

IT DOESN'T take a showman long to discover whether a picture has BOX-OFFICE or hasn't BOX-OFFICE! Here's one that showmen have picked immediately as an attraction built to gather in the dough. It's a Spanish love drama—romance of a people born for reckless amour and adventure. *With the only actual scenes of the Bull Ring ever shown in a feature picture.* Other showmen are picking it for a sure thing. Grab it for your theatre now!

with
PEDRO DE CORDOBA
RENEE ADOREE

Another Money Getter *from*

Metro Goldwyn

Information Concerning Territorial Rights Outside of the U. S. and Canada can be Obtained from FOREIGN DEPT., 1540 Bway., New York City

WALTER HIERS COMEDIES

You have a

SLIM CHANCE

of winning steady patronage without variety . . . . With

DIVERSIFIED PROGRAMS

and a good comedy on every show, you build for

PERMANENT GOOD BUSINESS

and a Box-Office as fat as

WALTER HIERS

in

"A FAT CHANCE"

DIRECTED BY SCOTT SIDNEY

Educational Pictures
THE SIGN OF THE PROGRAM

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, *President*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

The grim, dark shadow= Mid-west Theaters!

Midwest Theaters—rumors and rumbles—What does it all mean?

The Editor of Moving Picture World journeyed to Chicago to get the story of Midwest Theaters from the men on the ground. He got the bitter words and dark forebodings of those who see in Midwest a potential octopus; and he got the frank views of the men who are directing Midwest.

It's a film story— for film men. You'll find it on Page 501.

And naturally, it appears in the paper that is FIRST IN THE FIELD.

An Avalanche of Praise

22 MORE NEWS—MORE PICTURES DAILY MIRROR, MONDAY, NOVEMBER 24, 1924 MORE FEATURES—MORE FICTION

Fay King Finds Duplicity in 'The Dark Swan'

APPEARANCES COUNT FOR SO MUCH!
SYBIL JOHNSON DROPS INTO THE ANTIQUE SHOP TO ASK CORNELIA TO COME OVER AND BE PRESENT WHEN THE RICH UNCLE OF HER BEAU COMES TO LOOK SYBIL OVER
"SYBIL JOHNSON" LILYAN TASHMAN
WHY DIDN'T YOU TELL MR DIKE I WAS DOWN-STAIRS?
"EVE QUINN" MARIE PREVOST
MARRIED TO DIKE-AND HIS MILLIONS EVA PLAYS AROUND WITH A TEA HOUND WHO PAWNS HER JEWELS TO PAY HIS RENT
"WILFRED MEADOWS" JOHN PATRICK
CORNELIA BROKEN HEARTED WATCHES — AND WAITS!
"CORNELIA QUINN" HELENE CHADWICK
THERE'S A PRETTY GIRL!
THE RICH UNCLE SEES SYBIL AT ONCE — SENDS HIS NEPHEW AWAY AND BECOMES VERY ATTENTIVE TO CORNELIA. ONE EVENING HE ADMIRES A PRETTY GIRL DANCING BY THEIR TABLE. THIS DISTURBS CORNELIA BECAUSE—
IMAGINE MR. DIKE'S SURPRISE WHEN HE CALLS ON CORNELIA AND MEETS THAT PRETTY GIRL! EVE VAMPS HIM AWAY FROM HER FOSTER SISTER
TAT-TING
"MARY ROBINSON" IS CRAZY OVER WILFRED AND HE'S CRAZY ABOUT HER MONEY
MARY McLAREN
"MRS QUINN" VERA LEWIS
"LEWIS DIKE" MONTE BLUE

By FAY KING.

Whether you are planning on chicken, turkey, goose, or duck, by all means include "Dark Swan" on your Thanksgiving menu!

It is a feast indeed, to be had at The Piccadilly Theatre!

I enjoyed this picture from beginning to end. It is made up of the never-ending interest — a pretty girl, a homely girl, and an eligible man!

Warner Brothers have gathered together an all-star cast to portray this picture, which is made after Ernest Pascal's "best seller" of that name. Marie Prevost is the pretty, irresistible, selfish girl; Helene Chadwick is her plain, sensible, sincere foster-sister. Monte Blue is the likeable rich man. Lilyan Tashman appears as the frivolous friend who asks Cornelia to come to her apartment and lend dignity and respectability to the place when the uncle of her beau comes to meet her.

It is in that way that Cornelia meets the interesting Mr. Dike. They fall in love. Everything is going along fine with their romance until, in a cafe, he admires a pretty girl dancing by. The pretty girl happens to be Eve, Cornelia's foster-sister. She says nothing and they leave before Eve sees them. Not long after Mr. Dike calls on Cornelia and meets Eve. Eve doesn't tell him Cornelia is downstairs in the antique shop. He leaves without seeing her, and much impressed with Eve!

Cornelia does not see him again. She accidentally discovers that Eve is seeing him! In fact Eve has vamped him away from Cornelia! Cornelia is heart-broken and tells Mrs. Quinn, her foster-mother, that Eve "cannot have him!" The phone rings and Mrs. Foster gleefully announces that Eve has just married Mr Dike!

Dike provides Eve with every luxury, but she goes on in her same ruthless way. She vamps Wilfred Meadows, a lounge lizzard, away from the rich Mary Robinson, played by another screen star—Mary MacLaren.

Eve deceives her husband, until at last he discovers her duplicity by finding pawn tickets in her purse signed by this male parasite. Things happen then.

I throughly enjoyed "The Dark Swan."

The Piccadilly has arranged a delightful Thanksgiving program besides!

New York Daily Newspaper Reviews on "The DARK SWAN"

WARNER BROS.
Classics of the Screen

ROSE PELSWICK IN EVENING JOURNAL

attractive, over the effect of [illegible].
Ernest Pascal's novel makes an interesting screen play, and Marie Prevost as the selfish, spoiled sister who demands everything because of her beauty —and gets it for the same reason—does some very good work. Monte starts out by sending Helene flowers and m[illegible] com[illegible]

NEW YORK GRAPHIC

"The Dark Swan," this week's feature at the Piccadilly Theater, is a box office attraction, which is recommendation in itself. It is a modern story of two sisters and comes pretty near proving that "skin deep" is deep enough for beauty to be. The production boasts some lavish sets, beautifully gowned women and peppy party scenes besides a lot of heart interest—complete ingredients for the successful cinema.

Marie Prevost as Eve is as artful and tempting as that first Eve who [illegible] out their [illegible] business [illegible] he means [illegible] with this [illegible] ter lays [illegible] 's boy [illegible] has [illegible]

pleasing personality that simply [illegible]

"The Dark Swan" is an entertaining picture and boasts a uniformly good cast. You'll like it.

[illegible] this picture is some mean [illegible] started. Eve's re[illegible] Dike [illegible]

But put th[illegible] down in your redletter note-book—"The Dark Swan" will not be a dark swan so far as finances are concerned unless I am a poor guesser it will bring the shekles into the well-known treasury. Lee Ochs ought to know, he booked it at the Piccadilly.

PICCADILLY THEATRE
Dark Swan." Adapted screen from the E[illegible] Pascal, b[illegible]

LOUELLA PARSONS IN NEW YORK AMERICAN

motion [illegible]
r Brothers from the bo[illegible]
should prove as successful.

As revealed at the Piccadilly this week, the feature is an engrossing and often moving narrative of two foster sisters, one beautiful and admired, the other ugly and loveless. When, at last, the ugly duckling's modesty and good breeding win for her the love of a good man, the half sister steals him.

Though they both live under the same roof, Eve Quinn (played by Marie Prevost) and Cornelia (Helene Chadwick) go different ways. Eve is frivolous, gay to the danger point and perhaps beyond (movies can't even hint at what authors boldly state); Cornelia is sedate, old-fashioned, like the antiques she sells in the Fontanelle store.

Although she doesn't approve of all Eve's trends, Cornelia is loyal and helps her half sister at every opportunity. For which kindness she is repaid with rue and bitter herbs.

Finally, more or less for spite, Eve marries Lewis Dike (played by Monte Blue). But she continues to go on gay parties with social morons. Dike finally discovers how shallow his wife is and after a hectic scene he leaves Eve to try to find Cornelia. Knowledge has come at last, as the title writers might and do say. And Cornelia indicates she will wait for Dike till he is free again.

Not particularly heavy stuff, nor particularly true to life, nor thrilling, nor educational—but the stuff that brings the flappers, young and old, male and female, to the movies. It won't drive them from the box office surely.

The surrounding program, as o[illegible]
mporary, Mr. Heywo[illegible] B[illegible]

HARRIET UNDERHILL IN TRIBUNE-HERALD

"The Dark Swan" at the Piccadilly, is a winner. By that we mean that it finishes a neck ahead of any picture we have seen at Mr. Och's new theater. In it the Warner Brothers, for it ha[illegible] plot [illegible]

The Piccadilly, Broadway's newest movie palace, has in "The Dark Swan" the best picture it has presented since it opened several weeks ago. This is a Warner Bros.' version of Ernest Pascal's best seller of the same title and, as was the case two weeks ago, it has as its featured players Monte Blue and Marie Prevost, with Helene Chadwick as an added starter.

In this picture Miss Prevost and Miss Chadwick give the most convincing performances we have seen in months—the former as the conniving, gold-digging flapper and the latter as the sensible, modest sister. Marie is so convincing when she pulls her wiles on her sister's sweetheart and steals him away that we felt we could have spanked her had she been near. And Miss Chadwick, who is one of the prettiest young women on the screen, forced us while the story was unfolding to believe that she is the plainest thing in the world.

Monte Blue measured up to [illegible] performances, but in sev[illegible] he laugh[illegible] [illegible]ekers pawn [illegible]

GEORGE GERHARD IN EVE. WORLD

—Lewis—accused her and [illegible]
going to do about it?"

"The Dark Swan" is a well-directed, well-acted film with never a stop from one jazz party to another.

Helene Chadwick is at her best in her role of Cornelia. She manages to look plain without looking ugly which is an achievement for a beauty like Helene. Monte Blue is likable as Lewis Dike.

The rest of the cast is filled with splendid players, Lilyan Tashman as the sweet Sybil, Carl Miller as Tim, Mary McLaren as a society girl who hopes to marry John Patrick—and John does some good stuff himself as the uke-playing, wife-kissing ballroom bounder.

The film was taken from the novel by Ernest Pascal. It and Marie Prevost rate 100 per cent.

JOS. R. FLEISLER IN MORNING TELEGRAPH

MILDRED SPAIN IN DAILY NEWS

"WHITE MAN"

Brings Prestige and Profit

Presented by
B. P. Schulberg

A GASNIER Production

HERE'S PROOF

"Highly colorful romantic drama. For those who like romance and like it highly seasoned 'White Man' is their picture."
—FILM DAILY

"Should prove a pleasing attraction to patrons who like romance and adventure. Gasnier has given the picture good direction."
—MOVING PICTURE WORLD

"An exceptional box-office attraction. Heaps of opportunity for exploitation and ballyhoo."
—EXHIBITOR'S TRADE REVIEW

"The best directed picture that Gasnier has made. Audiences will find 'White Man' thoroughly amusing picture fare."
—MORNING TELEGRAPH

"Good direction and fast action."
—HARRISON'S REPORTS

THE CAST

ALICE JOYCE KENNETH HARLAN
WALTER LONG

By George Agnew Chamberlain
Adapted by Eve Unsell *and* Olga Printzlau

Preferred Pictures - Distributed by **B. P. Schulberg Productions, Inc.**
1650 Broadway, New York J. G. Bachmann, Vice-Pres.

FOREIGN DISTRIBUTORS: EXPORT AND IMPORT FILM CO.

REMEMBER
your profits from
THE LONE STAR RANGER
THE LAST OF THE DUANES
and **SOFT BOILED !!!**

STOP *and think what it means when we say this is the greatest Tom Mix special of them all*

WILLIAM FOX
PRESENTS

Tom Mix
in
TEETH

with **TONY**, *the horse, and* **DUKE**, *the dog*

A RED-BLOODED DRAMA OF THE WEST

By Clinton H. Stagg & Virginia Hudson Brightman

A **J.G. BLYSTONE**
Production

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC. — WILL H. HAYS, PRESIDENT

A speedy, action melodrama replete with thrills!

WILLIAM FOX PRESENTS

DAUGHTERS OF THE NIGHT

The picture with a thousand tie-ups

STORY BY WILLARD ROBERTSON

AN **ELMER CLIFTON** PRODUCTION

FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA INC., WILL H. HAYS, PRES.

FOX — INDEPENDENCE & STRENGTH

Coming

THE MOST SENSATIONAL THRILL PICTURE RELEASED THIS SEASON OR ANY OTHER SEASON!

STARRING THE
WORLD'S MOST FEARLESS STUNT FLYER AND DARE-DEVIL

AL WILSON

in "The AIR HAWK"

Directed by BRUCE MITCHELL

The first of an absolutely marvelous series of hair-raising airplane dramas

HERE at last is something NEW. . . . Something with which to pack your house, and to send your audiences away thrilled to the core. AL WILSON, world's most fearless, most amazing stunt flyer, supported by Virginia Brown Faire, Lee Shumway and Leonard Clapham, with those three sensational flyers, Frank Tomick, Maurice Murphy and Boyd Monteith. All other former air pictures look sick by comparison with "THE AIR HAWK." . . . It's in a class by itself, with stunts that will make your blood run cold,—to satisfy the most hardened movie audiences in the whole world. AND THERE ARE MORE PICTURES COMING FOR THIS AMAZING AIR SERIES. Watch for Them. Speak to your F. B. O. exchange for the entire series NOW, or ask the F. B. O. Salesman who calls on you for a contract for the series. SIGN THAT CONTRACT the minute you see it. It will mean a flood of profits for you. Nothing like this series ever filmed.

And you can get this series only through

FILM BOOKING OFFICES

723 Seventh Ave., New York City

EXCHANGES EVERYWHERE

A Van Pelt-Wilson Production
Supervised by Earnest Van Pelt

Thematic Music Cue Sheets Available on This Picture

CLIFFORD S. ELFELT PRODUCTIONS, INC.

SMASHING THRU

"READ IT AND WEEP"—

IF YOU HAVEN'T BOOKED 'EM

A WINNER!!!

Laurence Reid, in Motion Picture News, Says:

'THERE is no mistaking this being one of those "up and at 'em" westerns. Really there is something doing every minute. The target which the director has aimed at is speed—and from the moment that the cowboy is introduced cleaning out a restaurant in the opening scene to the conclusion when he takes the girl in his arms and calls it a day, the spectator is treated to a fast and exciting line of action.

Like most other westerns it uncovers several gaps—and if one wanted to dissect the plot and hunt for logic it wouldn't afford much trouble to find flaws. But who is hunting for logic in a picture which capitalizes rip-roaring action? Who is hunting for flaws in a film which brings out the best of western exploits—such as skillful horsemanship and quick work with trigger fingers? "$50,000 Reward" will surely please the action lovers. **They will also see a new cowboy "find" in the personality of Ken Maynard, who needn't take a back seat for any star of westerns. He certainly lives up to the war cry of the West—"Ride 'Em Cowboy."**

The action is enlivened with snappy incident. There are several escapes and pursuits on horseback, and a genuine thrill is featured as the hero rescues the girl from a runaway team. It is a picture of physical action and its speed and incident and good atmosphere are certain to appeal to lovers of lively westerns. A group of Hollywood bathing beauties decorate the cast.

THIS GREAT WESTERN SERIES IS YOUR BANK ROLL IF YOU'VE GOT 'EM—AND KEN MAYNARD THE GREATEST FIND OF THE YEAR IS IN EIGHT OF THE FASTEST WHIRLWIND ACTION—THRILLING—STUNT PICTURES EVER PRODUCED—THESE ARE 8 OF CLIFFORD S. ELFELT'S 30 BOX OFFICE WINNERS

Distributed Exclusively by

CLIFFORD S. ELFELT PRODUCTIONS, Inc. Hollywood, Calif.

Foreign Rights Controlled Exclusively by Richmount Pictures, Inc., N. Y. City

CLIFFORD S. ELFELT PRODUCTIONS, INC.

SMASHING THRU

that's what

KEN MAYNARD

his pal

TARZAN—Famous Trick Pony

and the

HOLLYWOOD BEAUTY SEXTETTE

DO IN

"$50,000 REWARD"

One of Clifford S. Elfelt's

BOX OFFICE WINNERS

And a cast to be proud of

ESTHER RALSTON
EDWARD PIEL
LILLIAN LEIGHTON
WM. MORAN
BERT LINDLEY
FRANK WHITSON
CHAS. NEWTON
AUGUSTA AIN
ANNANAIS BERRY, JR.

2. "Fighting Courage" 3. "Haunted Range"
4. "Timberwolves" 5. "Texan's Oath"
6. "Grey Vulture" 7. "Lights of Mojave"
8. "Demon Rider"

'Tis said "Mr. Independent passed up a good western bet not so long ago," so don't let the greatest bet of the year—get by you this time, it's — Ken Maynard — in Eight special westerns.

Distributed Exclusively by

CLIFFORD S. ELFELT PRODUCTIONS, Inc. Hollywood, Calif.

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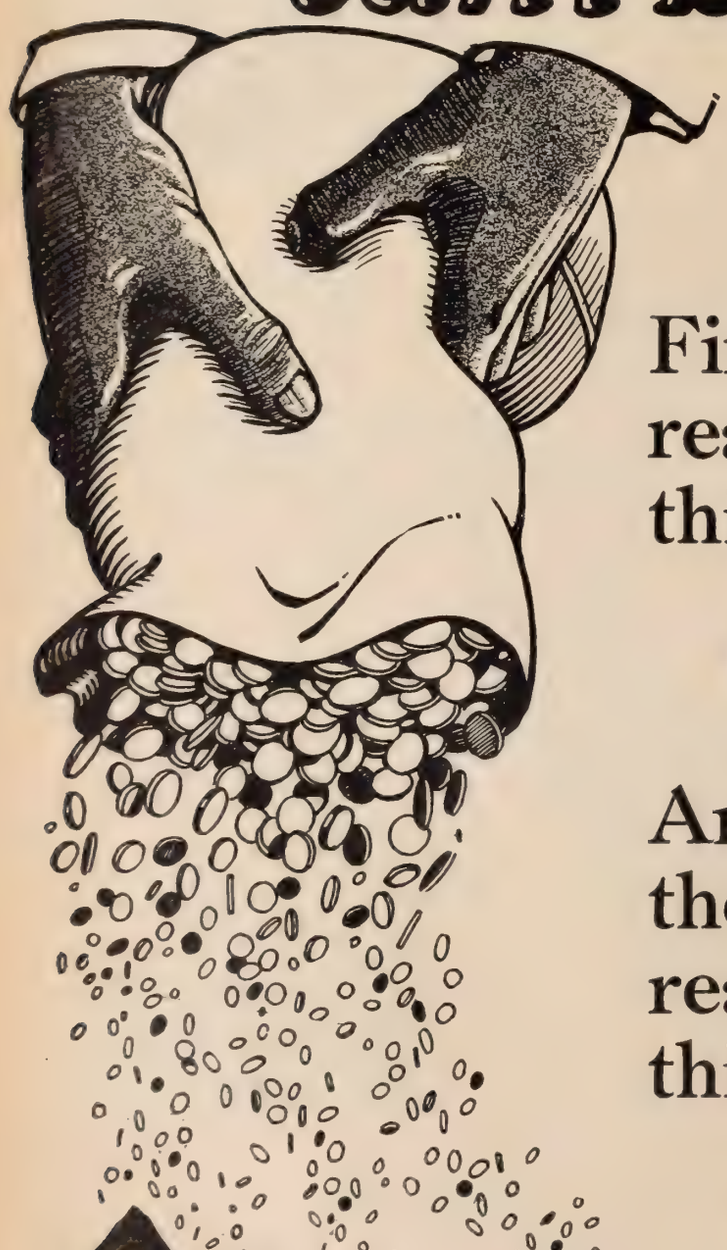
The HUNCHBACK OF NOTRE DAME

can't be squeezed dry!



First read this

And then read this

An ever-growing, limitless pile of profits in Toronto!

In the city of Toronto "The Hunchback of Notre Dame" played to sensational, record-breaking business for four weeks at the Tivoli Theatre.

*

This was followed with a second run of one week at Shea's Hippodrome with similar results.

*

Subsequently "The Hunchback of Notre Dame" played eleven Nathanson houses maintaining the box-office pace it had already established.

*

And "The Hunchback's" latest achievement in Toronto is the following record of engagements which speaks for itself:

KING'S PLAYHOUSE:
Record business, turned people away three days.

CLASSIC THEATRE:
Record turn-away business for three days.

LA RETA THEATRE:
Turned people away two-day engagement.

WOODBINE PALACE:
Capacity each day, house packed seven o'clock each night of three-day engagement.

CROWN THEATRE:
This theatre played picture after five houses in zone and did the biggest business in two years.

KUM C THEATRE
Turned them away each night two nights.

MODEL THEATRE:
This house followed the Crown and other five houses in district and had a line up half a block each night, two-day engagement, turned people away. Going to re-book same.

DORIC THEATRE:
Biggest business in two years, fined for crowding theatre first night of three-day engagement.

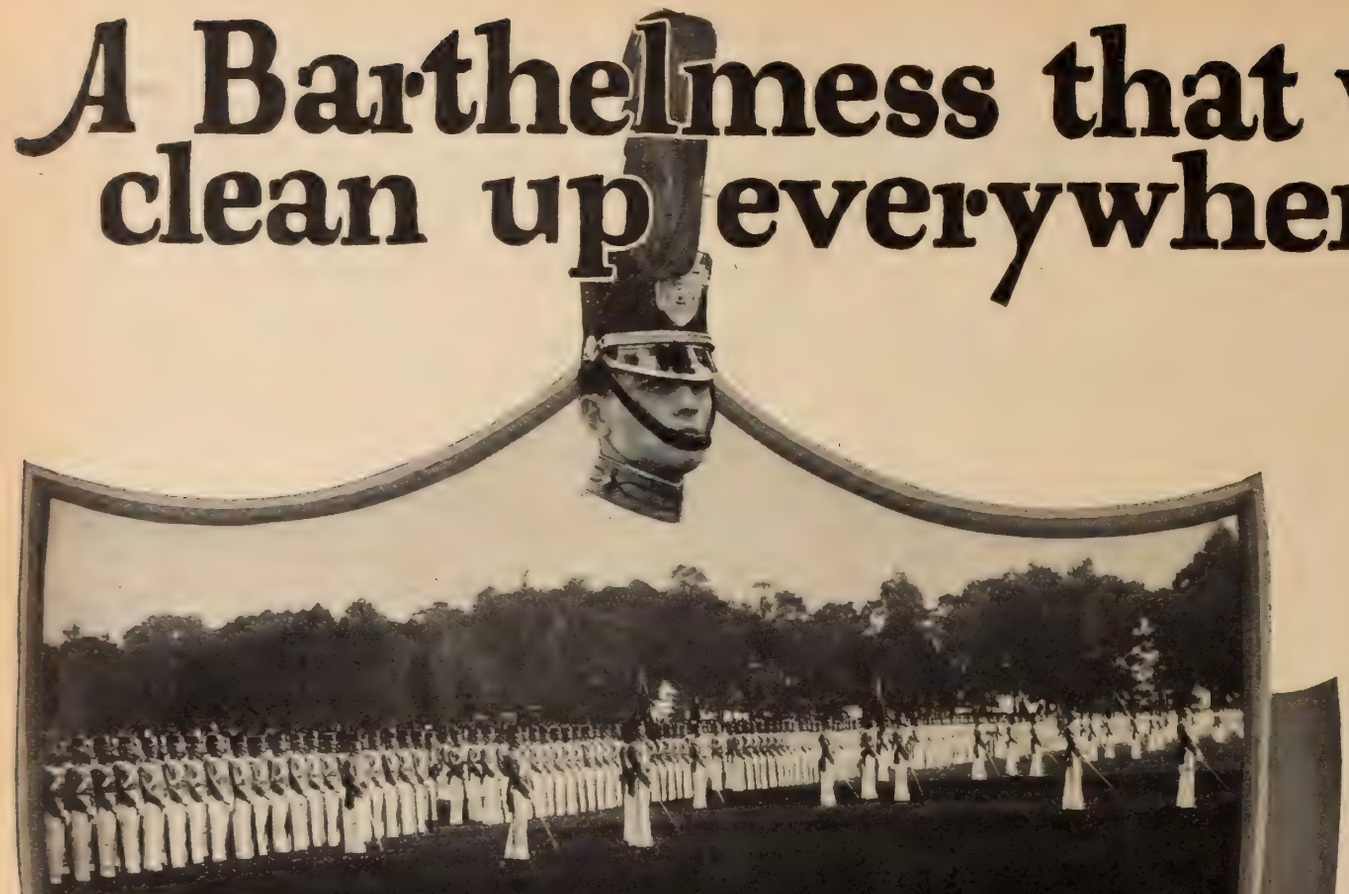
Nationally Advertised in The Saturday Evening Post

U.S.A. ENGLAND INDIA FRANCE CANADA SO. AMERICA AUSTRALASIA NEW ZEALAND JAPAN

A UNIVERSAL PRODUCTION *Presented by* CARL LAEMMLE

With
SAMUEL GOLDWYN
presents
The George Fitzmaurice
TRIUMPH
TARNISH
ADAPTED FOR THE SCREEN BY FRANCES MARION
FROM THE FAMOUS BROADWAY STAGE SUCCESS
BY GILBERT EMERY
with
May McAvoy, Marie Prevost, Ronald Colman
Norman Kerry and Harry Myers
Everyone Cleans Up!
after
"TARNISH"
clean up with
"POTASH"
no. 2
SAMUEL GOLDWYN presents
IN HOLLYWOOD with
POTASH and PERLMUTTER
From the famous Broadway Stage Success "Business Before Pleasure" by Montague Glass and Jules Eckert Goodman
with Alexander Carr—George Sidney Betty Blythe—Vera Gordon
Directed by ALFRED E. GREEN—Adapted by FRANCES MARION
FIRST NATIONAL PICTURES
Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue, New York
Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

A Barthelmess that will clean up everywhere!



Inspiration Pictures Inc. *presents*

RICHARD BARTHELMESS

in

Classmates

From the play by WILLIAM DeMILLE *and* MARGARET TURNBULL

Scenario by JOSEPHINE LOVETT

A John S. Robertson PRODUCTION

Photographed by

ROY OVERBAUGH *and* JOHN SEITZ

FIRST NATIONAL PICTURES

Old man Experience has taught you- FIRST NATIONAL LEADS

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Buyer's Year

"I WISH I were an exhibitor this year," said an exchange manager to us in Cincinnati. "If an exhibitor isn't making money this year—then he never has, and never will."

Before we left Cincinnati another manager said the same thought to us in slightly different words.

Another manager in Indianapolis, once a theatre owner himself, had expressed the thought with emphatic feeling. In Chicago we had heard it, and in Detroit.

This is certainly "the buyer's year."

At least, if you listen to the exchange managers.

And, while one never expects the exhibitor to glow with outward cheer over conditions, there is a certain smiling satisfaction about the theatre men when you discuss buying conditions with them.

This is "the buyer's year."

* * *

SOME five to six hundred pictures are available to the average exhibitor in most territories. Striking an average, there are a greater number of those pictures ranking "fair" or "better" in entertainment value than is usually the case.

If a particular exhibitor's opposition has the call on Famous, First National, and Metro-Goldwyn, he still has some three hundred pictures from which to pick.

What is the result?

Said one Detroit city exhibitor: "I don't think there is a night that there aren't five or six salesmen around to my theatre. They are falling all over each other. One hundred and fifty theatres in the city of Detroit, and if you kept an accurate record, I'll bet your chart would show a half dozen salesmen calling on each one every night. They miss some nights—but they make up for it, and the average holds."

Said another exhibitor: "I was up in Grand Rapids last week. A handful of theatres—and there were fifteen salesmen, special representatives, and managers in the town."

It's a buyer's year—but even while exhibitors are telling you how pretty their situation is, you find the more observant of them asking: "Who is paying the terrible sales cost? Who is paying now—and who will pay in the end?"

* * *

THERE are too many pictures; too many pictures mean too many salesmen; too many salesmen mean too great a sales cost—and the end of the crossword puzzle is going to mean some bad finger burning.

The man who is selling the biggest block isn't worrying; nor, probably, is the man who is buying it. But with the playing time eaten up, all the rest are left to squabble like hungry dogs over the little that is left.

And, strangely enough, there are exhibitors who are beginning to worry. "What," they are figuring, "will happen if the present situation and present methods result in starving out a few of those now out in the cold? What if that five hundred good pictures is reduced to about three hundred?"

Aye, there is the rub. There are "buyer's years"—and "seller's years."

And when it is all checked up and the balance struck, it is pretty certain that the "seller's year" is going to take more from the theatre man than "the buyer's year" has given him. For even in a "buyer's year" there is the pressure of salesmanship at work on him.

There is material here on which the independent theatre man can base considerable thought. Heavy thought. A "buyer's year" is not all milk and honey. It brings responsibilities. Is he taking full advantage of the "buyer's year" with due thought to the FUTURE—or is he following the line of least resistance, and helping the present "buyer's year" to hasten an unprecedented "seller's year"?

Independents must give a thought to independents—and independence.

Robert E. Welsh

If its Worth quoting- It's Worth adding: "I saw it in THE "WORLD

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

The value of "word of mouth" advertising can never be exaggerated or over-stated.

We have just had an experience of our own.

Last week saw the opening of two additional Hamilton National offices, latest step in its remarkable growth.

And "word of mouth" advertising must have preceded Hamilton National. For the first day of the new offices saw the opening of a number of accounts that banking authorities say is remarkable.

The welcome given these new offices exceeded our expectations.

Just as the welcome that we will extend to any motion picture theater owner who can avail himself of the convenient location of these new offices will undoubtedly far surpass his experience in banking.

There is the 170th Street Office—at 96-98 East 170th Street. And the Queens Village Office—at 215-33 Jamaica Avenue.

Step in, say "Hello," and get acquainted with the type of service that has made Hamilton National so favorably known to the important motion picture factors.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

The best way to handle a street rumor is to print it and then catch the denial on the rebound. If they give us time to get all the Balaban and Katz rumors into the cold light of print we will probably clear the air. Tom Saxe, of Milwaukee, greeted us Monday morning with a telegram, denying that he was in any way associated with other organizations in booking agreements. Tom leaves no doubt and needs no qualifying phrase. "I wish to make denial," he wires, "of the report that I have joined or made affiliation with any organization with reference to any booking combination or otherwise." Then Tuesday finds Danny coming forth with similar denials from the Lieber office and from Balaban. So there you are.

All of which probably won't make much difference in Chicago conversation. Each day has to bring its new B. & K. rumor, the next day it reaches Detroit, a week later it comes drifting into New York.

It would seem that with Sam Katz in Europe the rumor market would be rather dull. Not so. Someone is still on the job, starting a new whisper every day. There's a lot of smoke, so much so that it doesn't seem entirely accidental. Someone, somewhere, is supplying the matches.

Oh, well, there are more pleasant subjects. For example, the figures that Frank Brunner and R. L. McCurdy hung up at the Woods on "The Thief of Bagdad." Decidedly pleasant. This boy McCurdy knows Chicago, Chicago's newspaper folks, and the appeal to which Chicago patrons will respond.

There's prosperity in the air in Chicago, if you do no more than add up the dollars and cents of new theater building. The way humanity is packed into each square foot of the Loop half the folks have to fall into picture theaters as a means of escape from the crush. Up in Detroit the air is different. There is real fear that the Motor City will be overseated downtown when the new Kunsky and Katz houses are completed. And if Warners go through with their house—there are Detroiters who will tell you they saw the signed option "only yesterday"—then it certainly looks like a real downtown battle.

But George Trendle is holding all the aces in the deck. If the outlook promises over-seating, it is the other fellow who has to worry now. If the results prove over-seating — George can turn to the Real Estate Department and not only get relief—but also get some very juicy profits.

Outsiders in Detroit seem to think that the Adams would be the first to go on the block, by turning it over to the Shuberts, probably. But it may be stated more authoritatively that the Madison—a prize location if ever there was one—offers more tempting real estate prospects.

Besides, the Adams is hitting wonderfully as the long run house, and it would be a shame to tamper with such golden success.

Gave Indianapolis a hop, skip, and a jump once-over. Couldn't find enough enthusiasm to prompt a longer stay, nor enough gloom to tempt investigation. After the sizzling Detroit atmosphere, and the rush and hustle of Chicago, Indianapolis comes as a peaceful chapter.

No booking agreements to worry about, though forces formerly identified with the Indiana exhibitors league are understood to be promoting one—with non-commital reports on progress.

"They don't need agreements nowadays," said one manager. "The way exhibitors get together, talk prices over, and exchange all varieties of information they get the results without the agreements."

And that's a story you will hear almost everywhere. Terribly bad habit these exhibitors are getting into, that of "talking it over."

As usual, Paramount seems to have got the early season jump in Indiana. And as usual, a few other wise ones high-pressured their way through too, by giving more thought to playing time than to "policies." And again as usual, one or two have been badly burnt. The field story being that home offices held too rigidly to "policies" until it was too late—and the time was gone.

Suggested for an editorial in almost every city you visit: Why don't home offices put more confidence in their managers who are on the ground? And if they haven't got men in whom they can put confidence why don't they fire them and get the right men? It isn't the managers who suggest this to you oftenest, either. It is the more prominent exhibitor. The men who say to you, "Isn't it only logical that I am going to give more respect and confidence to the manager whose home office backs him with real authority? Isn't it certain that my attitude is going to be different and my methods different with the man who is only allowed to act as a messenger boy between my office and New York?"

Found one chap in Indianapolis feeling pretty well satisfied and confident. William Esch, Universal manager, is sitting rather pretty on the first half-season product, and already had "White List" contracts on his desk. We saw them.

Said one thing that we heard in various ways in many cities. "Universal is collecting on good will that has been years in growing. It makes a fellow feel pretty happy to go out and sell an organization that gets the friendly, human, reaction from exhibitors that Universal is getting."

There IS good will in this business. Universal is demonstrating it, for one. And Vitagraph, also, is collecting good will dividends these days.

Exhibitor good will doesn't pay many dividends when your product is light; there's no sentiment in the box-office. But when you step out with a "Captain Blood" you get all that is coming to you, and "just a little more" on the break, when good will is there.

Gosh, that reminds us. We've passed Chicago without mentioning a fine hour with a dandy pair of regulars, J. M. Duncan, District Manager for Vitagraph, and Chicago Manager, John A. Steenson.

They couldn't have staged the visit better if they had tried. All the time we were in the office the phone was ringing with exhibitor calls about "Captain Blood" dates.

Something of interest: Both Detroit and Cincinnati have tightly controlled first-run situations, Libson even more strongly than Kunsky. And in both cities we find even managers who are unable to place many pictures with those organizations anxious to say good words about their methods and fair-dealing. In both cases the exhibitor is czar. You might expect almost any sort of harsh report. And you get the opposite. George Trendle has a mountain of good will. Libson is called fair— in a situation where his word is law. You do find managers who complain that Lisbon doesn't exploit or advertise enough. He doesn't think he needs to—people have no other theatres to go to. The managers think he'd get more folks to leave the fireside, and they KNOW he'd add greatly to the value of the pictures following the first run.

R. E. W.

Von Sternberg!

Who Is He?

By Sumner Smith

EDITOR'S NOTE:—*Here, for the first time, is told the real inside story of the making of a motion picture that, overnight, brought a thirty-year-old unknown from obscurity to the limelight as Mary Pickford's next director. There have been hints and rumors to the point where all the industry is asking, "Who is this Von Sternberg?" Here on this page is his photo, and below the answer.*

IT may have been because they are really great artists, or because they were acting their own life story before the grinding camera and the struggle of the characters toward happiness seemed very real. Whatever the reason, Hollywood just now is in a furore over "The Salvation Hunters," a six-reel picture made by a practically unknown director and a cast half of which was composed of extra players. It has aroused almost unprecedented enthusiasm. Charlie Chaplin says that it is the finest picture he has ever seen. Mary Pickford has signed Josef von Sternberg, its director, to direct her next production. George K. Arthur, Georgia Hale and Olaf Hytten, extras to whom fame was only a dream, are sitting on top of the world. And the cost of this remarkable picture, produced on a shoe-string, was not much over $5,000.

Personally, the writer considers it an imposition to introduce a moral into most stories of great successes. But in this instance the moral is so striking that it can't be dodged. It is this: that dreams sometimes do become realities, that hope deferred stores up energy for the time when opportunity smiles.

Remember, the people who made this $5,000 masterpiece were unknown to the industry, had suffered bitter disappointments and were without money.

For the purposes of this narrative the story begins a few months ago with the actual production of the picture; really it begins on that day long ago when the first motion picture extra wondered where to find the next sandwich and cup of black coffee. This isn't the place, however, for a history of the industry and the skeletons of ambitions strewn along its path.

Let's go.

Josef von Sternberg, 30 years old and of Viennese birth, had been doing this and that around the studios at Hollywood, hoping for an assignment to direct a picture. During the early days of the industry he had written and edited photoplays. William A. Brady had told him that he had directorial ability, but young von Sternberg didn't think so at the time, though he knew the technique of motion pictures and held several degrees from the University of Vienna, notably that of doctor of philosophy. This last summer in Hollywood he was certain he could direct but no one shared his belief in himself.

A youth, George K. Arthur by name, came to him one day with a story he had written and suggested that von Sternberg and he might join forces in raising money and producing it. Von Sternberg did not like the script but he did like the boy. Together they went over to San Pedro Harbor. As they watched a mud dredger at work and visualized the dreary existence of the laborers, the story of "The Salvation Hunters" began to form in von Sternberg's mind. There was the atmosphere—mud—and a theme—that all of us, of high or low estate, are striving for happiness, and that though we may be humble we have our chance to win it.

Von Sternberg took Arthur by the collar and shook him.

"Can you raise any money?" he asked.

"Sure," said Arthur with all the optimism of youth.

It was far easier said than done, though the youth is credited with possessing real financial genius. Arthur went about his job systematically. The goal was approximately $5,000. He divided this into sixteen shares of stock at $281 each, or a total of $4,496. Then he spent weeks trying to make a sale. Finally the boy's earnestness impressed Robert McIntyre, casting director for Metro-Goldwyn-Mayer, and he decided to take a chance, buying one share.

On the strength of that little success Sternberg and Arthur began looking around for players and a cameraman. They convinced pretty Georgia Hale, an extra, it was worth while taking a chance with them without salary. Olaf Hytten was similarly persuaded. Everybody concentrated on raising the money. It came in driblets, $10 here, $50 there. Baby Bruce Guerin, Otto Matiesen and Nelly Bly Baker, who are recognized players, joined in the crusade without salary.

At last they were ready to begin production. A studio was leased for five days, old sets were borrowed and redressed with painstaking care and their bank account was minus $76. The rest of the money they then had went to the cameraman and for 400 feet of film and incidental expenses. They happily began work and were satisfied with their efforts.

But von Sternberg decided that at least one outstanding artist was needed to give the picture prestige. Again Arthur went on a still hunt for money and came back with $100. An effort was made to persuade Stuart

The Inside Story of a True Success Romance

Holmes to take pot luck with them but he insisted on spot cash. So they paid him the $100 for a day's work and, the story goes, "worked him to death."

About this time luck began breaking against them. Von Sternberg developed neuritis but carried on. They had to have $500 immediately.

"I'll try Soandso, the banker," Arthur said, and though he was weary from sixteen hours on location, he went to the banker's home and awaited his return. The banker was late in arriving and Arthur fell asleep in his chair, to be roughly awakened by the very man he hoped to impress.

"You've been drinking, young man," the financier said as a preface to a long lecture on the evils of alcohol. Arthur failed to convince him that he was not drunk but near the point of exhaustion. The interview terminated abruptly and the youth left without the sorely needed money.

That was a big disappointment. It hurt the morale of the little group. But a few days later Arthur joyously 'phoned von Sternberg.

"I've got the five hundred," he shouted.

They went to work again, buying another 400 feet of film and finishing the picture. Von Sternberg cut and titled it, and a friend ran it off in a projection room. It looked mighty good to them.

Von Sternberg went to the Writers' Club.

"I've got a really good picture," he said. "Won't you let me show it to you?"

"Nothing doing," they said.

"Just one reel," von Sternberg begged.

They told him they could not be bothered.

Von Sternberg and Arthur then determined to aim high. For weeks they concentrated on reaching Chaplin and Fairbanks and Mary Pickford. At last, through a friend of Chaplin, they got the great comedian's consent to see the first reel.

They were "extras." Would you believe it?

They were shaking in their shoes.

"Show me the rest of it," Chaplin said; then, when the 6,000 feet had been run off, "It is the finest picture I have seen, a marvel of composition and rhythm. Every scene has the authority of genius."

Von Sternberg had known it was good but the others weren't so sure. He merely looked the happiness he felt; they went into hysterics of joy.

Chaplin got Doug and Mary on the 'phone and they came over. "The Salvation Hunters" was run off again. Mary said, "Von Sternberg is far ahead of anyone directing pictures." Doug had a lot to say about simplicity, subtlety, dramatic sweep, optimism and punch and "a plastic art which no one has hitherto brought to the film."

Then Doug said, "How much do you want for it?"

Well, to make a long story short, Doug Fairbanks and Joseph M. Schenck each bought a quarter interest in "The Salvation Hunters," paying a very considerable sum of money, for von Sternberg knows enough psychology to be a good bargainer and young Arthur knows finances. The other half interest is split among the players, Bob McIntyre of Metro and the gamblers who risked their ten and twenty dollar bills in response to Arthur's persuasions.

Mary promptly engaged von Sternberg to write the story for her next picture and direct it, which is about the best evidence possible of what she thought of "The Salvation Hunters," and the players began the pleasing pastime of wondering which producer's contract to sign. The releasing arrangements haven't been announced yet, but it is considered probable that United Artists will be the company.

A little more about the profound impres-

(Continued on page 514)

What's Wrong with Press Sheets? *—if anything*

By Tom Waller

FIRST NATIONAL and Famous Players-Lasky consistently get out the best press sheets of all producers in the industry. This is the verdict of 54 leading exhibitors in the United States, who answered questionaires on the subject sent to all sections of the country by Principal Pictures Corporation.

The mailing list was secured from Will Hays who heartily sanctioned the movement by Principal to determine from the man for whom the press sheet is written its present status as a sales medium, its good and poor qualities and some suggestion as to how it may be improved.

Of the 54 theatre owners who answered the questions compiled by James Loughborough, well known former newspaperman and Principal's publicity and advertising director, several named two and three companies in answer to the second question: "What company do you believe consistently publishes the most useful press sheets?"

This brings the total number of votes on that proposition up to 74, of which Paramount and First National both received 23; Metro-Goldwyn, 6; Warner Brothers, 4; United Artists, 4; Universal and Principal, 3 each; Goldwyn and F. B. O., 2 each; Associated Exhibitors, Vitagraph, Fox, Producers Distributing Corporation and Pathe 1 each.

This movement had its inception a month ago when Loughborough received what he considered a "very sarcastic letter" from a publicity representative for a Connecticut theatre. He wrote this man requesting more information on what was wrong. The reply was to the effect that this writer was not singling Principal's press sheets with which to find fault but was registering a condemnation of the dope programs gotten out by producers of the industry in general.

Stories of too great a length and with too fantastic a background—in other words hokum that will not get by the city editor of any sizable daily or even the editor of a small town weekly, was this writer's chief complaint.

At the following meeting of the Associated Motion Picture Advertisers Loughborough read this letter and immediately thereafter compiled the questionaire.

JIM LOUGHBOROUGH, of Principal Pictures, sent a questionaire on Press Sheets to three hundred and fifteen of the livest managers and theatre advertising men in the country. The quiz asked point blank questions—and the replies call a spade a spade. Moving Picture World has secured exclusive right to publication of a series of articles analyzing the returns.

Sol and Irving Lesser, president and vice-president, respectively, of Principal Pictures Corporation are responsible for this data on exhibitor opinions relative to the press sheet situation.

The consensus of exhibitor opinion, judging from these replies, calls for shorter readers in press sheets; matter which does not have to be re-written in order "get by" the city desk of a newspaper and material conforming with newspaper style, not overflowing with superlatives. The summary of these answers also witnesses a demand by the exhibitor for the elimination of "greatest yet" reviews and stories of preposterous origin and exaggerated originality of an over worked mind. The cry, judging from this summation, is for press sheets to be gotten out by a writer of sufficient newspaper experience who will be governed by that experience in his new work.

From the answers at hand, these 54 theatre owners, representative of exhibitors throughout the greater expanse of the United States, are all of the opinion that press sheets in general could be greatly improved. As shown by their reports on the first two interrogations in the questionaire the greater majority are divided into two classes. One characterizes many of the present press sheets as "good" and "fair," while the other side, equally as strong, heralds such percentage as "terrible" and "bum."

The quiz sheet led off with the interrogation: "What do you think of press sheets in general as now issued?" This was immediately followed by the question as to what company in the opinion of the writer consistently issued the best press sheets, and why. These questions in their respective order were answered as follows:

E. Beatty, Butterfield Circuit in Michigan: "Very good. Associated First National Pictures, because they not only display the stuff in their press sheet but also send it to the exchanges. Their advertising layouts have the kick and their mat service is almost perfect."

Charles M. Pincus, Imperial Theatre, San Francisco, Cal.: "They are useless. None, because they all try to copy one another's style. Paramount has possibly the poorest press sheet. Every sheet tries to sell the picture to the exhibitor from F. P.-L. Kent's sales talks are funny."

H. J. Campbell, Majestic Theatre, Hartford, Conn.: "While they may have shortcomings they are of great value. Press books issued by Metro-Goldwyn cover the field very well and they contain about everything the average exhibitor needs as to stories, etc., ads., exploitation suggestions; these suggestions are by no means practical in many instances but they make one think."

Eller Metzger of the Strand and Willard, Creston, Iowa: "Some are pretty much O. K. —others worthless. First National—but there

Here's What the Exhibitor Thinks About Them

is room for some improvement in their's too. They have a good line of display ads.—good readers—usually provide a comprehensible line on the picture — Cover all the points exhibitor requires information on."

Nat L. Royster, Temple Theatre, Birmingham, Alabama: "Not complete. Metro, Associated Exhibitors and Goldwyn because they carry more usable publicity aids."

Reeves Espy, Shouras Brothers Theatres, St. Louis, Mo.: "Paramount and First National, because they have good line drawings and because they are printed on news print paper."

Rialto Theatre, Macon, Georgia: "Paramount and First National O. K. Others terrible."

George E. Guise, Miles Circuit of Detroit Theatres, Detroit, Mich.: "Some good, majority incomplete. Goldwyn press sheets issued on subjects released in 1917 were the best of any gotten out, in my opinion. Get one and check it up. Contained more real news matter than any I have seen."

G. E. Brown, manager of the Imperial Theatre, Charlotte, N. C.: "Some good, some bad, some impossible—generally, fair, however. Paramount, First National, Warner, because they have good cuts, right length stories, diversity, reviews, advance."

Milton D. Crandall, director of advertising and publicity for Rowland and Clark Theatres, Pittsburgh, Pa.: "Can be improved. Associated First National Pictures because their press sheets come closest to fulfilling our requirements."

Harry Spiegel, press representative of the Comerford Amusement Company, Scranton, Pa.: "Very good. Universal, with its separate press sheets besides its large display sheets and introduction. Every sheet is separate and written on one side so that in a small town a man would have one side of press sheet and not look for the other."

Morris Rosenthal, Majestic Theatre, Bridgeport, Conn.: "Terrible. First National, because they have a greater variety of stories, ad. layouts, exploitation ideas."

John Hart, Jr., National Theatre, Richmond, Virginia: "Not enough attention given to artistry—stress laid on 'flash.' First National, Paramount, Metro-Goldwyn because they have consistently 'usable' stories and always good suggestions for outside tie-ups."

Vic Gauntlett, Blue Mouse Theatres, Seattle, Tacoma, Portland: "Fair, Paramount and Warner, because their stories are more of a newspaper style."

A. F. Dagon, Gaiety, Princess, Vaudette, Springfield, Ill.: "Would be lost without them. Famous Players-Lasky, because they have good advertisements, news and reviews."

R. J. Relf, Star Theatre, Decorah, Iowa: "Good enough. One on 'Mine with Iron Door' is excellent because it 'peps' an exhibitor up to the fact that the picture is pretty liable to be classy also."

H. Barnes, Rialto Theatre, Burlington: "Rotten. Metro-Goldwyn because they have the best exploitation suggestions and much good newspaper copy and reviews for large cities."

H. Lawrence, The Bellevue, Niagara Falls, N. Y.: "A great help. Goldwyn, because the ideas presented feasible and not so dizzy."

Barry Burk, Palace Theatre, Fort Worth, Texas: "Very good but could be improved upon. Paramount, because they have more live stories, good stories about stars and the sheet has better looking ads. in it than others, especially showing white space."

E. W. Berg, D. F. R. Enterprises, Wichita Falls: "Of great help of course but most of them could be improved. First National and Paramount, because they usually contain a variety of matter, ads. are usually good and can be cut to suit large and small space."

Ludy Brown, Manager of Palace and A-Muse-U Theatre, Muscatine, Iowa: "Not so good. First National and F. B. O. Specials because they have more real exploitation ideas. Exploitation should start right in the press books."

Earle F. Dorsey, Loew's Palace and Columbia, Washington, D. C.: "As a rule usually terrible in most departments. Paramount for ads., Metro for stories; unfamiliar with others except for an occasional First National and Vitagraph, and ads in these poor. Paramount employs a real art staff for ads.; this is where an exhibitor can be helped the most."

In the forthcoming articles of this series Tom Waller will take up the specific details of the questionaire—such as the type and size of cuts desired, definite suggestions on catch-lines, advance reviews, etc.

Sayre, Greater Theatres, Seattle, Wash.: "Mostly poor. First National and Paramount."

A. S. Wieder, Rivoli Theatre, Portland, Oregon: "Poor. First National because it contains enough of everything and has no unnecessary junk."

Harry Castle, Palace Theatre, Tulsa, Oklahoma: "Poor. First National and Paramount because they have good pictures of stars."

W. M. Smith, Rialto Theatre, Tulsa, Oklahoma: "Universal, First National and Paramount because they have better illustrations, more description and catch lines in ads."

L. W. Brophy, Yale Theatre, Muskogee, Oklahoma: "Majority are good. Paramount, because they have something to help sell the picture."

W. H. Youngblood, assistant manager of Majestic and Edisonia Theatres, Johnson City, Tenn.: "Terrible. Paramount, because the story and cast are played up better."

George C. Greenlund, Rialto Theatre, Tacoma, Washington: "Show lack of knowledge of what is needed by exhibitor. Associated First National, because they are so arranged their art work and layout in the ad. mat that you can exercise your judgment as to copy and the press stories are fair."

F. M. Hamburger, Circle Theatre, Portland, Oregon: "Of great benefit and positively indispensable. Famous Players-Lasky, because they have men who know how."

M. L. Overman, Fort Armstrong Theatre, Rock Island, Ill.: "Not so good but getting better. Universal for their Jewels; Famous second; First National, third; Metro the poorest of all national distributors. Universal for Jewel pictures because cuts are workable and press matter is not too exaggerated. They don't claim each picture to be the best yet, although they claim the pictures to be clean and entertaining."

Raymond B. Jones, publicity director for Southern Enterprises, Dallas, Texas: "The most of press sheets now issued are worthless—largely. Paramount publishes a fairly good press sheet, First National, Warner Brothers and others on special accasions. They contain ideas, stories, suitable mats for ads. and other material to put a picture over properly."

Ben T. Hall, Elmira, N. Y.: "First National because they meet demand for various sizes and are varied."

J. Victor Wilson, Robbins Theatrical Enterprise, Inc., Watertown, N. Y.: "Some of them are great help; others absolutely useless. First National, because their stories are concise and they do not, as a rule, fill up space with a lot of material that has nothing to do with the pictures."

William H. Bauch, general press representative of Lytle Theatres: "Some are alright, but as a whole just fair. Famous Players-Lasky, First National and United Artists have the best editorial matter. They have advance stories, reviews and good ad. mats."

D. F. Shea, Tremont Theatre, Boston: "Of mixed value—many lacking usefulness for this territory's needs. Metro-Goldwyn because of their variety of material—less freaky and unexaggerated, better newspaper copy."

David F. Perkins: "Few are adequate. Paramount and First National, because both have reading matter that has to a certain extent 'news' matter that will get by a city editor adverse to 'press' bunk and their ads. have sufficient 'white space' and pertinent selling copy."

W. A. Clark, Palace Theatre, Cincinnati, Ohio: "This paper would have to be asbestos to hold my answer. First National and Paramount. Their press sheets do not, as most press sheets do, contain reams upon reams about what face powder the star prefers; whether she approves of mah jong and a hundred other asinine yarns about the star, when it should be something worthwhile."

J. S. Phillips, Rialto Theatre, Fort Worth, Texas: "Too much on star personality and incidents."

D. J. O'Brien, Mirror Theatre, Manchester, N. H.: "Pathe, because stories are short and mats of illustrations are good."

Ralph Thomas Kettering, general representative for Jones, Linick and Schaefer Theatres, Chicago: "Are of great assistance when properly written. United Artists, because articles are short, concise and newsy."

Ed. C. C., Bijou Liberty Theatres, Greenville, South Carolina: "O. K. Vitagraph, Producers Distributing Corporation and Fox Film Corporation."

B. Aronson, Raleigh, North Carolina: "Some are very poor. Metro-Goldwyn,

(Continued on page 514)

Ideas!

Gathered Along Broadway By W. Stephen Bush

[Editor's Note—It is the purpose of this new department to make a brief record of new ideas in presentation on Broadway. Every new angle in presentation, which seems to meet the approval of the audience will be set down and described. No doubt other showmen in other cities are helping their box offices with original ideas. Every theatre owner is invited to send reports of interesting and successful new ideas to the Moving Picture World, when full credit will, of course, be given.]

THE CAPITOL audience applauded nearly every number, or as the program has it, every "unit" of this week's bill, but it reserved its most generous tribute for unit No. 2, which was called "FAREWELL," a ROBERT E. BRUCE Wilderness Tale. The picture possesses merit, no doubt, but the sustained applause which came at the end was due as much (to say the least) to the remarkable musical score by which it was accompanied. The music caught every shade and subtle variation of the picture and thrilled the audience visibly. It must be remembered, too, that the audience was still new and cold, having only heard the musical introduction. A performance capable of producing such an effect deserves to be recorded here. The length of the reel was slightly beyond that generally allowed to a short subject and without its musical setting no audience would have given it such an enthusiastic reception. The way it was handled there can be no doubt as to its special suitability for a Sunday program in a first-class theatre. The music was taken from the largo from the "OLD WORLD SYMPHONY" by DVORAK, known to Roxie's radio audience as "Going Home." It can, of course, be found in any good musical library. Incidentally, it may be remarked here that the music of this composer in many of his minor works has a fine combination of charm plus power and dignity and lends itself pre-eminently to scenics and educationals of the finer type. Dvorak is entitled to a place of honor in the musical library of first-run houses and is full of rich material for music incidental to presentation in the smaller houses as well.

The other "units" on the program were of even excellence, but there was one angle that deserves special mention. I am speaking of the clever way in which the builder of the program knew how to create atmosphere in little more than a flash for a pretty solo, "AH, MOON OF MY DELIGHT," from "IN A PERSIAN GARDEN."

It was done in this way: The news reel, or CAPITOL MAGAZINE, was brought to a close with an episode from the current PATHE WEEKLY bearing the caption: "Cairo, Egypt" and showing Arabian pilgrims on their way to a religious festival. Arabs are seen leading their camels through the desert and then stopping for a rest. The audience gets a brief but very distinct glimpse of this bit of Eastern atmosphere which fits strikingly into the Persian setting for the solo immediately following.

The effect of the song and the stage setting was enhanced considerably by this preceding flash on the screen.

Resuming my observation of the audience it was clear that Unit 2 quite conquered them and thereafter they were in the applauding view right up to the end of the show.

AT the RIVOLI, Gloria Swanson overshadowed both the picture and the program. The prologue consisted of a spirited Neapolitan scene with appropriate singing and dancing. An easy effect for the introduction of "WAGES OF VIRTUE" is a bit of Neapolitan music with "O SOLE MIO" in the foreground. The picture itself was most cleverly scored with a pleasing variety of music in which room was found for Neapolitan airs. A good deal of French military music, a hit of Broadway with one or two fox-trots and a good infusion of Oriental tunes. The mixture added greatly to the entertainment value of the feature and was obviously enjoyed by the audience. In the scene where Carmelita prepares a meal for Luigi, the strong man and villain, she fishes a huge mass of spaghetti out of a pot which was greeted by the orchestra with the first bars of "OH, MARIE." It brought a good laugh.

A problem that has vexed the students of presentation for many years is the patron who arrives in the middle of the feature. In Europe there are theatres that make it a rule to encourage a patron to wait in the lounging room until the feature starts anew. Such a rule would probably prove impossible of application here. How are we to let the late arrival know what has preceded the time of his entrance. We can flash part 1, etc., on an electric bulletin but that, too, is unsatisfactory. A brief synopsis, divided into chapters and displayed in the lobby has been suggested for Sundays and holidays when there is a rush.

We will be glad to have exhibitors give us the benefits of their views and experience. An adequate solution will be worth many hundreds of thousands of dollars.

AT the STRAND the outstanding novelty, if it may be called that, was the sumptuous prologue to the Valentino picture, "The Sainted Devil." No less than thirty people were employed in its presentation. A Spanish courtyard, Spanish songs and Spanish dancing. The costumes were gorgeous being, in fact, the same as were used in the play.

The big crowds coming to see the picture very much appreciated the prologue, which was greeted with prolonged applause at every performance. One of the features of the prologue was the work of HURTADO'S ROYAL MARIMBA BAND.

LEE A. OCHS of the PICCADILLY has adopted a successful method of insuring a good Sunday matinee. Every Sunday he arranges a high class concert for 12:30 p. m., admission to this concert is eighty-five cents and includes the right to remain for the first performance of the entire Sunday program. Week before last he had an all-Wagner concert, this week an all-BEETHOVEN program. The offering is strongly advertised one week in advance. The result has been highly satisfactory. Not only have the Sunday matinees been exceptionally well attended but a new kind of patronage has been gained for the motion picture entertainment. Attendances at the Sunday matinee have been "building up" and that is the best answer. I understand that the same experiment has been tried in some cities of the West, particularly by Kunsky in Detroit, with the same gratifying results. Here is the Beethoven program which was very much appreciated by the audience:

PROGRAM

1. Egmont Overture
2. "Adelaide" (Soprano Solo)
3. "Adagio" (From Sonate Pathetique)
4. Symphonie in E Flat (eroica)

(Continued on page 514)

Midwest Theatres

What Do They Say in Chicago?

By ROBERT E. WELSH

WHEN you sit at a desk in New York it doesn't sound so terribly ominous to say that Balaban and Katz Midwest Theatres, Incorporated, controls from ten to fifteen important picture centers in Illinois.

When you sit at a desk in New York it doesn't even take on the aspects of a tragedy if you add to those fifteen towns the strength of Balaban and Katz, who sit rather pretty in the Chicago situation.

Yes, this is all important, but it doesn't impress you with such gloomy pall that you rush headlong to the nearest undertaker for a Winter outfit of darkest crepe.

But, oh, what a difference when you are standing on South Wabash Avenue, Chicago!

Especially if you are talking to an exchange manager who doesn't send his weekly reports to Famous, First National, or Metro Goldwyn.

What gobs of murky gloom!

"I don't know what it is coming to," said one exchange manager to us in a Film Row office. "If they have fifteen more towns of equal importance in their ranks this time next year there will be hardly any worth while first run money left in the territory."

We think this man was unusually gloomy. But there are others who feel almost as pessimistic. Said the next manager who opened his doors to us:

"There is no way of bucking the Midwest game. If there is a cure for this problem New York will have to supply it. I, for one, am ready to throw up the sponge.

"Midwest goes into an exhibitor's box office and says, 'Let's see what prices you are paying for film.' He shows them a few of my contracts which he has just signed. 'Ye gods!' they shout, 'Why, man, we can save you thousands of dollars in a year on your film rental.'

"Then they go further and they show the exhibitor their own contract prices for towns of the same size on Famous Players and First National pictures that are probably ranked better than the particular ones I sold him. He looks at the figures goggle-eyed. And I don't care how much money he has made on my pictures, how happy he has been for years with his booking, you are not going to get him away from the idea that all he has to do is to become a Midwest man and he automatically saves thousands of dollars a year on film rental. When you say 'saves' the exhibitor is thinking 'makes'—for it looks like clear profit to him.

"The next time I make the town I find that I have to look for my first run in the suburbs. It is my last run too. And there are some dozen towns that might just as well not be on the map as far as the independent exchange managers of Chicago are concerned.

"I often wonder what they think back in New York when they get these reports from the boys just outside the Loop. I guess they just put them down as a new set of Complete Alibis from the Alibi Hounds. But it is about time New York woke up to the fact that there is a rapidly developing problem here which New York will have to meet in the end—so why not now?

"At present the only New Yorkers who don't have to do any worrying are Famous, First National, and, to some extent, though not so completely, Metro-Goldwyn. But suppose B. & K. and Midwest reach such tremendous proportions that they shape up even bigger than some of the present productions leaders? What might happen then?"

You roam down the street in the hopes that the next manager may feel more cheerful. But all he presents is a different angle.

"It isn't a fact that a number of independent firms don't get pictures into Midwest towns," he says. "They do. But they have to take rentals away under the figures secured when dealing with the exhibitor as an individual, and away under the rightful scale for the house. And there is the far-reaching effect. Other exhibitors throughout the territory are hearing about these things, and they are talking it over and by other means bringing rentals down to the lowest point. It certainly is a cloudy outlook for independents."

About this time you are sorry you ever came to Chicago. All the joy has been taken out of life. In addition to the sorrow about Midwest as it stands, there is the fear of what Midwest might be some day. And at any moment you can pick from the air a new Balaban and Katz or Midwest rumor. One man sees gloom in the fact that B. & K. are now casting their eyes over the Chicago suburbs. Just as you found in Detroit that the Kunsky booking proposition has as its main thought the building of suburban strength back of the downtown houses to fortify the general position.

Of course there is another side to the story. In general terms it is also "the other side" to the Kunsky booking group in Detroit. We got it this way from a B. & K. associate:

"Just realize the millions of dollars that Balaban and Katz, or any other big theatre organization, has invested in solid, immovable, physical assets. That is, assets so long as everything is running smoothly. Then give a thought to how quickly those millions of dollars can become a millstone around your neck if everything does not break right.

"Get that set in your mind—now realize how transitory, ephemeral, and shifting is the strength of any of the producing and distributing factors.

"Weigh both those sides—and then will you tell me why on earth any man with millions invested in bricks, mortar, concrete, ironwork, mortgages and bank loans should neglect any move that will give him insurance against the fluctuations of the production and distribution market? Why, he would be foolish. You know this industry—and how quickly the apparently impossible can come to pass. If trouble comes you can fire players and directors—but will you tell me what you are going to do with millions of dollars worth of theatre property with yawning doors?

"The wise big theatre man is looking ahead and setting himself so that no matter who is MAKING THE MOST GOOD PICTURES at any particular year in our history, his theatre strength will have first call for those pictures. If he acquires the strength to demand the BEST that the market offers he never need worry about his sources of supply."

All of which, while it doesn't make it any easier for the boys out in the cold at this minute, sounds very reasonable. But the point untouched is—where will the less favored independent exhibitors be about the time these elder booking groups reach their adult growth? Perhaps that is something for those independents to think over today—as well as for independent producers. If there be a Solomon among our readers who knows the course of conduct to be followed, or the eventual answer, let him come forward.

We can't close this survey without giving another-view on the more favorable side of the Midwest proposition. The words to follow won't change the harsh opinions of the exchange men quoted above—we can tell you that frankly—but they come with frank conviction from the lips of Floyd Brockell, General Manager of Balaban and Katz Midwest Theaters.

"Please get it out of your head," said Floyd, "that the principal purpose of Midwest Theatres is to bring the general rental average down. It would be just as well for exhibitors to get that idea clear, too. The man who wants to come with us simply for the sake of cutting rentals is not the man we want, nor will we take him.

"Balaban and Katz Midwest Theatres are directly interested in all of their houses. It isn't merely a booking proposition. We are aiming to put the strength and resources of a big organization back of each individual house. We can hire specialists in each branch of theatre work, where the individual manager has in the past had to be a jack of all trades. A specialist in advertising, a specialist in presentation, a specialist in projection and physical features of the house, all these are back of the Midwest man.

"Our task is not to make money by attempting to save money beyond reasonable limits, and thus eventually starve quality production. Our job is to MAKE money by SELLING MORE SEATS. Any theatre man who looks on his own problem, or that of Midwest, as merely one of price-bargaining is foolish. The problem of the whole industry is to get more of the public into our theatres. And that, we hope to prove by results, will be the chief aim and benefit of Midwest."

That Second Forty

By ROBERT E. WELSH

THE enthusiastic "Van," who conducts our "Straight From the Shoulder Reports," has a knack of sympathetically accepting exhibitor worries and quite an army of loyal friends who lean on his shoulders. They write to "Van" for confidential advice on all sorts of questions. "Should I put in an organ?" "Do you think I paid too much for this group of pictures?" "Would you advise me to buy the other house out at the price he asks?" and so on.

Here's one of this week's letters to "Van" that must have left him guessing for a reply, because he passed it on to me:

National Theatre
M. W. Larmour, Manager
Graham, Texas

Van,
M. P. World.
Dear Van:

I wonder if it would not be a good idea to ask exhibitors what they think about Paramount's Second Forty. Before we buy is the best time to form an opinion, and the opinion of a group of exhibitors should be better than the opinion of one man.

Personally, I do not believe they will be as good. I know they will not do as much business, for the biggest part of them will be shown during the summer months. There are but two Swansons, and one of them is a costume picture. That hurts. About the best things I can say for them is: There is only one Pola Negri picture in the bunch.

I intend to buy them if I can do so without putting another mortgage on the theatre—but, I do not think they are worth as much to me as the First Forty.

Sincerely yours,
M. W. LARMOUR.

Well, I dunno, Brother Larmour. If we open the gates to a country-wide discussion of the Second Forty, in all fairness we would have to do the same on any other product that was announced by any other company, wouldn't we? If we do that—before you know it we'll have seven thousand exhibitor readers in a merry cross-fire of varied opinions—and you can bet your bottom dollar there'll be some few hundred of those exhibitors in the mix-up more for the purpose of grinding their own axes than to help fellow exhibitors. I don't like to say that—but you can see the possibilities, can't you?

It's a great idea, Brother Larmour, but I'm afraid we'll have to pass it up.

Michigan Exhibitor's Spirited Fight Against Blue Law Fails

FILM salesmen returning to Milwaukee from Ishpeming, Mich., have brought back word of an intense battle to rid that city of the Blue Law which failed, however, when it went to a vote of the people.

The fight for repeal of the Sunday closing law was begun by Ed Butler, theatre man, and shortly the town became a camp divided with the pulpit vigorously opposing modification of the regulations and the press supporting Butler and his defenders.

"Parents, where are your sons and daughters on Sunday night?" was the heading of one of the many posters Butler used in his campaign.

Continuing, the poster read in part:

"Where have your sons and daughters to go in Ishpeming on Sunday nights, if they do not go to church?

"There's nothing to keep them here, so they go to Negaunee or Marquette. What for? Amusement, excitement, recreations of some sort, good or bad. You don't know what danger they are in, but you are worrying.

"They have had enough of the 'dead old town' where they are not allowed the freedom that people enjoy in other towns.

"Help bring back good, wholesome recreation to Ishpeming on Sundays. It is the best investment you can make. It helps cement the ties of love and friendship. Ishpeming is your town. Sunday pictures will keep its citizens at home and bring many visitors. It will stimulate business.

"Don't be selfish. That isn't Christianity."

Other posters pointed out that those opposing the return of Sunday movies were the very ones who would yell the loudest if gasoline stations were closed on the Sabbath thus depriving them of the joys of motoring.

Watt L. Parker Returns

Will Head Warner Bros. Advertising, Publicity and Exploitation Work

Following its announced plan of expanded operation in advertising, publicity and exploitation, Warner Brothers have re-engaged Watt L. Parker, formerly advertising manager for that firm, to direct a unified department that will embrace all three of these important activities.

Mr. Parker has just returned to New York from the South after six weeks of illness, an illness that at first was regarded as serious. It was during that time that his resignation was announced. His recovery, however, was unexpectedly rapid and he has this week taken up his new and more important duties but little short of his normal good health.

Do Movies Lie?

Milwaukee Jury Verdict Would Indicate Affirmative Reply

Do the movies lie? This question was raised in Circuit Court of Milwaukee recently when Francis Powers brought suit against the Electric Company for $75,000, charging that he suffered a broken neck in a street car accident.

Powers, sitting through the week's trial without moving his head, testified that he had to keep his neck rigid as a result of the accident. The Electric Company introduced motion pictures, however, showing Powers in various action poses to prove their point that he was not incapacitated. The pictures, it was testified, were taken after the accident. Powers, according to witnesses for the Electric Company, posed for the pictures after being led to believe that he was starring for a motion picture producing company, whereas in reality they were taken by private detectives.

Ralph Wettstein, industrial movie man, widely known in Milwaukee theatrical circles, gave expert testimony on the case, contending that the pictures were not the result of trick photography as attorneys for Powers sought to show.

The jury, after viewing the film, awarded Powers $10,000, but the Electric Company has indicated it will take the case to a higher court.

Milwaukee Buzzes

Much Speculation Over Talk of $1,000,000 Show House

Milwaukee theatrical circles are buzzing with rumors of a new $1,000,000 showhouse and hotel building.

Who is behind the venture is a mystery, but the reports have it that the theatre will be constructed on Sixth St., between Wells St. and Grand Ave., the downtown boom district of the city.

It is understood that the house will be intended for high-class road shows which has given rise to speculation on the possibility of Sherman Brown, of the Davidson, being connected with it. The Davidson is one of the oldest houses in the city and has been the home of road shows for many years. It is said that Brown's lease there has another year to run.

Brown, however, has been out of the city and efforts to obtain a statement have therefore been futile.

Believes Chaplin Is Greatest Film Actor

Professor Chandler R. Post, fine arts professor at Harvard University, in an address to members of the Harvard Liberal Club characterized Charlie Chaplin as the greatest moving picture actor now living. Lon Chaney ranks second in artistic ability, according to Professor Post, who further stated that only a small percentage of the photoplays produced now really were artistic.

Walsh's Illness Forces Resignation; Hays May Head New York Exhibitors

By TOM WALLER

AN illness which has assumed a most serious aspect has caused Michael J. Walsh to resign his post as president of the Motion Picture Theatre Owners of New York State. Officials of the organization and the state board of directors are holding a special session in Albany on December 3, when Mr. Walsh's successor will be named. Walter Hays, veteran exhibitor and vice-president of the Mark Strand theatres in New York and recently made a member of the directorial board of Ritz Carlton Productions, will in all likelihood be the next president.

Walsh's Brilliant Career

Mr. Walsh was elected to the presidency of the organization at its annual meeting hold in Buffalo last July. At that time, it was said, he was recuperating from a nervous condition from which he had long suffered. He was fully confident he had regained his health upon entering the state office.

The New York theatre owners were jubilant over the fact that he had accepted the ruling post, recognizing in him a man of the highest calibre and experience. He has held many important political jobs. In his home town, Yonkers, he had filled practically every local office of any account before being elected mayor of that city in 1901. After that he entered state politics, in which he served under Governor Smith many years ago as president of the tax commission. At another time he was a deputy state controller.

Yonkers' former mayor came into prominence in the motion picture industry shortly after March 2, 1922, which marked his entrance into exhibitor ranks when he established the Strand Theatre in Yonkers. The following year he founded and was chairman of a corporation which was the outgrowth of a merger of all big picture theatres in Yonkers. This is known as the Terrace City Amusement Company. Much credit is due him for the establishment on such a successful and influential basis of the Westchester County Theatre Owners, which came into notable existence in 1923.

(C) Underwood & Underwood.

Michael J. Walsh, whose meteoric career as a successful exhibitor has been halted for an indefinite time by a serious illness. It was learned this week that his condition has caused Mr. Walsh, an executive of marked ability, to tender his resignation as president of the Motion Picture Theatre Owners of New York

With the inauguration of Walsh as state president the New York organization underwent a radical change for the better. Up until July last it had functioned as a solid unit, with headquarters—in fact the only quarters—in New York City. Under the new regime the state unit was reorganized on a zone plan, similar to that now used by distributing companies. This change was due largely to the establishing of Film Boards of Trade in the three leading cities of the state. The zone areas were thus assigned to Albany, Buffalo and New York. Each zone had its own board of directors and could function in the main as a separate unit, except that it was responsible to the state and the same full power was vested in the state chief.

Organized Buffalo Zone

Walsh's first official work was to organize the Buffalo zone. He plunged into this work with such a zest that that city's exhibitor department is said by many to have achieved the best system in the state. He was just turning to the task of whipping Albany into similar shape when his old illness returned. A weak heart and a nervous breakdown threaten to keep Walsh an invalid for a long time, according to his close associates.

That Walsh had resigned a month ago was made known this week by Samuel Moross, secretary of the Theatre Owners Chamber of Commerce. The general impression had been that Walsh had left that post only temporarily. During the last few weeks Charles O'Reilly, chairman of the T. O. C. C. and vice-president of the M. P. T. O. N. Y., has been acting president of the latter organization. He will preside at the special Albany session at which boards of directors of the three zones, which comprise the state board, will be in attendance.

Subject Broached to Hays

The subject of his becoming chief executive of the state was broached to Walter Hays several weeks ago by O'Reilly and Charles Hayman, state treasurer, it was also stated by Moross. At that time it would seem Hays replied in the negative. The reply, however, will not be official until the December 3 meeting, and it is the belief that by that time Hays may be persuaded into accepting the position. Hays is now considered as one of the exhibitors and executives best qualified to succeed the former Yonkers mayor.

Traveling from New York to Albany to sit in the directorate will be Charles O'Reilly, Rudolph Sanders, John Manheimer, William Brandt. Samuel Moross will go as a substitute for Samuel Berman, who is now in Europe. Sam Suchno, head of the Albany, will be unable to attend since he is now in a New York hospital. It is expected, however, that his board will be in full attendance.

There are some reports that the headquarters of the state unit may be moved with the inauguration of a new chieftain. Moross, however, emphatically declares that the present headquarters in New York City will be maintained. On December 1, however, these offices, now on the seventh floor in the Times Building, will be moved to the headquarters of the Theatre Owners Chamber of Commerce on the ninth floor. On the same date the Albany zone expects to open quarters in the Film Board of Trade Building in the capital.

Moving Picture World's Buffalo correspondent filed the following dispatch on preparations being made in that zone for the December 3 session:

A large delegation of Buffalo exhibitors, headed by Jules H. Michael, chairman of Buffalo Zone; Charlie Hayman of Niagara Falls, state treasurer, and members of the Buffalo board of directors, will journey to Albany on Wednesday, December 3, for the special meeting of the state exhibitors at which a new president will be elected to succeed Michael J. Walsh, who is forced to resign because of ill health and to perfect plans for the organization of the Albany Zone. Exhibitors have also been informed that "abuses in the film industry have crept in to an alarming degree which are detrimental to the exhibitor and these must be checked before they become more menacing and make it impossible to continue in business at a profit." The meeting will begin at 2 o'clock in the TenEyck Hotel. Mr. Michael urges every exhibitor in western New York to make an effort to go with the Buffalo delegation to the meeting.

Motion Picture Theatre Owners of New York are looking forward to Walter Hays succeeding Michael J. Walsh as their chief. Mr. Hays is vice-president of the Mark Strand Theatres in the Empire State. He is a film veteran of established merit. Recently he was made a member of the directorate of Ritz-Carleton Pictures

State Rights Sales

An important contract has just been closed between the Lande Film Distributing Company of Pittsburgh and Independent Pictures Corporation whereby the distributing company will release the Independent special, "Dangerous Pleasure," in Ohio and Kentucky, in Western Pennsylvania and West Virginia. By the same contract they secure the distribution rights to the eight Desmond-Holmes pictures throughout the state of Ohio. The Columbia Film Company of St. Louis this week completed the terms of a contract with Independent Pictures Corporation whereby they secure the distribution rights in Eastern Missouri and Southern Illinois for the entire series of eight William Desmond-Helen Holmes society stunt dramas, eight Bill Cody westerns, the second series of eight Franklyn Farnum's and the society special, "Dangerous Pleasure," starring Dorothy Revier, Niles Welch, Neely Edwards, Sheldon Lewis and others of prominence.

W. Ray Johnston of Rayart Pictures, announced this week that Herman Rifkin of Boston has just purchased for New England territory the Eva Novak special, "Safeguarded," which Rayart is releasing; also that De Luxe Film Company of Philadelphia last week contracted for the Reed Howes-Rayart series for Eastern Pennsylvania, Southern New Jersey and Delaware.

Arrow announces the following: Progress Pictures Corporation, Cleveland, Ohio, "Jacqualine" and "California in '49" for state of Ohio; Merit Film Corporation, New York, "Riders of the Plains" for upper New York; Trio Productions, Washington, D. C., "Pinto Pete" series, Broadway Comedies 2nd series, Mirthquake Comedies 2nd series, for Maryland, District of Columbia and Virginia; Progress Pictures Company, Chicago, Ill., Broadway Comedies and Mirthquake Comedies 3rd series for Northern Illinois, Indiana and Wisconsin; Federated Film Exchange, Inc., Boston, Mass., "Riders of the Plains" and 6 Yakima Canutt's for New England; Standard Films, Kansas City, Mo., 6 Yakima Canutt's, 8 Ben Wilson's and 6 Wild West Productions for Western Missouri and Kansas; Independent Film Company, Omaha, Neb., 6 Yakima Canutt's and 6 Dick Hatton's for Iowa and Nebraska.

Through an error in an item sent out last week by the information division of Weiss Brothers' Artclass Pictures Corporation, it was stated that the territorial rights for New York State on both the Buddy Roosevelt and Buffalo Bill Jr. series of five-reel feature melodramas of Western life had been sold to Renown Pictures, Inc., of 729 Seventh avenue. This statement was misleading, inasmuch as only the rights to upper New York State had been bought by Renown from Weiss Brothers' Artclass Pictures Corporation, the territory up to Utica being handled by Renown's New York exchange, 729 Seventh avenue, with the balance covered by the Buffalo office, 565 Pearl street, Buffalo, N. Y. Greater New York and Northern New Jersey is controlled by Theatre Picture Exchanges, Inc., 729 Seventh avenue, which has handled these popular series from the beginning.

Hold Sales Meets

First National held its original sales conferences in six different cities on Saturday, November 15, to pass on to branch managers the sales policies on the pictures to be released by that company between February 1 and August 31 which were explained to the district managers at the conference called by E. A. Eschmann at the home office two weeks ago.

The regional conferences were held in New York, Chicago, Cleveland, New Orleans, San Francisco and Toronto.

Europe May Use America as Producing Ground—Thomson

MAJOR H. C. S. THOMSON, president and managing director of Film Booking Offices, returned this week from abroad, where he spent the last six months making a survey of film conditions in England, France and Germany.

"In France," the Major said, "American-made pictures take second place to the native made productions, because the Frenchman prefers his own countrymen in his film entertainment. It is therefore necessary to have first class French pictures made with French stories and actors to bolster up the American program. I am therefore making arrangements to secure some very high class French productions.

"Conditions in England," he continued, "are good for the exhibitor, but the American film companies are ruining the market there for the distributor by giving away their pictures at ridiculously low prices. The German distributor is aware of what is happening in Great Britain and it will not be at all surprising if the German interests profit by Great Britain's experience, and erect some sort of custom barrier against American films. Even with such an obstacle Central Europe will be a good market for the American product.

"There is no doubt that theatre development all over the continent is ten years behind that of the United States. Pictures are not presented in the elaborate fashion in which they are shown here. Their exploitation, advertising and publicity methods are less efficient than they are in this country. The people in Europe do not understand our advertising methods, and therefore cannot profit by them. There is no doubt that Europe will continue to develop along all lines, but it will take some time before results will be evident. The majority of the studios abroad are far below the efficiency mark set by American film plants.

"French, German and English producers are determined to continue making pictures, and I was approached by producers of all three countries with the idea of making pictures in America, with their money, for their markets, and I think the forthcoming year will see a stream of European producers crossing the Atlantic to work out such plans.

"Edna Williams, foreign sales manager of F. B. O. is now in Berlin arranging to open an office there to handle Central European business. This, with the present London and Paris branches, will complete the chain for Continental transactions.

"The managing director of Grahams, Ltd. (owners of F. B. O.) is Lord Inverforth, who was Minister of Supplies during the war. Lord Inverforth, whose position in England is analagous to that of Herbert Hoover here, intends interesting himself further in the industry. Outside of his present association with F. B. O. Lord Inverforth is not connected with any film companies."

Tax Charge Confusing

Inquiries as to why theatres should charge a ten per cent. war tax on any theatre ticket sold at the box office for more than fifty cents has caused managers in Western New York no little amount of explaining and much of the time of the man "out front" has been spent in an effort to make clear to the patron the nature of the tax. Regardless of all efforts to explain the tax proposition, many are still under the impression that the theatre managers are "putting something over" and adding the ten per cent. tax to the box office receipts. To offset this impression the Niagara Falls Gazette recently published a half column story fully explaining to Cataract City residents the tax plan.

CANADIAN F. P. L. DIVIDEND

A statement has been issued by N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation, Ltd., that a dividend of $2 per share will be paid December 1 for the quarter ending November 1 on the First Preference Stock of the corporation.

"Put It In Writing"

Albany Film Board of Trade Issues Warning on Contracts

Following a discussion of the uniform contract, the Albany Film Board of Trade has sent out the following letter to all exhibitors served by Albany exchanges:

"Verbal agreements have no bearing. If it can be promised, it can be written in the contract. Protect yourself against misunderstandings. If an exchange man can promise it, he can put it in writing.

"Rentals are due and payable in advance of date of shipment. This is a cash basis. The exhibitor gets his money before his patrons see his show. The exchange is entitled to the same privilege.

"The exchange can collect damages for film not returned promptly. Protect yourself and the exhibitor whose bookings follow yours by returning all shipments immediately after showing.

"If you receive a damaged print, protect yourself by wiring the exchange before your regular show and not after you have finished running the picture."

MAJOR H. C. S. THOMSON

Revival of Obsolete Publicity Stunt in San Diego Incenses Film Industry

By TOM WALLER

THE entire industry is incensed over a blind-eyed publicity stunt, long ago rendered, it was believed, obsolete because of its menace to public safety, that was dusted off by leap-and-then-think exploitation amateurs in San Diego, Cal., this week. They contrived the "wonderful idea" and then hired for the sum of two dollars a gentleman of the street corners to execute the job. He picked out the local newspaper office in which to plant a fake infernal machine and six sticks of imitation dynamite. Someone saw a fuse smoking, and several hundred persons in the newspaper building scampered for the street, causing a near panic which may result in the death of an old lady.

As the outcome the culprits are behind the bars and there is every possibility of a San Diego theatre losing its license. "Dynamite Smith," the Pathe release which was to reap the benefit of the wide publicity fostered by the hair-brain stunt, has been ruled out of San Diego—at least from showing on the Plaza Theatre's screen. Pathe and its employes had nothing whatsoever to do with the scheme.

How Will Hays, head of the Motion Picture Producers and Distributors of America, aided the prosecution, and declared the stunt an "outrage, deplorable and absolutely inexcusable" and one for which "no condemnation is too severe," was revealed at the meeting on November 26 of the Associated Motion Picture Advertisers, Inc., in New York.

The day prior to this session, advertising and publicity representatives of producers and distributors affiliated with the Hays unit met in the office of the Industry's Chief and there fully discussed action which should be taken in the way of publicizing their indignation at this outrageous violation of their code of ethics and principles. Subsequently the matter was referred to the A. M. P. A., who unanimously adopted a resolution vigorously denouncing the scheme. Copies of this resolution were ordered to be circularized throughout the entire nation.

John D. Spreckels, wealthy real estate operator, publisher of the San Diego Union and owner of the building in which the fake infernal machine was planted, immediately after the facts were gathered sent the following telegram to Hays:

"A near panic which will probably result in the death of an old lady was caused in the Union Building by moving picture men, connected with the Plaza Theatre, who placed a fake infernal machine in the local room of the San Diego Union, which occupies a floor of the Union Building Annex. There were several hundred persons in the building at the time who fled panic stricken to the street. The perpetrators of this outrage, including the manager of the theatre, are in jail and I as owner of the building and the newspaper that occupies it emphatically denounce this piece of folly and call upon you to take appropriate action. The film they were advertising is 'Dynamite Smith.'"

Will Hays immediately sent two wires. One was to F. Beetson, a Hays representative on the Coast, and the other was in reply to Spreckels. To Beetson he sent the following instructions, after quoting Spreckels' message:

"If these are the facts it is very bad and an outstanding example of that type of publicity and stunts that must be eliminated. Before I make move on matter want you to verify immediately the facts of telegram or otherwise and wire me. Give me all information straight telegram first minute."

Informing him as to what he had instructed Beetson, Hays, in his replying wire to Spreckels, also said:

"Replying to your telegram. This outrage is deplorable and absolutely inexcusable and no condemnation is too severe." Hays said that he had checked up on press sheet released in connection with "Dynamite Smith" and could find nothing in it suggestive of such a stunt as the one which caused the trouble. He said that he would cause the instant dismissal of the perpetrators, and would aid the publisher and San Diego authorities in every way possible to punish the offenders.

In the meantime First National had gotten in touch with Charles Pettijohn, counsel for the Hays organization, and informed him that Max Bernstein, manager of the Plaza Theatre; C. C. Platt, the house's press agent, and Will F. Fife, who, it is alleged, was paid two dollars to plant the infernal machine in the newspaper office, had been corralled and, it was understood, had made full confessions.

It was also brought out by President Botsford at the A. M. P. A. meeting that Hays had wired Sol Lesser, president of Principal Pictures, who is now on the Coast, in an endeavor to find what circuit the Plaza Theatre was connected with. Lesser replied that the Plaza is one of the houses owned by the Pacific Southwest Theatre Company, Inc.

President Botsford made known that the San Diego publicity folly will be the center of discussion at the next meeting of the Wampas. The resolution adopted by the A. M. P. A. states:

"Whereas, The Associated Motion Picture Advertisers, Inc., have, since their organization in 1915, endeavored to live up to certain standards of decency, dignity and truth, which they then established, and

"Whereas, The Motion Picture Producers and Distributors of America, Inc., with whom this association is co-operating, have called to our attention the fact that certain individuals connected with a motion picture theatre in San Diego, Cal. (and not connected with this organization or with our allied organization in Los Angeles—The Western Association of Motion Picture Advertisers), recently engaged in an outrageous trick in an effort to gain publicity for a motion picture offering—by placing in a newspaper office a bag ostensibly containing an infernal machine and some imitation sticks of dynamite, which caused a panic and resulted in an injury to a citizen, now therefore be it

"Resolved, That The Associated Motion Picture Advertisers, Inc., unanimously agree in denouncing this specific act and all other acts of a false, sensational or dangerous nature which may be committed by those seeking to attract attention to motion pictures, and be it further

"Resolved, That we heartily approve the action of the employers who instantly dismissed from their service the perpetrators of this outrage and of the municipal authorities at San Diego who placed those perpetrators under arrest; and that we record ourselves again as pledged to decency, dignity and truth in our advertising, publicity and exploitation campaigns."

Waco In Fuss

Censors' Rejection of "Three Weeks" Incenses Texan Exhibitors

A row has been kicked up in Waco, Texas, over the showing—rather the non-showing—of "Three Weeks," distributed by Metro-Goldwyn. The picture was shown here to the censors at the Strand Theatre and they turned thumbs down.

Preston B. Reynolds, Dallas attorney, representing the film company, then was sent to Waco to iron matters out if he could. He showed newspaper clippings from other cities where the film has run and said its suppression was unjust and unwarrantable. Reynolds declared his company would appeal to the representative people of Waco "in protection of the rights of the producers and distributors as well as the theatregoers of this city."

On the heels of this battle came announcement from Waco that Dallas distributors of motion pictures would meet in Dallas and discuss the matter. They will determine if any further action should be taken to force the showing of the picture over the censors' orders.

His Ambition Ended in Murder and Jail

The ambitions of Arnold Powell of Montague County, Texas, and R. A. Jackson, traveling showman, to bring life's comedy and tragedy into the far places of West Texas, through medium of the celluloids, has ended in death for Jackson and life imprisonment for Powell. The Court of Criminal Appeals has affirmed the life sentence against Powell, returned by a jury in Comanche County. This ends a famous case. Jackson was the owner of a traveling motion picture show, hitting out-of-the-way towns that rarely if ever saw a film. He met young Powell on his travels. The latter was bitten with a desire to become a showman, so Jackson took him in as a partner. A few months later Jackson's lifeless body was found near a creek in Coryell County. His automobile was traced to Waco. Powell in the meantime joined the army, but was arrested and the crime fastened on him.

U. F. A. Representatives Dined by Samuel Goldwyn on Coast

FILMDOM paid tribute to the German branch of the motion picture industry at a luncheon given by Samuel Goldwyn last week in honor of Dr. Felix Kallmann, Eric Pommer, Fritz Land and Wynn Jones, president, general manager, stellar director and American representative respectively of U. F. A.

Representatives of every branch and practically every organization in the American motion picture world assembled at the Ambassador Hotel as Mr. Goldwn's guests to honor the visitors who have been studying American production methods in Hollywood.

Nathan Burkan, New York attorney, served as master of ceremonies and called upon the following leaders of the film industry for short talks: Robert Lieber, president of First National Pictures; Marcus Loew, president of Metro-Goldwyn-Mayer; Joseph Schneck, president of the Association of Motion Picture Producers; Douglas Fairbanks, Ernst Lubitsch, the Continental director who directed in Europe for U. F. A.; Dr. Felix Kallman and Eric Pommer of the visitors, and the host, Samuel Goldwyn.

Robert Lieber, as the first speaker, said in part: "I have always believed in the individual picture. We have seen several noteworthy individual productions from the European studios and I am convinced that the individual picture, whether it is American or European in origin, will meet with the approval of the American public."

Marcus Loew, who followed, paid tribute to the visitors' quick grasp of American methods and technique. Although the European delegation has been in America but a few weeks, they have conclusively demonstrated a thorough acquaintance with American motion picture organization, he said.

Douglas Farbanks, who recently visited Berlin and the German studios, expressed his appreciation for the courtesy shown him and Miss Pickford on the occasion of their visit and of the sport generated by the leaders of the German industry.

Joseph Schenck said: "The American public is always ready to welcome a picture with real entertainment value and artistry. We believe that European producers can supply their quota of the world's demand and we are confident that the American public will extend a hearty welcome to any and all pictures which meet the high standard which has been raised. America is grateful to Germany for such contributions to our screen as has been supplied by Pola Negri and Ernst Lubitsch. Artistry is internation in its appeal."

Dr. Kallmann declared that Hollywood was known throughout Europe as the center of the film world. It was for that reason that he and his associates made Los Angeles their goal. He paid tribute to the supremacy of American producers and American pictures. His colleague, Eric Pommer, echoed Dr. Kallmann and added that film serves as a connecting link between all the world's people and will eventually serve to break down the distrust between the nations.

Samuel Goldwyn in conclusion said: "We are grateful to Germany for the cordial reception given our pictures there and I foresee the day when the American picture will be as popular abroad as it is in Americe. Under the leadership of such men as Dr. Kallmann and Eric Pommer, German pictures are certain to achieve the success in America which they have won deservedly at home."

Six New Jobs Created by N. Y. Film Commission

Following civil service examinations which will be held on December 13, six more reviewers will be appointed to the New York State Motion Picture Commission.

Those working outside New York city will receive $1,600 a year, while those employed in the metropolis will receive $1,800, together with traveling expenses. The minimum age has been placed at twenty-five years. According to an announcement made in connection with the coming examination, the reviewers are to work eight hours a day with occasional work at the main offices.

Candidates must be well qualified in English, sight, hearing and general health, and according to the announcement must also possess a general knowledge of motion pictures, tact, good judgment and experience in dealing with the public. The examination will call for a practical test in viewing and analyzing selected films and making a written report.

WILDMAN HEADS OMAHA BRANCH

Truly B. Wildman former branch manager for Enterprise in Kansas City has been appointed manager of the Omaha branch of Producers Distributing Corporation, succeeding Herman Stern who resigned on November 10th.

Fake Movie Ball in Detroit Is Quashed by Vigilant Film Board

THE Detroit Film Board of Trade succeeded last week in quashing a fake movie ball that was about to be perpetrated on an already much movie scandalized Detroit public.

One of the largest dance auditoriums in Detroit had been rented by the sponsors of the ball and weeks before it was scheduled to take place the newspapers were given large space ads listing the names of a score of more of prominent motion picture players who had "promised to attend." One or two papers also carried publicity stories stating that the stars had assured the dance management that they would be on hand.

The ticket sale had received a tremendous stimulus when David Palfreyman, manager of the Film Board of Trade, decided it was high time to intercede. He made a routine inquiry among his members to see if any of them, by any chance, had been advised of the coming of motion picture players and being advised to the contrary, proceeded to cooperate with the Better Business Bureau in promulgating charges of fraud and misrepresentation.

The dance went on but there was only a handful of people out. The adverse newspaper publicity had practically killed it off. However, about fifteen of the "victims" appeared at the prosecuting attorney's office the next day and asked for warrants against the promoters. The prosecutor is now investigating the charges and says if there is evidence of fraud and misrepresentation that there may be some interesting convictions.

"Detroit seems to be a hot bed for movie frauds of every description," said Palfreyman, "and hereafter we are going to keep an eagle eye out for promoters of various sorts who pick on the movies as a soft manner in which to inveigle the public into various schemes. The public isn't cautious enough but we in spite of the general gullibility are not going to sit by idle. We mean to start an immediate campaign in this vicinity designed to educate the public to the necessity of keeping on edge against these grafters."

Milwaukee Board Changes

Sam Shurman, in charge of the Milwaukee office of Metro-Goldwyn, has been elected vice-president of the Milwaukee Film Board of Trade. Shurman fills the unexpired term of Frank De Lorenzo, who automatically stepped out of the Film Board office when the Selznick exchange, of which he was the manager, closed down. Max Stahl, of Educational, fills the office of sergeant at arms, left vacant when Shurman was advanced from that post. Harry Hart, of F. B. O., is president of the organization.

Selling Your Seats

How Vic Shapiro overcame the K. K. K. Love stories for Her Love Story.
Production hints from Hyman on The Madonna of the Streets.
Three belt railroad for The Signal Tower.
A 24 foot square sign for Feet of Clay.
Bakery in lobby is latest for Bread.
Swedish museum loans models for The Sea Hawk.
Earl Hall Payne's fine campaign on The Sea Hawk.
Australian manager uses balloons on Jackie Coogan.
Roy L. Smart encourages town poets for Her Love Story.
Lincoln car dealers help Abraham Lincoln.
Hooks department store to Little Robinson Crusoe.
One slab front is worked on two houses.
Chenoweth's new ideas for Country Store nights.
Advertising examples on Beau Brummel, Merton of the Movies, Secrets, Sinners in Heaven, The Ten Commandments and others.
A fine example of church co-operation.

(All of these money-making hints will be found in Selling the Picture to the Public. Turn over a few pages and you'll find the gold mine.)

Big House for Village

Kenmore Officials Expect to Run $300,000 Community Theatre

A new community theatre costing $300,000 will soon be built in Kenmore, N. Y., a village on the outskirts of Buffalo. It is planned to erect a theatre in Delaware Avenue, near the city line. An operator of a chain of houses, who is believed to be J. Meyer Schine, has offered to lease the theatre for $10,000 a year and there would be added revenue from offices and stores. Several applications for permits to erect motion picture theatres in Kenmore have been before the village board, but none have been given sanction.

Kenmore has always refused to O. K. Sunday movies and this has discouraged many interests from going into the town. Whether Sunday shows would be allowed in the house now proposed has not been announced.

Members of the Taxpayers' Association, before whom plans for the new house were laid this week, expressed belief that a properly operated theatre under strict supervision of the village authorities would be an asset. After hearing the plans the association went on record as favoring the project in principle. It is hoped to break ground in the spring.

Return C.O.D. Charges Caused 400 N. Y. Exhibitors to Lose $29,809 in Past Year

MOTION picture exhibitors numbering perhaps 400 and located in New York state in a territory extending as far north as the Canadian line, west to Syracuse, and south to Binghamton and Poughkeepsie, have spent the sum of $29,809 in the last twelve months in the payment of return C. O. D. charges in connection with film which they have received.

These figures have been arrived at by the Albany Film Board of Trade, following an exhaustive investigation and in which figures supplied by the various exchanges in Albany have played a most important part.

As a result of the investigation on the part of the Board of Trade and in an effort to help the exhibitor save money, exhibitors are receiving a letter which emphasizes:

"Why not avoid this foolish waste of money by getting your remittance to the exchange in advance of shipment?"

Some time ago the Albany Film Board of Trade started a movement which, it is hoped, will do away with certain charge accounts and which are of long standing in some instances. Just how successful the Film Board of Trade and the exchanges will be in their campaign calling for payment of pictures before they are received and doing away with the present system of C. O. D.'s is a question.

Chicago Building Boom Is at Height; Seven More Theatres

NEWS from Chicago this week reveals that in the course of the past seven days the theatre building craze in the Windy City has experienced anything but a lull. Since the publication of the story in the November 29, 1924, issue of Moving Picture World under the heading, "Chicago, Slated for 15,522 Seats, Succumbs to Detroit Building Boom," the Mid-West metropolis has been traveling at the top speed of a theatre a day. The following are the latest plans for theatre building gleaned by our Chicago correspondent:

Marks Brothers, who operate the Broadway Strand Theatre on Roosevelt Road at Paulina Street, announce they are getting ready to build a new movie house to go up at Sheridan Road and Devon avenue next year and it will represent an investment of $2,000,000. The new house will seat more than three thousand and will be up to date in every way.

S. T. Lawton, G. R. Wittelle and L. Fox have organized the Drake Theatre Building Corporation with offices at 7 South Dearborn street and a capital of $100,000 to build a moving picture theatre on the northwest side.

Plans are being drawn by E. P. Rupert and R. Levine & Co., architects, and Samuel Klein, engineer, for a $1,000,000 moving picture theater for the northwest corner of Montrose and Drake avenues.

The building will contain a theater with 2,200 seats, also seven stores and twenty apartments. The theater will be called the Drake and will have a mezzanine floor and large balcony. The stage will be equipped for all kinds of productions. A lease is now being negotiated with a large film theater circuit at a rental said to total $850,000 for a twenty-year term. The 159x131 site was purchased by R. Levine and Bennett C. Johnson.

C. C. Newman is building a moving picture theatre at Sturgis that will cost $100,000. He expects to open the house about February 1st., and will show pictures and legitimate attractions. He also owns the Strand Theatre and will make some improvements in that house as well.

James Cooney of the National Theatres Corporation on the south side has bought a lot 175 by 125 feet facing 79th Street at Stony Island avenue intersection and plans to build a moving picture theatre that will seat 2,500 people. John Eberson is drawing the plans for the new house and building construction will start as soon as they are ready.

Bushnell, Ill., is to have a new $35,000 theater building in the near future, plans for which are now being drawn.

Among the new theatres projected during the past week are two by Florenz Ziegfeld, who is having plans drawn for a house to be erected on Randolph street and another for Lake Shore Drive.

SUPPORT NEAR EAST DRIVE

As the opening of a drive for funds the Near East Relief announces it is establishing December 7 as International Golden Rule Sunday. Those who participate are requested to have for their menu that day a bill of fare patterned after that of the refugees'. Norma and Constance Talmadge and Jackie Coogan are among the film folk who have endorsed the movement. Kinograms and International Newsreel have promised to include a line referring to the event in the four issues immediately preceding the day.

N. G. SHAFER NEW MANAGER FOR PRODUCERS AT CINCINNATI

Paul C. Mooney, vice-president of Producers Distributing Corporation, has promoted N. G. Shafer to the position of branch manager at Cincinnati in recognition of his services on the sales force. Shafer succeeds H. H. Hurn, who resigned on November 17.

BANDIT GETS $700 FROM SWITOW AMUSEMENTS

A holdup was staged in the office of the Switow Amusement Company, Louisville, Ky., over the Kentucky Theatre, on the night of November 19, when a lone bandit stepped into the office, pulled a gun and took a satchel containing $700 from Joe Braun, manager of the theatre. Mrs. Hattie Quinn, cashier of the theatre, was also in the office, having just turned over her money. Fred Switow, manager of the Cozy Theatre, another Switow theatre, had just brought in his receipts, and the money had been placed in a satchel and was to have been sent over to the Seelbach Hotel for safekeeping in its vaults until banked the following day.

O. K. in New Castle

It is reported from New Castle, Ky., that all of the persons injured in the stampede a few weeks ago from the New Castle, second floor theatre, when the operators room took fire, have recovered. One child was killed in the rush, and thirty persons injured.

News on Every Page

After being closed for some months the Strand Theatre, Toronto, Canada, has been reopened on a popular-price basis. The story appears on page 522.

Activities of the average canine as a rule are not considered "news." But on page 521 there is a yarn about Bob Wagner, Little Falls, N. Y., showman, and his fox terrier, which we are quite sure you will agree with us is worth classification under this head.

Three vacancies were filled on the board of directors of the Motion Picture Theatre Owners of Illinois at their latest meeting. Details appear on page 526.

Chicago, as every one knows, has several hundred theatres. Every one, however, does not know that many of these houses duplicate one another's names. What are they going to do? See page 519.

Coming and Going

B. Berger, general manager for Gerson Pictures Corporation, is back in New York after a brief absence.

Jesse Goldburg has returned to the West Coast where he is scheduled to remain for the next eight weeks supervising production of his company.

H. O. Duke, assistant secretary of Producers Distributing Corporation, and G. M. Davidson, comptroller of the company, have just returned to New York from a tour of general inspection of the company's branches in Washington, Pittsburgh, Indianapolis, Minneapolis and Chicago, at which points they inspected the new efficiency systems introduced in the organization during the past year.

W. Ray Johnston this week announced that he is scheduled for a six weeks' tour, visiting the leading exchange centers in the East and in the far West. Johnston's itinerary will take in Philadelphia, Boston, Pittsburgh, Washington, Atlanta, Cleveland, Chicago, Los Angeles, San Francisco and possibly Seattle. Johnston plans to spend at least a week in Los Angeles.

The William DeMille company is expected to arrive in New York this week from the Coast to join the director, when production work will be commenced on "Men and Women" at Paramount's Long Island plant.

Wallace Beery and Frank Campeau reached New York this week from Hollywood to appear in Thomas Meighan's new vehicle for Paramount now under way in the eastern studios of that company.

Richard Dix is back in New York after a three weeks' vacation on the Coast.

Ricardo Cortez left this week for the West. He expects to be back in New York early in January.

Ralph Block, managing editor of Paramount's story department, has arrived at the Lasky studio in Hollywood. He will confer with studio executives on the details of Paramount's releases for next season as they affect his department.

Walter Keller of Paramount's eastern scenic staff left for Birmingham, Ala., yesterday to select location sites for Thomas Meighan's forthcoming picture, "Coming Through." Meighan and a production unit, headed by Edward Sutherland, director, will leave New York for Birmingham the day after Thanksgiving.

John B. Rock, Vitagraph's general manager, has returned to New York after a business trip through the South.

Fred B. Murphy, president of the Film Board of Trade of Boston and also head of the Crown Film exchange of that city, was in New York for several days this week.

H. F. Jans, president of Jans Productions, Inc., left New York this week for a swing around exchanges which will probably keep him out of town for the next two weeks.

Adolphe Menjou has gone to California to spend Thanksgiving. He was accompanied by Mrs. Menjou. They will return to New York early in December.

Marcus Loew leaves Los Angeles on Sunday, November 30, and after a stop in Chicago will arrive in New York about December 7.

Ray Moyer, Gordon Avil and J. L. Courcier have sailed to join the Rex Ingram unit in Paris.

Roy Chandler, president of Chipman Pictures Corporation, has returned from a tour of the West Indies and South America.

Texan Exhibitors Get Charter: Elaborate Convention Plans

Texas exhibitors, proud of their new charter, granted this week at Austin, are preparing with zest for their first annual convention, to be held in Dallas December 2-3. Although this is not the initial session of the organization, which for two years or more has been functioning under the leadership of Col. H. A. Cole of Marshall, it is called the first, through reason of granting of the charter.

Frank Wozencraft, ex-mayor of Dallas and general counsel for the M. P. T. O. of Texas, along with Business Manager H. G. McNeese, spent some time in Austin last week in connection with details of the charter. They then returned to Dallas, where they with others on the committee prepared a program replete with education and entertainment, opening here next Tuesday morning.

All of the State newspapers took cognizance of the exhibitors' organization, and not a few of them commented on the motion picture men's aims as set forth in the charter. Much desirable publicity was thus obtained.

In the preamble of the charter it is set forth that the Motion Picture Theatre Owners of Texas have "voluntarily associated themselves for the purpose of forming a private corporation." Its purpose is the maintenance and support of an educational association, with power to maintain and provide suitable offices, to secure suitable technical and professional services; to assemble, accumulate, preserve and disseminate valuable business and other information; to protect the interest of members as owners of motion picture theatres, and of the exhibitors of motion pictures generally through educational methods; to correct improper conditions and to promote just, honest and ethical methods of conducting business.

Secret and improper dealings should be discouraged, according to the document. The charter adds that there will be undertaken measures as are calculated to elevate the character, dignity and repute of exhibitors of motion pictures, and to facilitate their commercial transactions. The principal office of the corporation is in Dallas, Texas, the charter is for fifty years, and it is provided that the business and affairs of the corporation shall be managed and controlled by a board of not fewer than three nor more than twenty-one directors.

Directors serving the first year follow: Col. H. A. Cole, Marshall; J. A. Holton, Port Arthur; C. W. (Billy) Batsell, Sherman; E. L. Byar, Terrell; John Paxton, Paris; H. T. Hodge, Abilene; W. R. (Billy) Fairman, Bryan; Homer Mulkey, Clarendon; H. H. Hoke, Taylor; H. S. Ford, Wichita Falls; H. H. Starcke, Seguin; W. A. Stuckert, Brenham.

The incorporators are Messrs. Cole, Holton, Batsell, Byar, Paxton, Fairman, Hoke and Starcke.

Two of the main speakers secured for the convention are Col. Jayson Joy, executive secretary of the Committee on Public Relations, co-operating with the Hays' office and Charles Pettijohn. In connection with Col. Joy's visit to Texas, the following speaking dates were arranged for him by a committee composed of Don Douglas of the Dallas Film Board of Trade, E. J. Crabb of Southern Enterprises and S. G. Howell, editor of Motion Picture Journal: before the Kiwanis Club, Galveston, Nov. 25; before Rotarians at Beaumont on Nov. 26; Rotarians at Houston, Nov. 27; Rotarians at Fort Worth, Nov. 28; Rotarians at Waco, Dec. 1; before M. P. T. O. Texas meeting at Dallas, Dec. 2 and on that same evening before the Dallas Federated Women's Clubs.

The first day's program includes also talks by State Attorney-General Dan Moody; Secretary of State J. J. Strickland; Ex-Mayor Frank Wozencraft; reports of the president, other officers and committeemen and legislative prospects on the following subjects: taxation ten show bill, censorship, Sunday local option. An informal dinner and dance will be held at 7 p. m.

On Wednesday morning, Dec. 2, W. G. Underwood, head of the Specialty Film Company, the purchasing agent for Warner product in the Southwest, will open the program with a dissertation on "Buying Pictures," followed by Mr. Pettijohn. There will be general discussion on the music tax. "Merchandising the Theatre" is the subject of a talk to be made by S. G. Howell. C. D. Hill, theatre architect, will speak on "Theatre Architecture." The Hon. John G. Willacy, State Tax Commissioner, will talk on "Taxes." James P. Simpson of Dallas will talk on his hobby of a lifetime, "Theatre Advertising." The business session, to follow, includes appointment of a committee to draft a code of ethics for the M. P. T. O. Texas.

Lila Lee, her husband, James Kirkwood, and their baby son arrived in New York from the Coast this week.

I. E. Chadwick left New York this week on a four weeks' sojourn on the Coast.

"Big Bill" Steiner arrived in New York this week from a business trip to London.

Olga Printzlau is in New York from Hollywood.

Robert Lieber left New York this week for his home in Indianapolis.

Vivian Moses, publicity and advertising director for Fox, sails on December 1 to launch a special advertising campaign in England.

Fred McConnell, Universal short subject sales manager, has returned from Pittsburgh where he held a week-end sales meeting.

Jules Levy, eastern division sales manager of Universal, is out on a week's sales trip.

Earl Rossman has returned from a trip of a year and a half through the Polar regions, during which he studied the Eskimoes and took many thousand feet of film.

Carl Laemmle arrived this week from the West Coast.

Frederick Wynne-Jones, American representative of the Ufa; Dr. Felix Kallman, Ehrich Pommer and Fritz Lang, director of "Siegfried," arrived this week from the West Coast where they have been studying production and sailed for Europe on November 26.

Edward Auger, assistant general manager of Vitagraph, is on a tour of Canada.

William Klein, attorney, and Al Woods have returned from Europe.

Winter Vacations for 83 "U" Veterans

Upon his return from the western studios at Universal City, Carl Laemmle announced that all those who had been in the employ of the company ten years or more would be given a Winter vacation in addition to the regular Summer vacation. For some time the president of the Universal has contemplated such a move.

Next May the company in its present form will be thirteen years old.

Ten years ago the employes of the Universal numbered less than 1,000. It is interesting to note that of the 3,600 employes today on the payroll of the company, 83 will benefit by this recognition of their ten years' service to the company.

Woody Explains Associated's Position in Selznick Matter

DISTRIBUTION policies resulting from the acquisition of the Selznick product were announced this week by Associated Exhibitors. The official statement issued by J. S. Woody, general manager, reads in part as follows:

"The position of Associated Exhibitors with relation to the pictures heretofore distributed by the Selznick Company and which were taken over in the recent transfer is twofold. With respect to contracts which had been taken prior to Sunday, November 16, we are the agents of the receiver, being specifically so designated by an order of court. With respect to contracts of a subsequent date, we are the agents of the producers.

"In behalf of the receiver, it will be our duty to give service on existing contracts and to collect rentals therefor. In behalf of the producers, it will be our duty to continue the selling of the Selznick product, in addition to giving service and collecting rentals. This latter work, however, will be carried out under direct contracts between the producers and ourselves, and not by virtue of, or in connection with the receivership.

"The first work to be undertaken, of course, will be the salvaging of rentals. We are giving this the right of way because thus an immediate source of revenue will be provided both for the receiver and the producers. The contracts which had been written prior to November 16 are one of the principal assets of the defunct Selznick Company and the receiver is naturally insistent that his obligation to give service to exhibitors shall be most carefully observed and that the expectations of the United States District Court for the Southern District of New York respecting the collection of rentals shall be fully realized.

"Our letter of instructions to managers has laid emphasis on the fact that we have been specially appointed by the court as the receiver's agent and that the creditors of Selznick, including many of its former employes, are practically dependent upon the returns from existing contracts for recouping what is owed them. Obtaining immediate funds is a matter of great urgency with some of the employes; and we, therefore, have asked our managers to go over the Selznick contracts carefully, obtain playing date for those pictures which do not happen to be set in, and to proceed otherwise for as prompt realization as possible on all of the contracted business.

"Of course, until after we have received detailed reports from our exchanges, there will be no means of estimating how quickly the work on behalf of the receiver can be consummated. He has instructed us to realize fully from all existing contracts, and as their value aggregates several hundred thousand dollars it is quite obvious that our task is a somewhat formidable one. It seems probable, however, that the bulk of the work can be done within the next four or five months.

"Our time thus far has been given almost exclusively to this phase of the task. Necessarily, though, the work of making collections for the receiver will overlap the further promotion of sales on behalf of producers. In this latter undertaking, which will start immediately, the product will be handled as our own; that is, it will then cease to be identified by the Selznick trade-mark.

"It is our purpose, regardless of previous selling, to handle the acquired productions as nearly as possible like new product. Careful tabulations are now being made to determine the extent of the sales work heretofore done; and we will proceed, in the case of each picture, in accordance with what this report shows. There will be no bargain-counter or group selling; and no sacrificing of values to which the producer is entitled. Our method of reasoning is that there is no justification for penalizing producers because of circumstances over which they had no control and that the pictures are entitled to as much consideration at our hands as they would have received had they been originally released through this organization. We do not believe, either, that there will be any loss of headway in selling; on the contrary, because of our greater facilities, more numerous exchanges and materially larger staff, we anticipate being able actually to stimulate sales, even in the cases of the older releases.

"The speed with which the transfer was handled has not, so far as I have been advised, occasioned delay in the case of the shipment of prints to any exhibitor. The order of court authorizing the transfer and appointing us as the receiver's agent was signed late one evening, and we were in many instances making shipments early the following morning, just as if the product always had been handled by us. I am certain that if there were any inconveniences suffered, exhibitors will appreciate the circumstances and give us credit for having done all that humanly was possible. In this connection, both exhibitors and Associated are materially indebted to the Pathe organization and to the former employes of Selznick. In almost every exchange center the Selznick managers and their exchange associates contributed enthusiastically to the result which was achieved."

"Joe" Engel, a Metro Founder, Joins Ranks of Producers

Joseph W. Engel, one of the founders and first vice-president of the former Metro company, will make a series of specials to be known as Joseph W. Engel Productions, for release through Metro-Goldwyn Distributing Corporation.

This was announced in a statement from Marcus Loew, president of Metro-Goldwyn, immediately prior to Mr. Engel's departure for the Coast on Sunday, November 23, where he will make his productions at Metro-Goldwyn-Mayer's Culver City studios. Members of Mr. Engel's production staff accompanied him to Hollywood.

His departure was unexpected, and on Saturday evening before leaving Mr. Engel broadcast good-bye to his friends in New York and the east from radio station WHN in the Loew State Theatre Building.

Mr. Engel resigned from the Metro company to go into the producing business for himself. He came to New York to acquire a quantity of books and plays for production, and to organize his staff. With a number of popular novels and Broadway play successes purchased, Mr. Engel has several under immediate consideration for his first production. The producer expects to be able to announce the initial work shortly after his arrival on the coast, and other titles of Mr Engel's pictures for Metro-Goldwyn will be made public after the closing of contracts now pending.

Marcus Loew, in his announcement of the new affiliation, expressed confidence that the Joseph W. Engel Productions planned would be among the biggest box-office succeses Metro-Goldwyn would have to offer exhibitors.

It is recognized that Mr. Engel's broad experience in the production end of the industry, his record of successes when he was general manager of Metro's former Hollywood studio, and his knowledge of what the public and exhibitors want, will assure a series of productions of high quality and box-office values. For that reason, it is said, Metro-Goldwyn considers the Joseph W. Engel Productions a distinct asset to its distributng program.

On the evidence of Mr. Engel's record, Metro-Goldwyn's new series of Joseph W. Engel Productions look to be among the best winners that the business will produce this season.

Besides being a film man of long thorough experience, Mr. Engel is one of the most popular men in the industry, with a great circle of friends in every branch of the picture business.

Paramount Profits Drop

Last Financial Statement Indicates Decrease of $199,458 Since 1923

According to the consolidated financial statement of Famous Players-Lasky Corporation and subsidiaries entirely owned, net operating profits for the third quarter ending September 27, 1924, totaled $1,571,040.62. Profits for the nine months ending the same date were $2,921,842.13. After deducting all charges, taxes and dividends on the preferred stock, this figure indicates per share earnings of $10.33 on the common stock, while the three months' figure shows earnings of $6.01 per share on the common stock.

A comparison with the nine months ending September 29, 1923, seems to show that there has been a decrease in net profits of $199,458. The 1923 total was $3,121,300.

DeFOREST PHONOFILM INCORPORATES IN CANADA

A new Canadian corporation is the DeForest Phonofilm of Canada, Ltd., a charter for which has been issued by the Federal Government at Ottawa. The headquarters of the new company are at Montreal, Que. Announcement is made that the DeForest Phonofilm of Canada, Ltd., has been organized with stock having no par value.

Skouras' $4,000,000 Palace for St. Louis Soon to Start

THE architectural firm of Rapp & Rapp, Chicago, is busy at work on the plans for Skouras Brothers' new $4,000,000 Ambassador Theatre to be erected at Seventh and Locust streets, St. Louis, and it is possible that the preliminary plans will be completed within the next few weeks.

Because of the high value of the land it has been decided to erect a large office building in conjunction with the new amusement palace. It is possible that this structure will go upwards to twenty stories or more, but that detail has not been definitely determined.

In the St. Louis financial circles the deal for the new theatre site is looked upon as one of the biggest ever pulled off in the Mound City. It is rumored, and there seems to be substantial basis for the report, that Skouras Brothers have had an opportunity to reap a cool profit of $500,000 on the deal by surrendering the location to a big Chicago financial concern that had been dickering for the corner. They planned to erect a 25-story office or hotel structure on the ground.

It is said that Skouras Brothers paid $1,200,000 for the ground and present improvements and that a few days later when the Chicago interests learned that the site had changed hands they offered the new owners $1,700,000, agreeing to pay the $500,000 profit in cash immediately. However, this offer was declined, Skouras Brothers feeling that if the location was worth that much to the Chicago interests it most certainly could not be worth a penny less to them. The site is in the heart of the down-town shopping district and it is certain that it will enhance in value as the years roll by.

Another Big Venture

Work on the new St. Louis Theatre, Grand boulevard at Morgan street, is progressing very nicely and the present indications are that it will be ready for the grand opening scheduled for June 1, 1925. The theatre will cost $2,000,000. It is among the largest west of New York City and will have accommodations for 4,200 persons. It will be operated by the Metropolitan Theatres Corporation, headed by David Sommers and Sam Kopler.

Theatre Owners Warned

Health Commissioner Bundeson, of Chicago, has served notice on twelve motion picture theatre owners to install proper ventilation systems in their theatres, or close their doors. Ten inspectors visited three hundred theatres and found eighteen violations of health department rules.

Charlie Chaplin Weds Lita Grey in Mexico

Just to be funny, Charlie Chaplin and Lita Grey, his leading lady, dropped in on Mexico last week, and on Nov. 25th they were united in marriage by Judge Haro in the Civil Court at Empalme, State of Sonora, near Guaymas. Members of Miss Grey's family and a few friends attended, but the large Hollywood fraternity that usually turns out for such things, couldn't see the joke. They remained home. Following the ceremony, Mr. and Mrs. Chaplin registered at the Hotel Albin, Guaymas. Their future plans have not been revealed.

Mrs. Chaplin spent several days in the vicinity of Guaymas Bay, prior to Chaplin's arrival, filming scenes for a picture.

M. P. T. O. A. Will Aid Post Office During Yuletide Rush

The Motion Picture Theatre Owners of America will continue this year, as last, to co-operate with the Post Office Department in Washington in the work of facilitating the collection and delivery of holiday mail, and in other ways aiding in advancing the Postal Service.

Publicity is given on the screens of the country to the necessity for early shopping and mailing of holiday presents. The slide system is employed generally, and the public thus asked to assist in speeding up the work as well as making the tasks of the carriers and clerks a little lighter. Where reels showing Post Office activities are available, these are used with excellent effect, supplementing the other lines of publicity.

As a result of the theatre owners' campaign in furtherance of the "Shop Early—Mail Early" campaign last year, more than 350,000 postal employees were enabled for the first time in the history of the post-office to eat Christmas dinner at home.

As an evidence of the efficiency of this co-operation of the Motion Picture Theatre Owners of America and the Post Office Department the following letter to Sydney S. Cohen from Col. James A. Buchanan of the Department is now made public:

Office of the Postmaster General,
Washington, D. C.
April 24, 1924.

Mr. Sydney S. Cohen, President Motion Picture Theatre Owners of America, 25 West 43rd Street, New York, N. Y.

My Dear Mr. Cohen:

Permit me to express to you the appreciation of the Post Office Department for the splendid co-operation rendered by the Motion Picture Theatre Owners of America in our Christmas campaign urging the people of the country to shop early and mail early.

The work rendered by your association cannot be estimated in dollars. It can only be measured in efficiency and expressions of good-will. It enabled us for the first time in the history of the department to move back the "peak" of Christmas mail; it aided millions in receiving their Christmas packages, cards and letters in time to enjoy them on the day that the whole world has the spirit of good-will. It permitted all of the postal employes for the first time to eat their Christmas dinners with their families.

I am sure that everyone will agree with me that the action of the members of the association is recognized in Washington as a splendid example of a group of business men endeavoring to earnestly and actively co-operate with their government.

I have the honor to be, Sir,
Very truly yours.
(Signed) JAMES A. BUCHANAN.
Chief, Information Service,
Post Office Department.

This pleased the Department officials so much, and the service rendered was so pronounced that Col. Buchanan last week wrote to President M. J. O'Toole of the Motion Picture Theatre Owners of America asking that he extend the same advantage to the Department this year.

Legislation Affecting Films Not Expected in Congress

LEGISLATION dealing directly with the motion picture industry in any particular is not anticipated at the forthcoming short session of Congress which will convene on Monday. This was indicated by statements made to the Washington correspondent of Moving Picture World by prominent members of the Senate and House of Representatives.

There are a number of bills of interest to the industry pending in Congress, including censorship and Sunday closing for the District of Columbia. Any bill in Congress is troublesome until actually disposed of, for it is every once in a while that something is "slipped over" in either the Senate or House.

The plan of the leaders for this session, as outlined by Representative Nicholas Longworth, of Ohio, Republican floor leader of the House, contemplates the passage of the bills which appropriate money for running the various branches of the Government and adjournment on March 4. In other words, the House will sidestep all legislation of a controversial nature, leaving matters of revenue and tariff and other big features until the next Congress convenes.

It is being predicted that Congress will be called into extra session by President Coolidge some time in September or October for the consideration of the revenue laws and possibly such farm relief legislation as may be presented. This work could be cleaned up before the regular meeting date in December, and thereafter the House could devote itself to the revision of the tariff law. The Copyright Act also may then be remodeled in the interest of the producers.

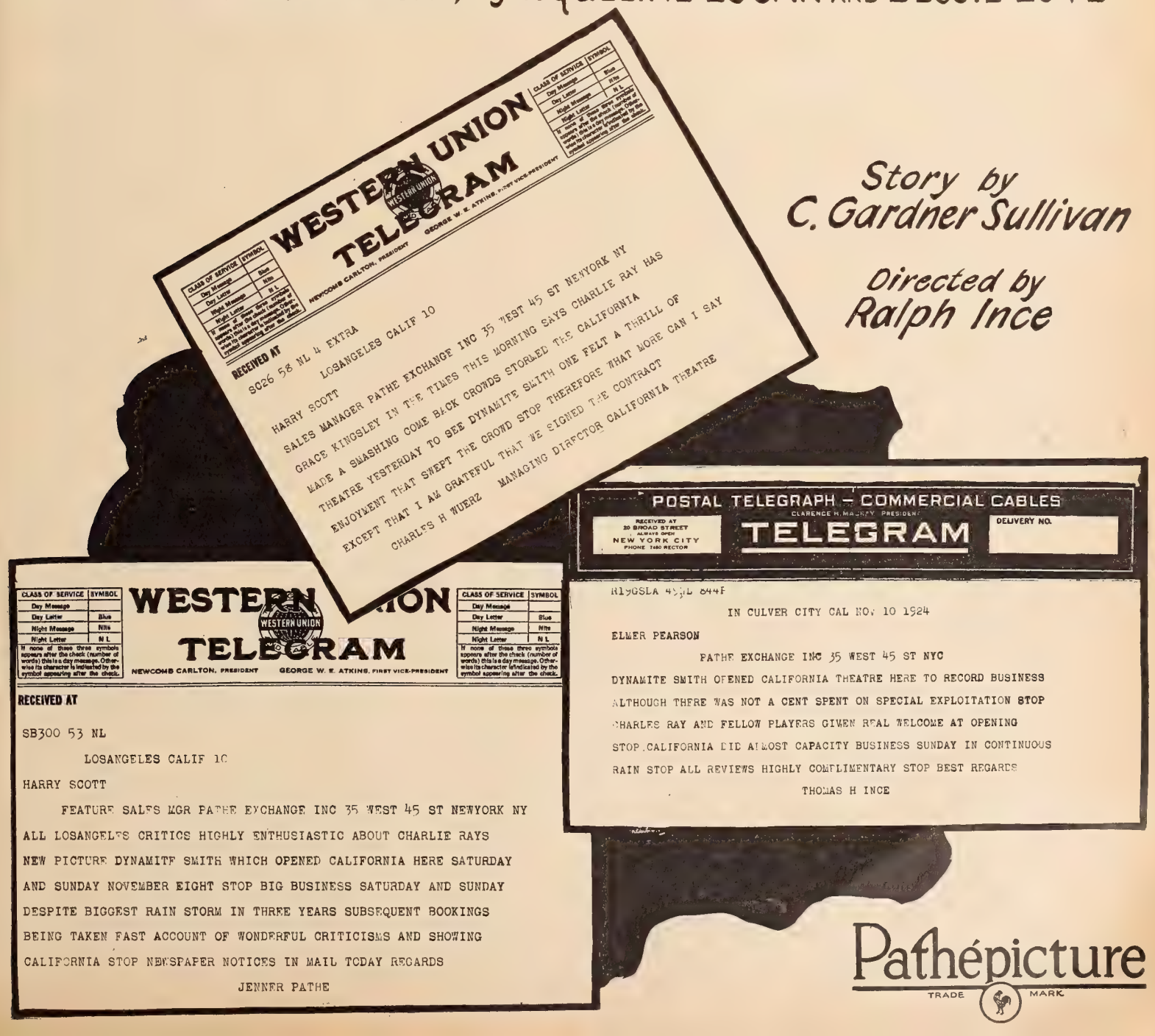
Buffalo Candidates

If the coming vacancy on the state motion picture censorship commission is to be filled by the appointment of a Buffalo woman Democrat, it is said the local organization will probably recommend for the place either Mrs. Joseph Butler or Mrs. George W. Pfohl. The term of Mrs. Eli T. Hosmer, of Buffalo, expires the end of this year.

"A Smashing Come-Back!"

Thomas H. Ince Presents Charles Ray in "Dynamite Smith"

WITH WALLACE BEERY, JACQUELINE LOGAN AND BESSIE LOVE


WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT
SC26 56 NL 4 EXTRA
LOSANGELES CALIF 10
HARRY SCOTT
SALES MANAGER PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY
GRACE KINGSLEY IN THE TIMES THIS MORNING SAYS CHARLIE RAY HAS
MADE A SMASHING COME BACK CROWDS STORLED THE CALIFORNIA
THEATRE YESTERDAY TO SEE DYNAMITE SMITH ONE FELT A THRILL OF
ENJOYMENT THAT SWEPT THE CROWD STOP THEREFORE WHAT MORE CAN I SAY
EXCEPT THAT I AM GRATEFUL THAT WE SIGNED THE CONTRACT
CHARLES H WUERZ MANAGING DIRECTOR CALIFORNIA THEATRE
POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT
TELEGRAM
DELIVERY NO.
IN CULVER CITY CAL NOV 10 1924
ELMER PEARSON
PATHE EXCHANGE INC 35 WEST 45 ST NYC
DYNAMITE SMITH OPENED CALIFORNIA THEATRE HERE TO RECORD BUSINESS
ALTHOUGH THERE WAS NOT A CENT SPENT ON SPECIAL EXPLOITATION STOP
CHARLES RAY AND FELLOW PLAYERS GIVEN REAL WELCOME AT OPENING
STOP CALIFORNIA DID ALMOST CAPACITY BUSINESS SUNDAY IN CONTINUOUS
RAIN STOP ALL REVIEWS HIGHLY COMPLIMENTARY STOP BEST REGARDS
THOMAS H INCE
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT
SB300 53 NL
LOSANGELES CALIF 10
HARRY SCOTT
FEATURE SALES MGR PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY
ALL LOSANGELES CRITICS HIGHLY ENTHUSIASTIC ABOUT CHARLIE RAYS
NEW PICTURE DYNAMITE SMITH WHICH OPENED CALIFORNIA HERE SATURDAY
AND SUNDAY NOVEMBER EIGHT STOP BIG BUSINESS SATURDAY AND SUNDAY
DESPITE BIGGEST RAIN STORM IN THREE YEARS SUBSEQUENT BOOKINGS
BEING TAKEN FAST ACCOUNT OF WONDERFUL CRITICISMS AND SHOWING
CALIFORNIA STOP NEWSPAPER NOTICES IN MAIL TODAY REGARDS
JENNER PATHE

Story by C. Gardner Sullivan

Directed by Ralph Ince

Pathépicture
TRADE MARK

"Pop" Balsdon Appointed

Becomes General Manager of Film Inspection Machine Company

George A. Balsdon has been appointed general manager of the Film Inspection Machine Company. Mr. Balsdon, known in the business as "Pop" Balsdon, recently severed his connection with the Vitagraph Company, with whom he has served for the last ten years as branch manager, special representative and assistant general manager. He opened exchanges throughout the country for Vitagraph-Lubin-Selig-Essanay in 1915.

Mr. Balsdon's connection with the industry goes back to its very earliest days. He was one of the earliest exhibitors, and in 1914 was general manager of the Photoplay Theatres Company owning and operating the Regent Theatre, New York City. Later, he organized and was made manager of the poster department of the General Film Company. During the war Mr. Balsdon spent a year overseas in complete charge of the distribution of film and projection equipment for the A. E. F.

The Vidaver Film Inspection Machine is one of the most important of recent inventions in the industry. After tests in a number of New York exchanges, large orders have been placed by several national distributors for all their exchanges throughout the country. It is said to save inspection labor to a considerable degree and to add materially to the life of the film. The large theatre chains have put in test orders and it is stated the machine will find a large field of usefulness in theatre projection rooms.

Canada Cuts and Cuts

Quebec Censors Shear Gunplay Out of Zane Grey Picture

The Quebec Board of Moving Picture Censors made a gunless and fightless version out of Zane Grey's "The Last of the Duanes," starring Tom Mix, before the feature had its first presentation in the Province of Quebec, this being at the Loew Theatre, Montreal, during the week of November 17.

Comment is made on the fact that there is considerable gun play in the book but when it comes to the screen (in Quebec), the picture was quite toothless.

The Montreal Star says: "There seems little doubt that the censor has insisted on cutting the gunplay and gunplay in a Western film is as necessary as alcohol in a cocktail. . . . . The hand of censors seems to have fallen heavily on the feature."

The censorship question in Quebec has been somewhat acute in the Province of Quebec for many months, both exchange managers and exhibitors offering varying comment on the subject.

Refund Is Promised

The customs duty collected by the Government on motion picture raw stock imported by the Claremont Laboratories, Inc., of New York, and the Vitagraph Company of America, Brooklyn, is hereafter to be refunded to these concerns when such film is exported to any foreign country after having been printed. Action permitting this drawback of duties has just been taken by the Treasury Department. The duty upon raw stock is four-tenths cent per foot.

Balaban & Katz Earnings, About $1,800,000 for 1924, Largest in Company's History

THE Journal of Commerce says that the Balaban & Katz Corporation this year will show the largest earnings in its history. The net earnings will run about nine times dividend requirements on the 264,206 shares of preferred stock outstanding, it is declared. This would indicate that the net earnings for 1924 will be around $1,800,000 or the equivalent after preferred dividend requirements to more than $6 a share earned on the 264,206 shares of common stock of $25 par value. After payments to stockholders there will be a surplus in excess of $800,000.

The current large surplus earnings are being used by the corporation for the expansion of its properties. A large part is being put into the new theater being built at Broadway, Lawrence and Magnolia avenues. So far all expenses in connection with the new building have been borne out of earnings, and officials believe that no financing of any sort will be necessary to carry out the project.

Financially, the company is in a strong position, it is declared. Outside of a purchase money obligation of about $1,300,000 on the Roosevelt Theater, the corporation has no indebtedness whatever.

Balaban & Katz have been successful in the sale of the stock to employes and have also sold a substantial part of its stock to patrons, thus building up a good will.

Finds 12 Guilty

Erie, Pa., Managers Appeal from Sunday Closing Penalty

Managers of twelve motion picture theatres in Erie, Pa., tried before Justice of the Peace Morrison in Wesleyville, Pa., were found guilty of violating the Sunday closing law. As specified in the Act of 1794, known as the Blue Laws, each was assessed $4 and costs. Appeals were taken on each case and a bond was posted by attorneys for the theatre managers.

In face of the decision against them, all houses were open again last Sunday. The Rev. H. C. Shaw, pastor of the Wayne Street M. E. Church and president of the Law Enforcement League, which is behind the Sunday closing movement, bitterly denounced the moving picture managers and their attorneys in a vitriolic excoriation as he closed his case for the Law Enforcement League. The Rev. Mr. Shaw, acting as his own attorney, questioned witnesses and argued before the court.

The theatre men whose cases were heard were:

J. V. Minton, Columbia; H. Sallan, Perry; N. C. Wagner, State; T. W. Fordham, Strand; F. A. Fairgraves, Regent; Frank Paros, Rialto; Claton Heppner, Keystone; Joseph Seyboldt, Gem; John Hauer, American; F. W. Rikeldefer, Avenue; Boyd Neyland, Folly; Meyer Slotkin, Olympic.

Look Out for Fire!

Theatres in Washington, D. C., intending to decorate for the holidays should see to it in advance that all inflammable materials used within the houses and in the lobbies are fireproofed before being put into place. A warning has been issued by Fire Chief Watson in the form of a reminder. A year ago inspectors required a number of business establishments to take down festoons, paper bells and other like inflammable materials. This year the inspectors have notified all persons in advance.

Lubitsch Entertains

German Film Heads Guests of the Warner Bros. at Studios

Dr. Kallman, president of Ufa Film, and Eric Pommer, a high official in this German concern which has under contrat Emil Jannings, the famous star of "Passion, "Deception," etc., are in this country on a visit, and were guests this week of Ernst Lubitsch, who was formerly associated with them, at the Warner Brothers Hollywood studio.

They were also entertained by H. M. and J. L. Warner, who were very anxious to get the European's opinion of "The Man Without a Conscience." This story from the novel of Max Kreitzer was formerly owned by the Ufa Company and was intended as a starring vehicle for Emil Jannings.

Films for Proletarians

What smacks of unusual interest in a political sense is the organization in Canada of the Canadian Proletarian Films, Ltd., with headquarters at Toronto, for the distribution and presentation in the Dominion of moving pictures which are said to have been produced in Russia, the players being the actors of the Moscow Art Theatre. The first production to be released in Canada was by Leo Tolstoy, a story of serfdom, the first Canadian run being at the Standard Theatre, Toronto, with an admission price of 50 cents. Announcement was made by the Canadian Proletarian Films, Ltd., that the aim of the company "is to show pictures that will be of educational value to the working class." The announcement goes on to say that "the labor movement fully realizes the need for independent working-class organizations, whether industrial, political or educational."

McCABE RESIGNS ALBANY POST OF METRO-GOLDWYN

Vincent McCabe, branch manager of the Metro-Goldwyn exchange at Albany, has resigned his position there. McCabe was one of the most popular film men in the upstate city, but due to the fact that he wished to locate in Buffalo or Toronto, the latter home, left Metro-Goldwyn.

Ince's Widow Takes Helm; Corporation Will Continue; Tributes to Decedent

THE sudden death of Thomas H. Ince at his Berkeley Hills, Cal., home last week is followed this week by a statement of assurance from the New York offices that the activities of this late producer will be continued by the Thomas H. Ince Corporation. In this respect comes the announcement that Mrs. Thomas H. Ince will take a grip on the helm of the corporation's destinies.

Impressive memorial services were held last week in Grauman's Hollywood Egyptian Theatre where hundreds of film capital folk paid tribute to the late producer. In the darkened theatre with a huge portrait of the departed leader, wreathed in roses on the stage, the entire assemblage stood with bowed heads singing "Rock of Ages," "Onward, Christian Soldiers," and "Nearer My God to Thee." Edward Davis, former president of the National Vaudeville Artists and Green Room Club, and also an actor of note, delivered an eloquent address, in which he paid the highest tribute not only to Mr. Ince, but to the industry which he helped found. William J. Farrell, representing the Los Angeles Chamber of Commerce, also eulogized the departed.

The official statement issued this week by the Thomas H. Ince Corporation is as follows:

"The Thomas H. Ince Corporation will go forward with the activities of Thomas H. Ince.

"Under plans made before Mr. Ince's unexpected death and in accordance with contracts executed by him, the business will be continued.

"Mrs. Thomas H. Ince, widely recognized as a woman of unusual ability, has taken a desk at the Culver City Studios and will take an active part in the direction of affairs.

"Production activities had been planned for months in the future. Several important pictures were in the course of production at the time of Mr. Ince's death. Others had been planned. Contracts call for the delivery of others.

"As a matter of fact, Mr. Ince was planning to go abroad about the first of the year for an extended vacation and the plans of the Studio had been made with an expectation that he would be absent for some time.

"In the course of his years of active production activity, Mr. Ince had built up one of the finest organizations in the history of the industry and the Ince studios were recognized as a model of efficiency in high quality production.

"The business of Thomas H. Ince had been operated for several years as a corporation. This fact makes it possible for an uninterrupted continuance of activities. The corporate official personnel consisted of Mr. Ince as president; Mrs. Ince, first vice-president; Colvin W. Brown, second vice-president, and Ingle Carpenter, secretary. Mr. Carpenter has long been personal attorney for Mr. Ince and general counsel for the Ince Corporation.

"The fact that Mrs. Ince intends to take an active part in the business was received with much gratification throughout the industry. She had always been a close confidant and advisor of Mr. Ince. In his earliest experiences as a director and producer she was his active assistant. When Kay-Bee sent Thomas H. Ince West to found Inceville in the days before motion picture production was organized and before its technical equipment was developed, Mrs. Ince was almost constantly with him, and he frequently paid high tribute to the help that she gave him in the preparation of stories, the writing of continuity and the editing of his early pictures. In addition to her long association with Mr. Ince in both the production and business phases of his operations, Mrs. Ince is known as a woman of keen and sound judgment and high literary attainments.

"It was Mr. Ince's oft-repeated desire to arrange his business so that it would function without his immediate presence, and to that end he had contemplated a reduction in the number of personally supervised productions in the immediate future. The corporation, through subsidiaries, had contracts with several distributing companies. In contemplation of relieving himself of the entire responsibility for his tremendous business, Mr. Ince last January divided the executive duties of the organization by appointing John Griffith Wray, the well-known director, as general manager of production at the studios, and appointing Colvin W. Brown his Eastern representative vice-president and manager of distribution."

Among the personal tributes paid the late Thomas H. Ince were those by Carl Laemmle, president of Universal Pictures Corporation; J. D. Williams, president of Ritz-Carlton Pictures; Associated Motion Picture Advertisers, and M. J. O'Toole, president of the Motion Picture Theatre Owners of America.

Mr. Laemmle said: "Thomas H. Ince was a credit to this industry; he was a credit to himself; he was a cerdit to his country. His untimely death was a severe loss to the ndustry. The accomplisher of a record for consistently high achievements seemed about on the point of the greatest things in his career. Yet the things he had accomplised will remain a fitting monument to his memory. Mr. Williams said: "In the death of Thomas H. Ince the motion picture industry has lost a pioneer whose name will always be remembered. No other man has developed more stars and directors. In the entertainment he had given the world he has left behind him a monument more lasting than bronze."

The A. M. P. A. tribute: "The Associated Motion Picture Advertisers, Inc., at its regular weekly meeting in the Cafe Boulevard, New York, Thursday, Nov. 20, passed a resolution offering its sympathy to Mrs. Nellie K. Ince, widow of Thomas H. Ince, the producer, which was introduced by Vice-President Charles Barrell." Mr. O'Toole's message: "The Motion Picture Theatre Owners of America as an organization and through its officers and members keenly regret the death of Thomas H. Ince. We recognize his great service to our industry and the irreparable loss his removal occasions. We join with all others who knew him or who understood and appreciated his art, with the millions who enjoyed the advantage of witnessing his masterful screen productions in the theatres of the United States and elsewhere, in this expression of our sincere sorrow at his sudden passing out of this realm.

United Artists to Continue

UNITED ARTISTS will continue in business, Joseph M. Schenck, chairman of the Board of Directors, announced this week upon his arrival from the West Coast. All deals for distribution of the product of United Artists stars have been rejected. This ends the rumor that Metro-Goldwyn might handle these pictures. A complete statement is expected before Mr. Schenck sails for Europe.

Mr. Schenck's statement said that "after fully considering various propositions offered, the United Artists have determined to continue with their own distribution. Hiram Abrams will remain in charge. We believe we can best express our thought and maintain our ideals by having our own independent distribution."

"I have never been fully familiar with the problems of distribution," Mr. Schenck went on to say, "but I intend to start at once to familiarize myself with these problems. And I should like to say this: That any mistakes of the past will be adjusted and sincere efforts will be made to overcome any difficulties which may have developed. We want exhibitors to make money with our product, and to make money on every picture they buy. No exhibitor need buy one more picture from United Artists than he expects to make money with."

Also on the train from the West Coast were Norma Talmadge, Marcus Loew and Mrs. Loew, Lola Bara, Theda Bara's sister; Sidney Franklin, Hans Kraely, Hiram Abrams and John Considine, general manager of the Joseph M. Schenck Productions; Harry Rapf, Mr. and Mrs. David Loew, Dennis F. O'Brien, Robert Fairbanks and Arthur W. Stebbins. Marcus Loew said that he found conditions very good throughout the West.

Ideas Gathered Along Broadway

(Continued from page 500)

AT the PICCADILLY there was an interchange of educational film and short solos, which seemed to please the crowd. The educational number, aptly called Lyman H. Howe's Hodge Podge, covered a wide variety of subjects, none of which exceeded 200 feet in length.

As the subjects bore no relation to each other they were easily cut up into sections and the solos sandwiched in between them. One of the solos was a rendition of an old popular song on the cello. The other was a dance. The resultant variety quickened the pace of the entertainment and had a pleasing effect on the audience.

HOW not to overdo the prologue idea was cleverly shown in the CAPITOL in the presentation of "HE WHO GETS SLAPPED." The picture really carries its own prologue and any great additional effort to create atmosphere might have produced a poor effect. As a result the audience only saw a clown whirling a red and white striped ball for the fraction of a minute and then the picture was on its way.

AS a means of impressing a two weeks' advance program on the minds of patrons passing through the lobby to the theatre a huge book showing two open pages and resting on a stand is proving very successful for Joe Plunkett in the lobby of the STRAND.

The book is, of course, a specially constructed device and no book, in fact. The two open pages advertise like the fly leaves of a real book the two coming shows for two weeks.

The book is about 4x5. Despite the partial railing around it and despite the warning, "Don't Touch," the "book" is constantly surrounded by curious men and women, some of whom try to see what is on the other pages of the "volume."

A PROLOGUE to introduce the atmosphere of a feature is always appreciated by an audience. When the feature has an exotic or unusual atmosphere the benefit of a suitable prologue is doubly apparent. All this applies to the massive and striking prologue introduced at the RIVOLI by DOCTOR REISENFELD to create the right atmosphere for "THE FORBIDDEN PARADISE." The prologue consisted of a most colorful and lively picture of old Russia, presented by Russian singers and dancers in authentic Russian costumes. It was like a first class act of vaudeville and it effectually prepared the audience for the atmosphere of "THE FORBIDDEN PARADISE." The picture is most delightful in itself, but much of its singular charm would be lost if it were rushed on the audience "cold." A bit of characteristic music, say, TSCHAIKOWSKY'S SIEGE OF MOSCOW or a distinctively Russian dance, will undoubtedly be appreciated by the audience. The RIVOLI audience applauded the prologue with great fervor.

AT the RIALTO two simple and inexpensive novelties were introduced with last week's program. A terzetto for violins, rendered by regular members of the orchestra, one of the artists standing in the center, the other two at the right and left wing. The house was dark, spotlights on the musicians as they played. The audience received this number favorably. The other novelty was the accompaniment of the first half of the comedy by an orchestra of six saxophones. The fantastic blare will go well with almost any comedy. The idea was rewarded with a hearty laugh from the crowd.

$5,000 Louisville Blaze

Fire, said to have been caused by an overheated furnace and defective flue, broke out on November 20, in the Big Features Rights Corp. film exchange, at 221 So. Third Street, Louisville, causing loss of about $5,000 and endangering 100,000 feet of films on an upper floor and a large quantity of lithographic posters, advertising matter, etc., stored in the building. Associated First National Pictures and Educational Films are handled through this plant.

Fred Levy is president of the company and Lee Goldberg is secretary-treasurer. Mr. Goldberg reported that the fire was confined principally to paper in the shelving on the second floor front.

Von Sternberg! Who Is He?

(Continued from page 497)

sion the picture has made upon different people may be in order. Cecil De Mille has said, "The director has real genius." Others who have been deeply impressed are Nazimova, Elinor Glyn, William De Mille, Marion Davies, Frank Keenan, Jim Tully, Tom Geraghty, the late Thomas H. Ince and Al Kaufman. Curtis Melnitz, who is Fairbank's representative in New York, gave metropolitan critics a look at the picture at a Coffee House show. There were noted musicians, writers and dramatists present and the volume of praise was loud and sincere.

"The Salvation Hunters" is reported as being a daring treatment of one of life's undertones—the dramatization of a thought. There is no complicated plot, no weighty story, and yet it is vivid and gripping. A man, woman and child, sucked down into the mud and shadow of hopelessness, fight their way back into the sunlight through the incentive of their faith and dreams; that, in brief, is the story.

Von Sternberg was born in Vienna, May 29, 1894, and came to this country when only 7 years old. During his youth he was sort of a trans-Atlantic commuter. He was graduated from the University of Vienna with several degrees and spent the next ten years of his life in "getting down to earth." In 1914 the embryo author and director began ten years of apprenticeship in motion pictures, writing and editing. Some of his stories were produced, others not. He also wrote a novel, "Daughters of Vienna," which though written in English was published in the city of his birth. He was chief advisor to William A. Brady when the latter was director general of the old World Film Company. During the war he was motion picture expert to the Chief of Staff of the United States Army. Since then he has sought to direct.

MOTION PICTURE APPARATUS COMPANY MOVES QUARTERS

In order that the motion picture trade might get the service that they required, and that those whom they served with still cameras would be adequately cared for, the Motion Picture Apparatus Company has moved its quarters to 110 West 32nd street, where it will be associated with the Camera House of Willoughby's.

What's Wrong With Press Sheets?

(Continued from page 499)

covers every angle needed by the exhibitor, shows him how cut-outs actually look."

John A. Schwalm, Rialto Theatre, Hamilton, Ohio: "50-50. First National, because they contain prepared reviews, pre-views exploitation stunts, plenty of good readers, length of feature, and very good prepared ads.

N. Schechts, Cincinnati, Ohio: "Not the best. United Artists because of their special stories on cast."

T. H. F., Bishops-Cas Theatres, Denver: "Better than they use to be. United Artists, because the stories frequently have a high news content and are acceptable without too much cutting and re-writing. I like First National pretty well, too."

Ed. Turner, Imperial Theatre, Ashville, North Carolina: "Only one good one. Paramount. Everything is good, useful and inexpensive."

Five other exhibitors also filled out the questionaire but they neglected to include their name and address. One, speaking about press sheets in general said: "Some good, some bad." He voted for Paramount, Principal, Warner.

"They do not conform with newspaper requirements," said another of these unknowns who picked **out Paramount** as having the best press sheet, saying its material "is brief and newsie."

The third did not vote but characterized press sheets in general with: "Most fairly good but they do not contain enough new ideas for exploitation. We get lost for new ideas, week in and week out the same thing all the time."

The fourth answered the first question with: "About 60 per cent. Famous-Players, because they have good art work and fairly good informative matter."

"First National meets the needs of the the small town exhibitor," according to the fifth unknown who picked that corporation. As to press sheets in general he commented: "Just fair."

Worse Than Films!

The sessions of the Texas Baptist General Convention, representing 500,000 members of that denomination in the Lone Star State, closed in Dallas this week without a single word having been said against motion pictures. But what the Baptists said about dancing more than made up for the lack of picture talk.

New Copyright Agreement

A reciprocal copyright agreement between the United States and Switzerland has been put into effect, according to an announcement of the State Department. The arrangement is similar to that entered into between the Government of the United States and most of the other leading countries of the world.

Soriero With "U"

Carl Laemmle, president of the Universal Pictures Corporation, this week announced the appointment of Thomas D. Soriero, prominent Baltimore theatre manager, as general manager for Universal's theatres. The appointment becomes effective immediately.

Celebrates First Successful Year With Reins Handled by F. C. Munroe

"Promises Fulfilled and Enthusiasms Sustained," Slogan of Producers Distributing Corporation Near Close of First Year of Business—Strong Organization, Functioning Harmoniously, Has Splendid Product to Offer

COINCIDENT with the ending of the old year, Producers Distributing Corporation will celebrate the successful conclusion of its first year under the regime that became effective last January and the record of its accomplishments during the past twelve months justifies the company's adoption of the phrase "Promises Fulfilled and Enthusiams Sustained" as its initial birthday slogan.

Under the guidance of F. C. Munroe, Raymond Pawley, Paul C. Mooney and John C. Flinn the year's history of Producers Distributing Corporation is a continuous series of conspicuous achievements; the outstanding feature of which is the vast exhibitor clientele that has been attracted to the company's releases in the comparatively few months that the new officials and policies have been in operation.

The present exhibitor clientele of the Producers Distributing Corporation is not only wide, but distinctly representative of the finest and foremost in the exhibiting field, and it is to this significant fact that the executives point in proof that promises made last January have been fulfilled and the aims and ambitions of the company realized in the fullest measure of their expectations.

About twelve months ago F. C. Munroe gathered a complement of officials to reorganize the Hodkinson Corporation, and in securing Paul C. Mooney and John C. Flinn as vice-presidents he formed the basis of an organization that since January 1 has continuously commanded the attention of the entire exhibitor body.

The enthusiasm injected into the company by the reorganization and the advent of new officials, expanded and became sustained on the confidence born of success as the new policies rapidly shaped themselves in the concrete form of better pictures from the foremost independent directors; and as each succeeding release found an ever increasing field of first run theatres lined up for their presentation.

And today, with yet another month, of the first twelve to work in, Producers Distributing Corporation finds its releases presented in the finest theatres from coast to coast in the United States and Canada and on the programs of first run theatres in the entire foreign field served by the export organization of William Vogel.

Under the supervision of Paul C. Mooney the sales force has been expanded and strengthened to a point of maximum efficiency, with new branches established for greater convenience and redivisioned under the able divisional management of W. F. Seymour, Cecil Maberry, L. W. Weir and Robert Cotton for more intensive service to the exhibitors and the company's contributing producers.

F. C. MUNROE
President, Producers Distributing Corp.

In the general policy of expansion under Mr. Mooney's supervision new branches were established at New Haven to serve the Middle New England district; at Albany to serve the North Eastern section of New York State, and at Indiana to handle the great increase of business in that section. In the redivision of territory the Central and Western divisions were subdivided by a new Mid-Western division under the management of Robert Cotton and the extensive and representative list of exhibitors now being served under Mr. Mooney's supervision is silent, forceful testimony of his efficient management.

Starting with the basic principles that only pictures of first run quality should form the program of Producers Distributing Corporation and that the exhibitors were entitled to know, well in advance, the exact nature of each release, i. e., its star, director, producer, and story theme, John C. Flinn assumed the responsibility of securing the product and making up the program upon which the company was to establish its reputation and its claim for a place among the foremost releasing companies.

How well this work was done is evidenced by the names of the producers who have contributed their pictures to the 1924 list of releases, and by the fact that the program made up and published in advance, containing complete data on each subject has been carried out exactly in accordance with the prearranged schedule.

Every picture listed at the beginning of the year has been produced and delivered on schedule time. The quality of the productions have been maintained at the consistently high level promised in advance, and these facts stand as tributes to the untiring work and vigilance of John Flinn and the splendid co-operation given by the producers.

Productions released during the year came from such splendidly equipped studios as the Thomas H. Ince plant at Culver City, where the late Thomas H. Ince, Hunt Stromberg and Regal Pictures produced their features, and from the splendid new Peninsula studios at San Mateo, Calif., where Frank Woods and Elmer Harris produced their pictures, and from the Tilford studios at Miami, and from the Biograph studios in New York, and from several of the best independent studios on the coast, where Belasco Productions and Renaud Hoffman produced their successful pictures.

As the executive head of the company F. C. Munroe has fostered the ethics and ideals of commercial intercourse in the general management of his organization and in harmonious accord with his official staff has guided the Producers Distributing Corporation through a gloriously successful year.

THE VICE-PRESIDENTS OF PRODUCERS DISTRIBUTING CORPORATION

Paul C. Mooney, vice-president in charge of distribution; Raymond Pawley, first vice-president and treasurer; John C. Flinn, vice-president in charge of production and advertising.

Quality and Dependability Standards Used in Selecting Producers Program

WITH practically no set schedule of production under contract on the first day of last January, the Producers Distributing Corporation was faced with the task of immediately securing product; but the confidence of producers in the ability and the policies of the new group of executives made solicitation for pictures unnecessary. Immediately following the announcement that F. C. Munroe had secured Paul Mooney to supervise distribution and John Flinn to direct the advertising and exploitation and take charge of productions, the company was deluged with pictures of every conceivable kind and quality, and the matter of making up a program became a task of elimination.

Quality and dependability were the standards used in the selection of the productions and the producers and within four months the company arranged a complete program of pictures from the first rank of producers and the best equipped studios on both the west and east coasts.

Frank Woods and Elmer Harris, with a group of Western capitalists, opened the new studios at San Mateo, California, and became contributors to the program with a list of five splendid pictures produced under ideal conditions.

Hunt Stromberg increased his activities, and in addition to producing the Harry Carey pictures on a more elaborate production scale, organized the Priscilla Dean unit, and with the great facilities of the Thomas H. Ince studio at his command, contributed two elaborate productions in "The Siren of Seville" and "A Cafe in Cairo," starring the dynamic Priscilla.

Renaud Hoffman contributed two human interest classics in "Not One to Spare" and "The Legend of Hollywood."

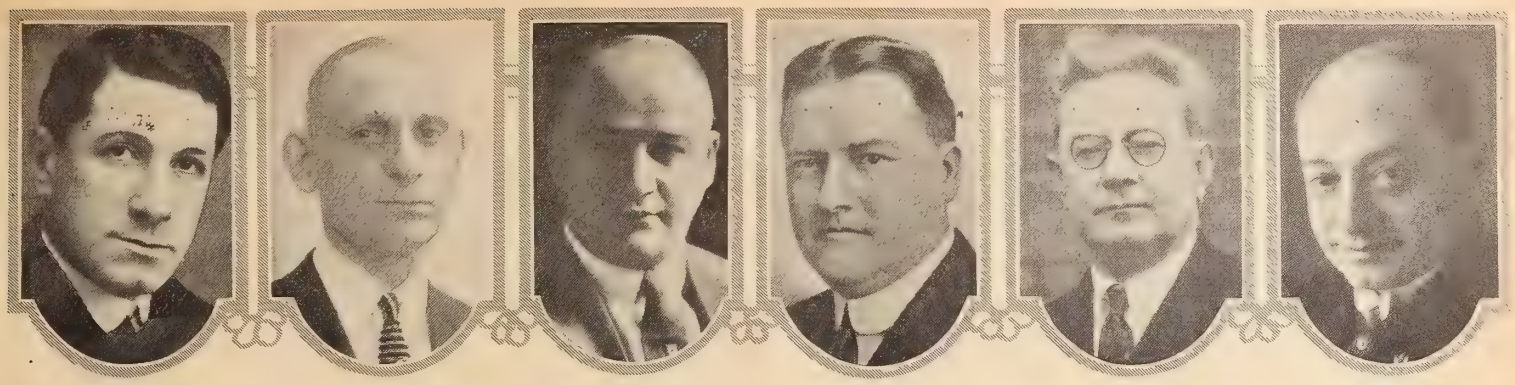
Under the auspices of Regal Pictures, such stars as Florence Vidor, James Kirkwood, Lila Lee, Jacqueline Logan and Margaret Livingston were presented in a series of pictures that have been acclaimed successes, while Al. Christie contributed two big specials in "old Your Breath" and "Reckless Romance."

Betty Compson and Lois Wilson were presented by the Tilford Cinema Corporation in big productions made in Florida, while Eastern Productions, Inc., contributed two Helene Chadwcik pictures made at the Biograph Studios.

The late Thomas H. Ince released "Barbara Freitchie" and the Edward Belasco Productions contributed "Welcome Stranger" to a program that has established Producers Distributing Corporation in the prominent position it started out to fill at the beginning of the year.

PRODUCERS, DIRECTORS AND WRITERS FOR PRODUCERS DISTRIBUTING CORPORATION

Top row: Renaud Hoffman, Elmer Harris, Al Christie, Hunt Stromberg, Charlie Christie. Bottom row: Charles R. Rogers, W. O. Hurst, Frank Woods, the late Thomas H. Ince.



PROMINENT EXHIBITORS WHO HAVE SIGNED WITH PRODUCERS DISTRIBUTING CORPORATION

Harry Lubliner, of Lubliner & Trinz, Chicago; S. Charninsky, of the Capitol, Dallas; Lee A. Ochs, of the Piccadilly, New York; James B. Clark, of Rowland & Clark Theatres, Pittsburgh; Edward Fay, of Fay's Circuit, Philadelphia; Aaron J. Jones, of Jones, Linick & Schaefer, Chicago.

Producers Distributing Pictures Booked by the Finest of First-Run Theatres

Many Take Entire Group, While Others Give Product Place of Importance

FROM coast to coast, from lakes to the gulf, the releases of Producers Distributing Corporation are splendidly represented in the finest of first run theatres, many of which contracted for the entire group of 1924-25 subjects, and are on record as enthusiastic over the box office results of the presentations made to date.

In New York City, Lee A. Ochs opened the new Piccadilly Theatre with the Producers Distributing Corporation release, "Barbara Frietchie," and with the exception of a few weeks the releases of this company have held onto the Piccadilly screen.

Martin Printz, managing director of The Circle Theatre in Cleveland, in signing for the entire group of pictures expressed his confidence in the product by a wire to Paul C. Mooney in which he said: "Am very happy to sign for your first Fall group of pictures, being sure they will be the backbone of the coming season," and in confirmation of his own judgment Mr. Printz has since sent several wires reporting gratifying success of the subjects at his box office.

In Dallas, Texas, S. Charninsky, of Capitol Theatre, has not only lined up with Producers Distributing Corporation but has become an ardent booster for the company's releases. In an interview Mr. Charninsky said: "We feel that we have secured the greatest block of independent pictures on the market in our connection with Producers Distributing Corporation. There are no better producing companies in the motion picture industry, no more competent nor capable stars on the screen than those working under this banner."

In San Francisco the product of the company is presented at The California Theatre, while in Los Angeles the first showings are given at The Forum and The California.

In Boston the product is represented at The Modern and Bacon Theatres under Jake Lourie's management. In Philadelphia at The Fox Theatre; in Pittsburgh at The Rowland & Clark houses; while in Scranton and vicinity M. E. Comerford is playing them in the Comerford chain of theatres.

In Buffalo and Rhode Island territories Edward Fay is presenting the pictures in the Fay Theatres, while in Chicago the subjects are divided between Jones, Linick & Schaefer and the chain operated by Lubliner & Trinz.

In St. Louis William Goldman is presenting the program at The Kings Theatre, while in Detroit the product is seen at The Capitol, The Madison and The Broadway Strand theatres. And Asher Levy is booking the subjects into the Orpheum Theatre circuit.

And most of the other important circuits, including the Marcus Loew chain, have given the releases of the Producers Distributing Corporation an important place on their program.

PROMINENT EXHIBITORS WHO HAVE SIGNED WITH PRODUCERS DISTRIBUTING CORPORATION

M. E. Comerford, of Comerford Amusement Co., Scranton, Pa.; William Goldman, of the Kings Theatre, St. Louis; Asher Levy, of the Orpheum Circuit of Theatres, Chicago; Joseph Trinz, of Lubliner & Trinz, Chicago; Jake Lourie, of the Modern and Beacon Theatres, Boston; Martin Printz, of the Circle Theatre, Cleveland.

STARS IN PRODUCERS DISTRIBUTING CORPORATION PICTURES

Top row: Lila Lee, Lois Wilson, Margaret Livingston, Pasty Ruth Miller, Florence Vidor, Helene Chadwick. Bottom row: Jacqueline Logan, James Kirkwood, Dorothy Mackaill, Priscilla Dean, Harry Carey, Betty Compson.

Fifty-One Headliners in Thirty-One Releases

A SURVEY of the list of Producers Distributing Corporation releases during the year discloses a splendid array of headline names in the stars heading the casts of the various productions, and in many of the pictures the supporting casts contain names that in themselves are box office attractions and justly entitled to be ranked in the star class.

The offerings from the various producers contributing to the Producers Distributing Corporation program during the year have been adorned with such stars and supporting players as Betty Compson, Lois Wilson, Priscilla Dean, Florence Vidor, Helene Chadwick, Percy Marmont, Edmund Lowe, Harry Carey, James Kirkwood, Lila Lee, Patsy Ruth Miller, Matt Moore, Zasu Pitts, Jacqueline Logan, Margaret Livingston, Stuart Holmes, Allen Forrest, Lloyd Hughes, Wallace Beery, John Davidson, Chester Conklin, Zena Keefe, Marguerite Snow, Wallace MacDonald, Edith Roberts, Tyrone Power, Gaston Glass, Ernest Hilliard, Riley Hatch, Malcolm MacGregor, Vernon Steele, Richard Travers, T. Roy Barnes, Harry Meyers, Sylvia Breamer, Tully Marshall, Jack Duffy, Wanda Hawley, Mitchell Lewis, Lincoln Plumer, Morgan Wallace, Niles Welch, Alan Roscoe, Lillian Rich, Henry Hull, Jane Thomas, Bryant Washburn, Billie Dove, Lloyd Hamilton, Dorothy Mackaill and Dorothy Devore, making fifty-one headliners in a total of thirty-one features distributed during 1924.

PRODUCERS' DISTRIBUTING CORPORATION has real reason to be proud of the Record of Achievement detailed on the pages that precede this. It is more than a gesture, the achievement is fact. And as the achievement of the past is fact, so also is it a bright omen for the future.

Men of the calibre of F. C. Munroe, Raymond Pawley, John Flinn, and Paul Mooney deserve the success that has marked Producers Distributing since they took the reins into their hands.

It has been no mean task to take "just another distributing organization" and lift it to a position where it is a definite, important factor, to be given full consideration by the exhibitor scanning the field for sources of supply, and by the worthy independent producer seeking free, open, and efficient channels to the market.

The task has been done. It could only have been done by men commanding the full confidence of the exhibitor, the loyal support of real selling forces, and the unquestioned faith of independent creators.

ROBERT E. WELSH.

Promises fulfilled

JUST a few months have elapsed since the Producers Distributing Corporation, imbued with a spirit of square dealing and service, made a promise. That promise was to give to the exhibitors of this country a program of releases second to none in artistic quality and box-office power.

How well that promise has been fulfilled is evidenced by thousands of exhibitors throughout the country who are relying on the Producers Distributing Corporation group of releases to supply their entire need for money-making box-office attractions.

Producers Distributing CORPORATION

F. C. MUNROE President
RAYMOND PAWLEY First V. Pres. & Treas.
PAUL C. MOONEY Vice Pres.
JOHN C. FLINN Vice Pres.

FOREIGN DISTRIBUTOR
WM VOGEL DISTRIBUTING CORP.

1,000 exhib

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2 GEORGE L. DENTON
3 WALKER & PHILLIPS
4 E. C. DAVENPORT
5 J. S. WELLS.
6 J. M. JOHNSON.
7 T. C. GERMAIN.
8 CARL KETTLER
W. Palm Beach, Fla.
9 L. T. LESTER, Jr.
10 M. F. SCHNIBBEN.
11 W. G. EULOE.
12 C. E. BRAGDON.
13 POST AM. OFFICER.
14 ROGERS & FREEMAN.
15 BOY WELLFORD
16 LEO GOLDEN.
17 P. A. NAHIR
18 IDEAL THEATRE CO.
19 A. GOODRIDE.
20 ROYAL THEATRE, INC
21 LAWLER BROS.
22 E. E. McKOY
23 WILLIAM F. GRAY
24 GEORGE HALL
25 WILLIAM EDDY
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29 H. SMILEY
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31 STONEHAM THEA. INC
32 LOUIS COUTERI, MGR.
33 SILVIO M. RIVA.
34 CHAS. S. TRAY
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39 W. J. MAHONEY
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41 KLARE & LINIT
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44 RIALTO THEATRE CO
45 FRANKLIN PK. THEA. CO.
Franklin Park Theatre,
46 LOUIS COHN.
47 H. WORACK.
48 W. R. WOOD
Belle Theatre,
49 SMITH & STEARNS.
50 SMITH & STEARNS,
51 ALHAMBRA THEA CO
52 THORNTON & HARRINGTON.
53 CRITERION THEATRE INC.
54 DUDLEY AMUSEMENT CO.
55 SHAWMUT THEATRE CO
56 A. GOODRIDE
57 HUDSON THEATRE CO.
58 CAMILLO THEATRE CO.
59 W. H. MACKEY
60 FELLSWAY OPERA CO.
61 TURNBULL & ROGERS.
62 JOHN J. BOWLER.
63 C. W. BENJAMIN.
64 JOHN B. EAMES.
65 I. M. RAY
66 IRA NOBLE.
67 FRANK D. BURNS.
68 HOMER GRAVES.
69 J. B. HARTE.
70 J. E. CHARBONNEAU.
71 EUGENE A. MOORE.
72 WOONSOCKET THEA CO.
73 JOE GOODMAN.
74 DAVID NOVOGOD
75 LAFIERE & KENNEDY.
76 TORNEY & DEMARA.
77 ELM THEATRE CORP
78 LOUIS BIANCHI.
79 H. J. PARADIS.
80 ARRINGTON BROS
81 FRANK NOWAK.
82 WM. PENN AM. CO.
83 CHAS. RIEHL
84 WILLIAM KUZON.
85 J. RAPPAPORT.
86 H. WALLENSTEIN
87 B. H. WALLENSTEIN
88 J. VOLAN.
89 SMALL STRAUSBERG CIR. I
90 SMALL QUEENS CIR. Inc.,
91 PRINCESS CIRCUIT INC.,
92 ROBERT B. ALBERTS.
93 BELLEVUE THEATRE CORP.
94 WM. G. GROUCHER.
95 DANIEL BROS.
96 CAMILLO THEATRE CO.
97 JOE MACERI.
98 RELIABLE CO. INC.
99 YOOST CIRCUIT.
100 THEO BRICKER.
101 CHAS. O'REILLY.
102 NEW 3rd AV. THEA. CO
103 CARSON PHOTOPLAY
104 S. SEIGER & SON.
105 G. KNEER.
106 MANHATTAN THEA. CORP.
107 BENJAMIN DERBY.
108 GEO. WILKINSON.
109 FRANK H. ALLEN.
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111 STAR THEATRE INC.
112 RALPH AVERSA
113 SAM THAPANOS
114 GEORGE ROSING.
115 CHATHAM AM. CORP.
116 145TH STREET THEA. CO.
117 MAIN THEATRE CORP.
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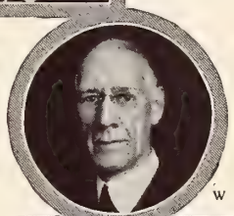
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563. L. C. CROW. Star Theatre, Paris, Mo.
564. K. HASELDEN. Princess Theatre, Georgetown, S. C.
565. R. C. PIKES. Alma Theatre, Portage, Pa.
566. N. H. OSTENBERG. Rialto Theatre, Bayard, Neb.
567. HARRY HOFFMAN. Bide-A-Wee Theatre, Denver, Colo.
568. BARNEY DUBINSKY. Tootle Theatre, St. Joseph, Mo.
569. A. B. CANTWELL. Cantwell Theatre, Brunswick, Mo.
570. E. A. GLEESON. So. Troost Theatre, Kansas City, Mo.
571. L. WEAVER. New Diamond Theatre, Kansas City, Mo.
572. S. F. WILDHOIT. Princess Theatre, Springfield Theatre, Springfield, Mo.
573. LEWIS EEB & CO., Mars Theatre, Denver, Colo.
574. GRATIOT THEATRE CO., Gratiot Theatre, Detroit, Mich.
575. JAS. M. DRAKE. Gem Theatre, St. Louis, Mo.
576. WILLIAM LYRIS. Hi-Toute Theatre, St. Louis, Mo.
577. D. S. NELSON, Irma Theatre, St. Louis, Mo.
578. WOODLAND AM. CO., Woodland Theatre, St. Louis, Mo.
579. MILTON HALSELL, American Theatre, Los Angeles, Cal.
580. C. E. ALDEN. Martin Theatre, Globe, Ariz.
581. O. H. SCHREUSNER, Temple Theatre, Alhambra, Cal.
582. C. P. PAWLEY, Paramount Theatre, Coachella, Cal.
583. EARL SINKS. Covina Theatre, Covina, Cal.
584. W. H. SCOTT. Elysium Theatre, Oceanside, Cal.
585. THOS. HENZE. Empire Theatre, San Pedro, Cal.
586. E. D. YOST. Yost Theatre, Santa Ana, Cal.
587. BAUMGARTNER TH. CO., Glen City Theatre, Santa Paula, Cal.
588. CHRISTINA F. ARMOUR. Majestic Theatre, Santa Monica, Cal.
589. C. W. BLAKE. Gaiety Theatre, Los Angeles, Cal.
590. MET. THEA. CO., Tivoli Theatre, Sawtelle, Cal.
591. HARNOIS-BRONSON, Lomita Theatre, Lomita, Cal.
592. BERNE LOUER, JR., Victory Theatre, Burbank, Cal.
593. F. J. LATTA. New Dale Theatre, East Long Beach, Cal.
594. C. C. KAUFMAN. Gem Theatre, Colusa, Cal.
595. CLAS. WESCOTT. Fortuna Theatre, Fortuna, Cal.
596. FRANK ANDREKER. Modesto Theatre, Modesto, Cal.
597. I. SLISSMAN. Rex Theatre, Oroville, Cal.
598. CHAS. CHICAZOLA. Lincoln Theatre, Pleasanton, Cal.
599. GREENFIELD TH. CO., New Santa Cruz Theatre Santa Cruz, Cal.
600. T. C. REAVIS, O. & S. Theatre, Santa Rosa, Cal.
601. SCOTIA THEATRE, ASSN.' Winona Theatre, Scotia, Cal.
602. L. L. HARRIS, Rialto Theatre, Stockton, Cal.
603. I. M. MANFORT. Sinsum City, Cal.
604. L. B. BROWN, Peters Theatre, Yreka, Cal.
605. VENICE AMUSEMENT CO. Dome Theatre, Ocean Park, Cal.
606. W. A. HUNT. Glendale Theatre, Glendale, Cal.
607. CHAS. G. BURNHAM, MacDonald Theatre, Richmond, Cal.
608. P. J. HANLOW. Virginia Theatre, Vallejo, Cal.
609. BEN BERNSTEIN. Hub Theatre, Los Angeles, Cal.
610. BAKER & RAYMOND, New Airdome Theatre, El Centro, Cal.
611. S. W. ANDERSON, Belvedere Theatre, Brawley, Cal.
612. M. M. COSTIGAN, Orpheum Theatre, Flagstaff, Ariz.
613. I. C. HOTCHKISS. Colonial Theatre, Orange, Cal.
614. R. LAGRAND. Garden Theatre, Los Angeles, Cal.
615. JOHN TUCK. Lyceum Theatre, Fresno, Cal.
616. E. F. ROBINSON. Jamestown Theatre, Jamestown, Cal.
617. C. J. MCDONELL. Princeton Theatre, Princeton, Cal.
618. GOLDWATER & AARON, Spot Theatre, Stockton, Cal.
619. GRACE SANSTROM. Blue Moose Theatre, Tacoma, Wash.
620. BUSH THEATRE CO. Vista Theatre, El San Diego, Cal.
621. DAVE BERSHON, Cameo Theatre, El Serreno, Cal.
622. F. G. STEVENS, Star Theatre, Fellows, Cal.
623. OSEE DES COMBS, Unique Theatre, Gunnison, Colo.
624. SOL LESSER. Orpheum Theatre, San Francisco, Cal.
625. ROSENTHAL & LYON, Lincoln Theatre, San Francisco, Cal.
626. ALEXANDRIA THEA. CO. Alexandria Theatre, San Francisco, Cal.
627. MAX BLUMENFELD. Capitol Theatre, Oakland, Cal.
628. MAY L. YATES, Empress Theatre, Alturas, Cal.
629. A. SIFUENTES. Atwater Theatre, Atwater, Cal.
630. T & D ENTERPRISES, Strand Theatre, Monterey, Cal.
631. E. J. ARKUSH, Sequoia Theatre, Redwood City, Cal.
632. W. M. BAKER. MacDonald Theatre, Richmond, Cal.
633. JAMES BEATTY. Beatty's Amer. Theatre, San Jose, Cal.
634. J. W. BARLOW. Rialto Theatre, Stockton, Cal.
635. JAS. CLYNE. Clyne Theatre, Pueblo, Colo.
636. A. ELLERT. Paramount Theatre, Trucker, Cal.
637. CHARLIE MICHAELS, Lincoln Theatre, San Francisco, Cal.
638. W. W. ADAMS. Grand Theatre, Reedley, Cal.
639. MRS. G. C. HAWLEY, Indio Theatre, Indio, Cal.
640. E. L. HANCK. Mission Theatre, Santa Paula, Cal.
641. S. GOLDON. Hippodrome, Napa, Cal.
642. MORRIS GALLAS. Majestic Theatre, San Francisco, Cal.
643. S. E. DARLING. Majestic Theatre, Willits, Cal.
644. R. E. BYARD. Hart Theatre, Ferndale, Cal.
645. PAUL DAVINI. Rialto Theatre, East Bakersfield, Cal.
646. MARK HANSEN, Mark's Home Theatre, Los Angeles, Cal.
647. PAC. S. W. AM. CO., Tempo Theatre, Los Angeles, Cal.
648. A. M. LEVEY. Muse Theatre, San Francisco, Cal.
649. F. E. MARTIN. Empire Theatre, Morenci, Ariz.
650. L. L. BAIRD. Garfield Theatre, Monterey Park, Cal.
651. HUGHES & GOSLINER, Edison Theatre, San Francisco, Cal
652. MRS. E. C. FRASER. Bryant Theatre, San Francisco, Cal.
653. S. G. LEBEDOFF. Homewood Theatre, Minneapolis, Minn.
654. FRENCH & HIMMELMAN, State Theatre, Mankato, Minn.
655. G. HARDING. Rex Theatre, Bemidge, Minn.
656. J. A. SEGERBERG. Segerberg's Theatre, Telluride, Colo.
657. BOCHNACK & RAPACY. Arcade Theatre, St. Paul, Minn.
658. ARCADE THEATRE CO. Arcade Theatre, Minot, N. D.
659. HUMBLE OIL & REF CO Community House, Bay Town, Texas.
660. AMER. AM. CO., American Theatre, Minneapolis, Minn.
661. L. J. HERMAN. Strand Theatre, Biloxi, Miss.
662. S. FINE. Fairsland Theatre, Cleveland, Ohio.
663. WM. B. WATSON. Sherman Theatre, St. Cloud, Minn.
664. GEO. W. ENNIS. Orpheum Theatre, Williston, N. D.
665. E. M. MASTERSON, Orpheum Theatre, Lovelock, Nevada.
666. ST. CLAIR AM. CO., St. Clair Theatre, St. Paul, Minn.
667. L. ARVED, Selby Theatre, St. Paul, Minn.
668. ELY AMUSEMENT CO. Opera House, Ely, Minn.
669. N. N. ADAMS. Verdun Theatre, Beaumont, Texas.
670. SMITH & TRIMBLE. State Theatre, Devils Lake, N. D.
671. TERRY & ROTHBERG. Bijou Theatre, Minneapolis, Minn.
672. JAY GOULD. Eagle Theatre, Montpelier, Minn.
673. CLINTON-MEYERS. Rex Theatre, Virginia, Minn.
674. S. RUBEN. Grand Theatre, Chisholm, Minn.
675. IONE AMUSEMENT CO. Ione Theatre, Minneapolis, Minn.
676. E. U. CARTER. Garden Theatre, St. Paul, Minn.
677. UNION THEATRE CO. Orpheum Theatre, Jersey City, N. J.
678. U. S. THEATRE CO. U. S. Theatre, Hoboken, N. J.
679. L. WEIZMAN. Summit Theatre, West Hoboken, N. J.
680. ROYAL THEATRE, INC., Royal Theatre, Atlantic City N. J.
681. HIGHLAND AM. CO., Highland Theatre, Audobon, N. J.
682. MILTON HIRSCHFIELD State Street Theatre, Trenton, N. J.
683. HUNTS THEATRE CO. Hunts Theatre, Cape May, N. J.
684. G. H. WILKINSON, Wilkinson Theatre, Wallingford, Conn.
685. L. R. AMUSEMENT CO. Paramount Theatre, So. Orange, N. J.
686. NORMAN AM. CO., Bergen Theatre, Newark, N. J.
687. HARRIET AM. CO., Broome Theatre, Orange, N. J.
688. JOS. STERN. Regent Theatre, Newark, N. J.
689. R. S. T. AM. CO., Strand Theatre, Jersey City, N. J.
690. J. BURKHOFF. U. S. Temple Theatre, Union Hill, N. J.
691. WESWOOD AM. CO., Westwood Theatre, West-wood, N. J.
692. MRS SUTTER. Moorlyn Theatre, Ocean City, N. J.
693. J. UNGER. Court Theatre, Newark, N. J.
694. VAILSBURG AM. CO. Rivoli Theatre, Newark, N. J.
695. R. DOWNHAM. Westmont Theatre, Westmont, N. J.
696. FULTON THEATRE CO. Fulton Theatre, Jersey City, N. J.
697. GEO. BRENNAN. Orphrum Theatre, Jersey City, N. J
698. CAPITAL THEATRE, INC. Capital Theatre, Passaic, N. J.
699. ZIBLICH BROS. Piety Theatre, New Orleans, La.
700. EDWIN CORNO. Casino Theatre, New Orleans, La.
701. PAUL BLANCHET. Royal Theatre, Lafayette, La.
702. HARRY GOFFNER. Savoy Theatre, Jeanerette, La.
703. WALTER BEADE. St. James Theatre, Asbury Park, N. J.
704. A. A. F. GROSS. Cortez Theatre, New Orleans La.
705. MRS. H. LAZARUS. Crown Theatre, New Orleans, La.
706. J. LOEB. Dixie Theatre, New Orleans, La.
707. WM JUNQUA. Bell Theatre, New Orleans, La.
708. J. M. HEARD. Dreamland Theatre, Lewisville, La.
709. ALSINI BROS Famous Theatre, New Orleans, La.
710. P. A. FABACHER. Wonderland Theatre, New Orleans, La.
711. P. MORTIMER LEWIS, Jr. Bijou Theatre, Atlantic City, N. J.
712. W. J. WILKES. Liberty Theatre, Burkburnett, Texas.
713. MISS CLARA SCHMITT. Ideal Theatre, Yazoo City, Miss.
714. GRAND AMUSEMENT CO. Grand Theatre, Hartford, Conn.
715. UNIVERSAL PIC. CORP Cameo Theatre, Bridgeport, Conn.
716. P. J. MARTIN. Capitol Theatre, Danbury, Conn.
717. A. SCHWARTZ. Park City Theatre, Bridgeport, Conn.
718. A. HAMILTON. Rialto Theatre, So. Norwalk, Conn.
719. W. A. MOORE. Seymour Theatre, Seymour, Conn.
720. J. A. AYRES. Town Hall Theatre, Saybrook, Conn.
721. R. J. YERGER, Jr. Strand Theatre, Howard, Miss.
722. PETER DAWE. Palace Theatre, Bridgeport, Conn.
723. JOHN H. FOY. Paris Theatre, So. Manchester, Conn.
724. GEO. GRAVENSTONE. Carmen Theatre, Philadelphia, Pa.
725. GREEN & ALTMAN, Jefferson Theatre, Philadelphia, Pa.
726. SCHNERMANN CO. Plaza Theatre, East Stroudsburg, Pa.
727. M. H. GOODMAN. Feely Theatre, Hazelton, Pa.
728. M. E. COMERFORD. Ferguson Theatre, Olyphant, Pa.
729. S. J. POLI. Poli Theatre, Scranton, Pa.
730. J. GLAVIN. Poli Theatre, Wilkes Barre, Pa.
731. WM DABB. Lyric Theatre, Shenandoah, Pa.
732. HAYES AMUSEMENT CO., York Palace Theatre, Philadelphia, Pa.
733. J. F. COX. Auditorium Theatre, Philadelphia, Pa.
734. M. WAX. Bellevue Theatre, Philadelphia, Pa.
735. N. EPSTEIN. Bell Theatre, Philadelphia, Pa.
736. I. PERLIN. Ritz Theatre, Philadelphia, Pa.
737. M. MARKOWSKI. Avenue Theatre, Wilmington, Del.
738. CHAS. V. HOLMES. Arcadium Theatre, Pittsburgh, Pa.
739. M. ROSENBERG. Rialto Theatre, Pittsburgh, Pa.
740. A. BENNETT. Victoria Theatre, Pittsburgh, Pa.
741. ROWLAND & CLARK, Plaza Theatre, Pittsburgh, Pa.
742. F. M. PHIPPS. Monogram Theatre, Childress, Texas.
743. THE OHIO THEATRE CO. Capitol Theatre, Bellaire, Ohio
744. W. P. MCCARTNEY. Strand Theatre, Indiana, Pa.
745. D. SERRAO. Savoy Theatre, Ford City, Pa.
746. ANDY CONDOLEON. Lyceum Theatre, Kittaning, Pa.
747. PALM THEATRE, CO. Palm Theatre, Philadelphia, Pa.
748. A. MANOFF. Grand Theatre, Carnegie, Pa.
749. SAM GOLD. Arradia Theatre, Pittsburgh, Pa.
750. L. MITCHARL. Michael Theatre, Pittsburgh, Pa.
751. WALTER J. LEE. Victoria Theatre, Altoona, Pa.
752. W. E. KINSCH. Arsenal Theatre, Pittsburgh, Pa.
753. R. S JONES. Capitol Theatre, Pittsburgh, Pa.
754. DENNIS AMUSEMENT CO, Wm. Penn Theatre, Pittsburgh, Pa.
755. J. BROWARSKY Hippodrome, Pittsburgh, Pa.
756. WEST PA. AM. CO., Regent Theatre, Beaver Falls, Pa
757. A. P. WAY. Avenue Theatre, DuBois, Pa.
758. RIVOLI AMUSEMENT CO. Rivoli Theatre, East Pittsburgh, Pa.
759. B. MAPLE. Barrett Theatre, Point Marion, Pa.
760. M. CONKLIN. Washington Theatre, Swissvale, Pa.
761. WINSWORTH & KAYE. Main Theatre, Uniontown, Pa.
762. WM. WHEAT. Sewickley Theatre, Sewickley, Pa.
763. C. R. PASCOE. Pascoe's Park Theatre, Somerset, Pa.
764. SAM SHAITRO. Felton Theatre, Philadelphia, Pa.
765. NEW SCHENLEY CORP., Schenley Theatre, Pittsburgh, Pa.
766. A. BALTIMORE. Baltimore Theatre, Newport News, Va.
767. BEN FREED. Lyric Theatre, Susquehanna, Pa.
768. E. J. SCHWEITZER. Grand Theatre, Titusville, Pa.
769. I. E. DEERE. Regent Theatre, Washington, Pa.
770. JULIUS FREEDMAN, Family Theatre, Forest City, Pa.
771. HARRIS AMUSEMENT CO. Grand Theatre, Wilmington, Del.
772. C. C. HUBERT. Opera House, Newark, Del.
773. NATHAN GOETZEL. Fairmont Theatre, Philadelphia, Pa.
774. MOOSE THEATRE CO Moose Theatre, Hastings, Pa.
775. JOE GEORGE, American Theatre, Idaho Falls, Ida.
776. C. & A. AMUSEMENT CO., Orpheum Theatre, Pocatello, Ida.
777. W. H. BURT. Rialto Theatre, Twin Falls, Ida.
778. IRON CO. SCHOOL BOARD School Theatre, Kanarra, Utah.
779. EDITH D. CAVITT. Electric Theatre, Cut Bank, Mont.
780. D. S. SCOTT. Margaret Theatre, Anaconda, Mont.
781. TEMPLE THEATRE, INC. Temple Theatre, Butte, Mont.
782. A. H. RUSSELL. Rialto Theatre, Bozeman, Mont.
783. J. R. RITCH. Arcadium Theatre, Lewistown, Mont.
784. JOHN J. GILLETT, Strand Theatre, Tooele, Utah.
785. JOHN KNOP, JR. Orpheum Theatre, Cottonwood, Idaho.
786. GEO. L. CALDWELL. Blue Moose Theatre, Bainier, Oreg.
787. GEO. WHEELER. Lyric Theatre, Havre, Mont.
788. EUGENE THEA. C Rex Theatre, Eugene, Oreg.
789. MRS. WM. LLOYD Dream Theatre, Wakerville, Mont
790. GORDON THORNB Bluebird Theatre, Garfield, Utah.
791. PAUL DeMORDAUT Rialto Theatre, Blackfoot, Ida.
792. JOHN REGAN. American Theatre, Park City, Utah.
793. R. L. KIRK. Rex Theatre, Lakeview, Oreg.
794. GEO. GAILEY. Community Theatre Lantry, Utah.
795. W. F CODE. Paramount Theatre Seattle, Wash.
796. JESSIE MAYE WEE Majestic Theatre, Chillicothe, Texas.
797. CHAS. SCHRAM. Grand Theatre, Pittsburgh, Pa.
798. JOSE ST. PETER. Rose Theatre Everett, Wash.
799. W. S. STRANGE. Rose Theatre, Keiso, Wash.
800. J. W. ALLENDER, Lyric Theatre, Spokane, Wash.
801. WM. SCHEER. Raphael Theatre, Washington, D. C.
802. D. BIRAN. American Theatre, Washington, D. C.
803. GARTNES BROS. Red Wing Theatre, Baltimore, Md.
804. J. L. ROME. Apollo Theatre, Baltimore, Md.
805. WALTER D. FACET Pacet's Theatre, Baltimore, Md.
806. A. J. BRAWLAWSKI Liberty Theatre, Cumberland, Md.
807. J. CRAWEL. Imperial Theatre, Newport News, Va.
808. PEARCE & SCHECK. Lord Baltimore Theatre Baltimore, Md.
809. H. L. HOLSINGER. Community House, Bridgeport, Md.
810. F. H. DURKIN. Palace Theatre, Baltimore, Md.
811. JULIUS GOODMAN, Ideal Theatre, Baltimore, Md.
812. STATE THEATRE CO Apollo Theatre, Baltimore, Md.
813. PATTERSON THEA. Paterson Theatre, Baltimore, Md.
814. P. MILLER. Regent Theatre, Annapolis, Md.
815. R. C. CONNELL. Conneil Theatre, Aberdeen, Wash.
816. MARCERON & FLAN- Dun Carter Theatre, Washington, D. C.
817. SPANGLER AM. CO., Gertrude McCoy The Baltimore, Md.
818. B. B. CHICKERVILLE Academy of Music, Roanoke, Va.
819. J. D. ARMONS. Princess Theatre, Norton, Va.
820. BIJOU AM. THEATRE Broadway Theatre, Baltimore, Md.
821. C. A. WOITHINGTON Opera House, Jackson, Texas.
822. J. C. MASTERSON, Homestead Theatre, Houston, Texas.
823. COLONIAL AM. CO. Colonial Theatre, Beaumont, Texas.
824. J. FRIEDLANDER, Roosevelt Theatre, Baltimore, Md.
825. N. BURKE. New Theatre, Staunton, Va.
826. I. CARSTENS. Everglade Theatre, Seattle, Wash.
827. HEWETT & DEVANEY American Theatre, Seattle, Wash.
828. F. MARTINO. Arcadia Theatre, Seattle, Wash.
829. R. H. PRATSCH. Realart Theatre, Tacoma, Wash.
830. MARGARET DAY. Dome Theatre, Lanton, Okla.
831. J. W. SPEAR. Everybody's Theatre, Tacoma, Wash.

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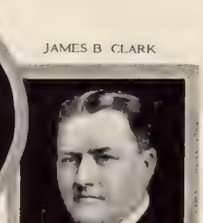
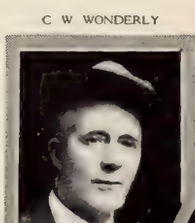


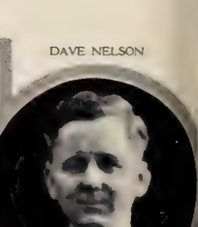
C W WONDERLY



J W BAIRD

MILTON HALSELL

DAVE NELSON



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836. MACK J. DAVIS, Mack Theatre, Port Angeles, Wash.
837. D. CONSTANTI, Stewart Theatre, Puyallup, Wash.
838. MRS. M. E. BYRUM, Princess Theatre, Baltimore, Md.
839. FRED WEBER, Metzey Theatre, Baltimore, Md.
840. HOT SPRINGS THEA. CO. Liberty Theatre, Hot Springs, Va.
841. LOUIS SCHIFFMAN, Imperial Theatre, Brooklyn, N. Y.
842. O. LISS, U. S. Gates Theatre, Brooklyn, N. Y.
843. B. & S. AM. CO., Strand Theatre, Red Bank, N. J.
844. SCHUYLER AM. CORP., Schuyler Theatre, New York City.
845. C. MANZELLA & SON CO., Luna Theatre, Brooklyn, N. Y.
846. FRANK A. KEENEY, Keeney Theatre, Brooklyn, N. Y.
847. HEIGHTS THEATRES INC., Palace Theatre, New York City, N. Y.
848. BENKOY AMUSEMENT CO., 103d Street Theatre, New York City.
849. ROBERT HUTCHINSON, Liberty Theatre, Oklahoma City, Okla.
850. CAMEO AMUSEMENT CO., Cameo Theatre, Newark, N. J.
851. N. & H. THEATRE, INC. New Comedy Theatre, Brooklyn, N. Y.
852. BEN FITZER, Auditorium Theatre, Auburn, N. Y.
853. CLYDE AIKEIN, Casino Theatre, Antwerp, N. Y.
854. M. LEVINNE, Masonic Theatre, Buffalo, N. Y.
855. A. J. HOCH, Rialto Theatre, Buffalo, N. Y.
856. GEM THEA CO. INC., State Theatre, Oswego, N. Y.
857. LEO. J. DOWLING, Lyric Theatre, Syracuse, N. Y.
858. RIVOLI AMUSEMENT CO., Rivoli Theatre, Newark, N. J.
859. LYNDHURST THEA. CORP., Palace Theatre, Lakewood, N. J.
860. M. GETLIN, Park Theatre, East Rutherford, N. J.
861. REGENT ENT. INC., Regent Theatre, Brooklyn, N. Y.
862. B. L. M. OP. CORP., Park Theatre, Brooklyn, N. Y.
863. A. FRIEDLANDER, Garden Theatre, Brooklyn, N. Y.
864. EAGLE CINEMA CORP., Eagle Theatre, Brooklyn, N. Y.
865. SAMUEL ZAHLER, Blake Theatre, Brooklyn, N. Y.
866. ABE PESKIN, Fulton Auditorium Theatre, Brooklyn, N. Y.
867. ILLIUM AM. CO., INC., American Theatre, Troy, N. Y.
868. S. ROGOWSKY, Strand Theatre, Port Chester, N. Y.
869. M. NAUGHTON, Yorkville Casino New York City, N. Y.
870. F. B. & M. ENT. INC., Pastime Theatre, New York City, N. Y.
871. OGDEN OP. CO., Ogden Theatre, New York City, N. Y.
872. B. TENDLER, Madison Theatre, New York City, N. Y.
873. BATHGATE AM. CORP., Lyric Theatre, New York City, N. Y.
874. MRS. J. W. MC'DONOUGH, Keystone Theatre, New York City, N. Y.
875. WM. FOX'S ENTERPRISES, Fox's Washington Theatre, New York City, N. Y.
876. H. & S. THEATRE CORP., Claremont Theatre, New York City, N. Y.
877. ARCADIA PHOTOPLAY CO., Bronx Strand Theatre, New York City, N. Y.
878. PLAZA AM. CORP., Bronx Plaza Theatre, New York City, N. Y.
879. NORA AMUSEMENT CORP., Belmore Theatre, New York City, N. Y.
880. LELAND THEATRE, INC., Leland Theatre, Albany, N. Y.
881. K. E. MCKEE, Electric Theatre, Clear Lake, Ia.
882. E. J. LANDIS, Princess Theatre, Monticello, Ia.
883. F. R. HUITENWALNER, Strand Theatre, Kutztown, Pa.
884. GEO. M. BENNETHUM, Broad Theatre, Souderton, Pa.
885. A. A. PETERS, New Theatre, Reedsville, Pa.
886. I. SCHWARTZ, Great Southern Theatre, Philadelphia, Pa.
887. LEGIONAIRE COMPANY, Legionaire Theatre, Milton, Pa.
888. M. W. SCHAEFFER, Strand Theatre, Hanover, Pa.
889. A. BLACK, New Port Theatre, Glen Lyon, Pa.
890. B. O. WILKINS, Rialto Theatre, Woodbury, N. J.
891. MORRIS BAUM, Nittany Theatre, State College, Pa.
892. H. E. HAMMOND, Star Theatre, Union City, Pa.
893. JAMES RETTER, Capitol Theatre, California, Pa.
894. H. F. WILSON, Grand Theatre, Port Allechany, Pa.
895. GUY V. IDA, Star Theatre, Tarentum, Pa.
896. M. RICHMAN, Fain Theatre, St. Louis, Mo.
897. WEBSTER THEATRE CO., Ozark Theatre, Webster Grove, Mo.
898. CONWAY AMUSEMENT CO. Conway Theatre, Conway, Ark.
899. F. B. HARRIS, Powhattan Theatre, Maplewood, Mo.
900. WESTERN PHOTO. CO. Broadway Theatre, St. Louis, Mo.
901. J. F. ALCOTT, Crystal Theatre, Crystal, Mo.
902. LIBERTY THEATRE CO., Liberty Theatre, Mexico, Mo.
903. JOHN KARGIN, Cosmo Theatre, St. Louis, Mo.
904. M. A. RABER, Knickerbocker Theatre, St. Louis, Mo.
905. FISCHER THEATRES, Appleton Theatre, Appleton, Wis.
906. CHAS. G. GOODNIGHT, Jefferson Theatre, Desoto, Mo.
907. L. A. BURSON, Orpheus Theatre, Evanston, Wyoming.
908. V. J. WILLIAMS, Employees Theatre Club, Devils Slide, Utah.
909. JOHN STAHLE, JR., Bountiful Theatre, Bountiful, Utah.
910. SAM G. DUPON, Rex Theatre, Glendive, Mont.
911. E. E. O'KEEFE, Babcock Theatre, Billings, Mont.
912. E. WARD AM. CO., Opera House, Beaver City, Utah.
913. JACK YEO, Danson Theatre, Bearer Dam, Wyo.
914. W. L. UGLON, Crystal Theatre, Burlington, Wyo.
915. K. V. MC KAY, Elite Theatre, Mount Pleasant, Utah.
916. W. J. LE FEVRE, Lincoln Theatre, Troy Mont.
917. L. M. JONES, Arcadia Theatre, Vandergrift Heights, Pa
918. C. H. POWERS, Strand Theatre, Dunsman, Cal.
919. J. FILLUSCHER, Rosewood Theatre, Chicago, Ill.
920. J. J. WARD, Orpheum Theatre, Red Bluff, Cal.
921. J. J. WOOD, Redding Theatre, Redding, Cal.
922. A. G. LAFKA, Crystal Theatre, Salinas, Cal.
923. OTTO HORDER, Bayview Theater, San Francisco, Cal.
924. R. KYPROIS, Rankin Theatre, San Francisco, Cal.
925. M. BRAEMENFELDT, Orpheum Theatre, San Rafael, Cal.
926. MRS. I. H. DIXON, Woodland Theatre, Woodland, Cal.
927. MRS. BARNES, Barnes Theatre, Fillmore, Cal.
928. HARRY DUFFIELD, Graham Theatre, Graham, Cal.
929. E. S. STORK, Opal Theatre, Hollister, Cal.
930. MORRIS KLEIN, Verdi Theatre, San Francisco, Cal
931. SOL LEVIS, Crystal Theatre, San Francisco, Cal.
932. W. G. SMELTZER, Daly Theatre, San Francisco, Cal.
933. W. B. HILL, Hayes Theatre, San Francisco, Cal.
934. A. N. JACKSON, Republic Theatre, San Francisco, Cal.
935. JOHN DANZ, Star Theatre, Seattle, Wash.
936. MAHIE CONNELLY, Grand Theatre, Repton, Wash.
937. G. E. TERHUNE, Arcade Theatre, Walla Walla, Wash.
938. W. M. MONLOCK, Arcade Theatre, Cottage Grove, Oreg.
939. FIRST NAT. AM. CORP National Theatre, Richmond, Va.
940. L. G. DARLING, Lyceum Theatre, Kenmore, N. Dakota.
941. TURN CITY AM. TH. ES., Princess Theatre, St. Paul, Minn.
942. J. M. SHEELY, Express Theatre, Jennings, Okla.
943. FRANK WADE, Victory Theatre, Anacortes, Wash.
944. M. KENWORTHY, Kenworthy Theatre, Moscow, Ida.
945. MULTINOMAH TH. CORP Alhambra Theatre, Portland, Oreg.
946. F. CLEVELAND, Circle Theatre, Chicago, Ill.
947. LOUIS KOLIAS, Lyric Theatre, Chicago, Ill.
948. J. C. ANDRIAN, Ideal Theatre, Roxbury, Mass.
949. E. M. LOEW, Bay Street Olympia Thea., Somerville, Mass.
950. COMMWLTH AM. CO., Stienberg Theatre, Webster, Mass.
951. A. L. WARD, Casino Theatre, Central Falls, R. I.
952. A. LOVELL, Tunix Theatre, Windsor, Conn.
953. LOUIS PRATT, Pratt's Theatre, Deep River, Conn.
954. ROBINSON & JAFFE, Odeon Theatre, Detroit, Mich.
955. W. H. FAULL, Perrien Theatre, Detroit, Mich.
956. H. A. GILES, Royal Theatre, Garrett, Ind.
957. M. E. REMLEY, Murrette Theatre, Richmond, Ind.
958. FOURTH AV. AM. CO., Strand Theatre, Louisville, Ky.
959. CITIZENS FINANCE CORP., Grand Theatre, Louisville, Ky.
960. INTERN. AM. CO., Ogden Theatre, Denver, Colo.
961. FRANK MILTON, Rivoli Theatre, Denver, Colo.
962. ISIS AMUSEMENT CO., Isis Theatre, Durango, Colo.
963. F. GROSS, Grand Theatre, Cleveland, Ohio.
964. M. E. HORWITZ, Falls Theatre, Cuyanoga Falls, Ohio.
965. S. & O. HORIATIUS, Temple Theatre, Toledo, Ohio.
966. W. G. TEBAUER, JR. U. S. Theatre, New Orleans, La.
967. R. BRUNET, Imperial Theatre, New Orleans, La.
968. H. B. WALLACE, Langdale Theatre, Langdale, Ala.
969. T. H. Hudnes, Dixie Theatre, Dunedin, Fla.
970. DUNHAM AM. CO., Paris Theatre, Dunham, N. C.
971. CRITERION AM. CO., Broadway Theatre, Fayetteville, N. C.
972. NATIONAL THEA. INC., National Theatre, Greensboro, N. C.
973. J. L. SIMS, New Charleston Theatre, Charleston, S. C.
974. C. E. CORRINGTON, Clinton Theatre, Clinton, Ill.
975. F. W. GIBHART, Alhambra Theatre, Decatur, Ill.
976. CHAS. CARPENTIER, Strand Theatre, East Moline, Ill.
977. L. J. DUNNING, Strand Theatre, Unison, Ind.
978. J. M. SHEELY, Empress Theatre, Jennings, Okla.
979. LOUIS SCHLICHTER, Bridge Theatre, Baltimore, Md.
980. F. A. HOENIG, Horn Theatre, Baltimore, Md.
981. B. DISHNER, Pictorial Theatre, Baltimore, Md.
982. R. A. LANDERS, Yale Theatre, Cleburne, Tex.
983. E. LEE DYE, Olympic Theatre, Clarview, Tex.
984. KUNZE & THUMMING, Dequin Theatre, Dequin, Ill.
985. GEO. FALLER, Southern Theatre, Wheeling, West Va.
986. SOL RABINOWITZ, New Palace Theatre, Wellsburg, West Va.
987. H. L. MC INTYRE, Main Theatre, Uniontown, Pa.
988. L. B. WILSON, Liberty Theatre, Covington, Ky.
989. MISS E. LEEDTKE, Columbia Theatre, Kenosha, Wis.
990. JAKE LOURIE, Modern Theatre, Boston, Mass.
991. A. P. DESORMEAUX, Strand Theatre, Madison, Wisc.
992. KOLATIS & KOMDOT, Family Theatre, Monmouth, Ill.
993. J. H. ALLEN, Elverton Theatre, Elverton, West Va.
994. T. SAVICK, Elmwood Theatre, Oak Park, Ill.
995. S. CHARBINSKY, Capitol Theatre, Dallas, Tex.
996. H. LORENCE, Bellevue Theatre, Niagara Falls, N. Y.
997. SAN BROS. AM. ENT. Rex Theatre, Oshkosh, Wisc.
998. SAM HORWITZ, Red Wing Theatre, St. Louis, Mo.
999. GUS SUN, Gus Sun Amusement Co., Springfield, Ohio.
1000. ED. J. WAGNER, Garden Theatre, South-Milwaukee, Wisc.

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MRS ARTHUR HALL

SAM KOMM

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MR. AND MRS. L. M. BILLINGS

CHAS. SCHAEFFER

E HASELDEN

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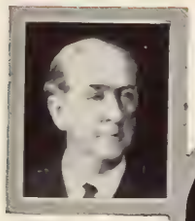
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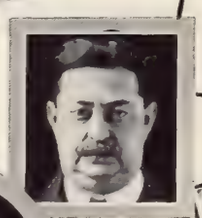
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TELEGRAM

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3N BOSTON MASS 30 1924 OCT 30 PM 11 46

P C MOONEY VICE PRES
PRODUCERS DISTRIBUTING CORPN 469 FIFTH AVE NEWYORK NY

CONGRATULATIONS ON BARBARA FRIETCHIE WHICH OPENED TO THE BIGGEST DAYS BUSINESS IN THE HISTORY OF THE THEATRE STOP THE GROSS FOR THE WEEKS BUSINESS WAS MOST GRATIFYING AND OUR PATRONS WENT OUT ONE HUNDRED PERCENT PLEASED STOP NEWSPAPERS PRAISED BARBARA VERY HIGHLY STOP YOUR PICTURES ARE NOT ONL GOOD BUT ARE REGISTERING AT THE BOX OFFICE

JAKE LOURIE
BEACON THEATRE BOSTON M

WESTERN UNION TELEGRAM

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT GRAND CENTRAL TERMINAL Main CONCOURSE, N. Y.

NA343 31 BLUE 2 EXTRA

CLEVELAND OHIO 10 1155A

P C MOONEY
VICE PRES PRODUCERS DIST CORP 469 5 AVE NEWYORK NY
BARBARA FRIETCHIE PLEASED ALL LAST WEEK AT CIRCLE THEATRE ON ITS INITIAL SHOWING HERE STOP BUSINESS SO SATISFACTORY THAT WE ARE HOLDING IT A SECOND WEEK
CONGRATULATIONS AND REGARDS

MARTIN PRINTZ
CIRCLE THEATRE

September 13, 1924

Thomas H. Ince,
Culver City, Calif.

"Just booked your magnificent production, 'BARBARA FRIETCHIE,' as the opening attraction at my new theatre 'The Piccadilly,' New York's most up-to-date house. After looking over the field I was convinced that your picture ideally combined necessary artistic and box-office qualities. Added attractions will be Vincent Lopez and his new Piccadilly orchestra and John Hammond, the country's leading organist. I cordially invite you to attend the opening Friday, September 26th. Best regards."

LEE A. OCHS.

NA498 36 BLUE 2 EXTRA

EX CLEVELAND OHIO 28 151P

P C MOONEY VICE PRES
PRODUCERS DISTRIBUTING CORPN 469 5 AVE NEWYORK NY

VERY HAPPY TO SIGN FOR YOUR FIRST FALL GROUP OF PICTURES BEING SURE THIS WILL BE THE BACKBONE OF THE COMING SEASON FOR MY HOUSE STOP OPENING FALL SEASON WITH WELCOME STRANGER SEPTEMBER FOURTEENTH

MARTIN PRINTZ
CIRCLE THEATRE

Glendale Theatre
A Metropolitan Showhouse
Wm. A. Howe, Lessee & Manager
South Brand Blvd.
Glendale, Cal.

September 1st 192

Mr. Joseph S. Stout, Manager,
Producers Distributing Corporation,
Los Angeles, Cal.

Dear Mr. Stout:—

Herewith I am returning signed contracts covering "The Seventeen" and in this connection wish to express the pleasure I have in securing this block of independently made pictures of such evident merit.

With the best of wishes for your unqualified success,

Cordially yours,

W. A. HOWE,
Lessee & Manager
Glendale Theatre

VAH.LP
nclosures.

CLEVELAND OHIO SEP 15 1924

P C MOONEY VICE PRESIDENT
PRODUCERS DISTRIBUTING CORP 469 FIFTH AVE NEWYORK NY

WELCOME STRANGER OPENED TO CAPACITY YESTERDAY STOP PLEASED ONE HUNDRED PERCENT LOOK FOR RECORD BREAKING WEEK STOP CONGRATULATIONS

MARTIN PRINTZ
CIRCLE THEATRE

ARTHUR SCHOENSTADT

season 1924-1925
30 *first-run pictures*

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WN SANFRAN CAL AUG 25 24

PAUL C MOONEY VICE PRESIDENT
PRODUCERS DISTRIBUTING CORPN 469 FIFTH AVE NEWYORK

PRISCILLA DEANS FIRST HUNT STROMBERG PRODUCTION THE SIREN OF SEVILLE OPENED HERE SATURDAY TO SMASHING RECORD BREAKING BUSINESS SUNDAY EVEN GREATER IN PROPORTION AND A HOLD OUT MATINEE AT THIS MOMENT ON MONDAY STOP EVERYTHING POINTS TO A RECORD BREAKING WEEK STOP CONSIDER THIS THE BEST THING MISS DEAN EVER DID AND A PRODUCTION WORTHY OF PLAYING ANY THEATRE IN THIS COUNTRY STOP NEWSPAPER CRITICS GAVE THIS PICTURE ONE OF THE BEST SEND OFFS THAT ANY PICTURE HAS HAD IN MANY MONTHS IN SANFRANCISCO STOP THE SUPPORTING CAST IS EXCELLENT AND THE PRODUCTION PRAISEWORTHY IN EVERY RESPECT STOP WE ARE LOOKING FORWARD TO HER NEXT PICTURE A CAFE IN CAIRO STOP HUNT STROMBERG IS ENTITLED TO ALL CLEDIT POSSIBLE FOR A REAL MONEY GETTING PRODUCTION

HERBERT L ROTHCHILD ENTERTAINMENTS
NAT HOLT MANAGER
CALIFORNIA THEATRE

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

FN LOSANGELES CALIF SEPT 15 24

P C MOONEY VICE PRES

PRODUCERS DISTG CORPN 469 FIFTH AVE NEW YORK N

WELCOME STRANGER OPENED FORUM THEATRE BIGGEST BUSINESS IN HISTORY OF THEATRE STOP FULLY THREE THOUSAND PEOPLE UNABLE TO GAIN ADMISSION STOP NECESSARY TO RUN SECOND PERFORMANCE WHICH RAN PAST MIDNIGHT AND HELD AUDIENCE TO FINISH STOP PERSONAL OPINION WELCOME STRANGER FINEST AUDIENCE PICTURE EVER MADE WITH ONE HUNDRED PERCENT EXPLOITATION POSSIBILITIES STOP PICTURE GETS TREMENDOUS AUDIENCE APPLAUSE STOP CONGRATULATIONS YOUR RESIDENT MANAGER SURE DID ME A FAVOR WHEN HE SOLD ME THIS PICTURE

JULIUS K JOHNSON
MANAGING DIRECTOR FORUM THEATRE

TELEGRAM

MILWAUKEE WIS AUG 29 24

JOHN C FLINN VICE PRES

PRODUCERS DISTRIBUTING CORP 469 FIFTH AVE NEWYORK NY

WELCOME STRANGER GOING LIKE WILDFIRE STOP BIGGEST MATINEE IN MONTHS HOLDING THEM OUT EVERY PERFORMANCE STOP RECEIPTS GROWING DAILY STOP WELCOME MORE PICTURES LIKE WELCOME STRANGER A WONDERFUL SHOW TO EXPLOIT AND YOU KNOW ME STOP HOLD YOUR BREATH NEXT WEEK WATCH ME REGARDS

A. J. MEININGER.
MERRILL THEATRE

B. R. WILLIAMS

TELEGRAM

GS LOSANGELES CAL OCT 3 24P

PAUL C MOONEY AND JOHN C FLINN

PRODUCERS DISTRIBUTING CORPN 469 5 AVE NEWYORK NY

BARBARA FRIETCHIE OPENING TONIGHT BRILLIANT BEYOND DESCRIPTION STOP CAPACITY AUDIENCE UNANIMOUS IN THEIR APPROVAL STOP THE PICTURE IS ONE OF THE OUTSTANDING FINE PICTURES OF THE SEASON

CHARLES H WUERTZ MANAGER
CALIFORNIA THEATRE

HARRY LUBLINER

JULIUS GOODMAN.

B. W. MARKOWSKI

JAKE LOURIE

TELEGRAM

N SANFRAN CAL SEPT 1 24

AUL C MOONEY VICE PRESIDENT

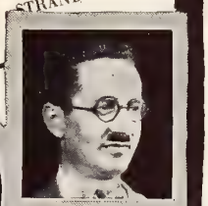
PRODUCERS DISTRIBUTING CORPN 469 FIFTH AVE NYC

WITH SEVENTY FIVE THOUSAND PEOPLE OUT OF TOWN FOR WEEK END LABOR DAY HOLIDAY AND OPENING AGAINST STRONGEST POSSIBLE COMPETITION INCLUDING THIEF OF BAGDAD YOLANDA SEA HAWK EMPTY HANDS AND THE FEMALE AND TODAY STOP AM GREATLY SURPRISED AND PLEASED STOP PICTURE IS SPLENDID ENTERTAINMENT PLEASED AUDIENCE ONE HUNDRED PERCENT STOP DAILY PAPERS ALL GIVE ENTHUSIASTIC PRAISE IN EXTENDED REVIEWS STOP AM SURE WILL HOLD UP BIG REST OF WEEK STOP CONGRATULATIO

M L MARKOWITZ
STRAND THEATRE

"The contract for the product of the Producers Distributing Corporation which we have just signed with your organization is to us one of the most satisfactory we have ever entered into, during the years we have been in the show business. We believe that we have obtained for the patrons of the Capitol Theatre the very best pictures available. That the pictures of the Producers Distributing Corporation will form the backbone of our programs goes without saying. There are no more splendid stars appearing on the screen today, than those who appear in your productions, no more competent directors and surely no better authors who have supplied the wonderful story material."

THE CAPITOL THEATRE
R. J. Stinnett
S. Charninsky
Managers
DALLAS, TEXAS



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DEEDS not words—here's the evidence of box-office power—record runs, record showings, record receipts. Read these actual reports from exhibitors everywhere who are cleaning up with these great money-making productions.

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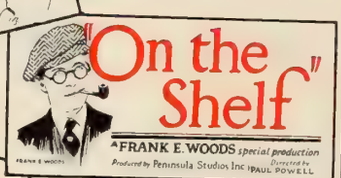
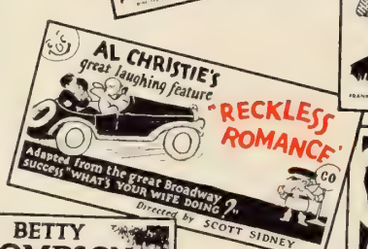
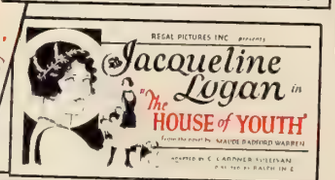
17 big reasons

Here they are—the great line-up of productions that have been making box-office history—seventeen smashing big reasons why thousands of leading exhibitors have placed their faith in Producers Distributing Corporation to supply them with profit producing pictures. The glorious records made by these productions at the box-office is proof that that faith was justified.

Remove your box-office worries by booking this great group of releases now.




AL CHRISTIE'S
great laughing feature
"RECKLESS ROMANCE"
Adapted from the great Broadway success "WHAT'S YOUR WIFE DOING?"
Directed by SCOTT SIDNEY



"Chalk Marks"
A FRANK E. WOODS Production
The most striking and original story in motion picture history
DIRECTED BY JOHN G. ADOLFI

Member of
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EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Weinberg Quits as Manager of Olympic Theatre, Buffalo

Eddie Weinberg, one of the best known exhibitors in Western New York, has resigned as manager of the Olympic Theatre, operated by Universal Pictures Corporation and located on Lafayette Square, Buffalo. Eddie formerly managed the old Mark Strand and Elmwood Theatres in Buffalo. His resignation came as a surprise to his many friends in the city. He has not as yet announced his plans for the future. While at the Olympic he put over some fine exploitation and publicity stunts.

Bath, N. Y., now boasts a fine new picture theatre. It is the Babcock, which was opened to the public on November 24. The house, which seats 700, was built by W. W. Babcock and is being leased by the Schine Theatre Corporation. E. J. Dodds, representing the Schine interests, arranged for the opening, assisted by Harold Lee, former manager of the Gem, who has been appointed resident manager. The Gem has been closed.

Angola, N. Y., also was the scene of an opening the past week, Mr. and Mrs. Frank Wiatrowski presenting to this lively little Lake Erie town a beautiful new picture house seating 550, with a beautiful and cozy looking interior and an attractive exterior. house has a fine orchestral organ. "Barbara Frietchie" received its Western New York premiere at the house, which has been named the Angola Theatre. A delegation of Buffalo exchange men attended the opening.

Members of Buffalo Zone, Motion Picture Theatre Owners of New York, Inc., are making elaborate plans for a big Movie Ball to be held in Elmwood Music Hall, Thursday evening, January 29. Jim Wallingford has been named chairman of the arrangements committee and Jim is going to spring more surprises than were ever staged in this city.

Judge John W. Schatt, whose Opera House in Gowanda, N. Y., was burned to the ground a few weeks ago, has taken over the Gowanda Gardens in that town and converted the place into a picture theatre. There are reports that a new house is to be built in Gowanda in which Judge Schatt will be financially interested, plans for which are now being drawn by a Buffalo architect. The names of those interested in the new house are expected to be announced shortly.

Arthur L. Skinner, manager of the Victoria, Buffalo, has tied up with merchants in the vicinity of Grand and Ferry streets, where the house is located, as well as the community newspaper, in a contest in which residents are enabled to win many beautiful things. Those who win them are notified by letter from the Merchants' Association to apply to Manager Skinner for the prize.

Duplication

Chicago, with several hundred theatres, has a duplication of names and some plan should be worked out that would do away with three State theatres, two Victoria, two 20th Century, three Parkway, two Liberty, two Harding, two Grand, two Ashland, two Irving and two Bell theatres.

It should be an easy matter to change the names, as there is much confusion, especially along Film Row.

The Auditorium in Auburn, which was taken over recently by the Fitzer Brothers of Syracuse, has been renamed the Strand. The new management has installed a ten-piece orchestra and is showing high-class pictures at an admission scale of 10 and 15 cents.

Residents of Mount Morris, N. Y., can't kick on the class of entertainment being given them by Manager Charlie Martina of the Family Theatre. During Thanksgiving week the program included "The Sainted Devil," "The Last of the Duanes" and "The Female."

(Continued on next page)

Maine

As a result of trouble between the Maine-New Hampshire Theatres, Inc., and the musicians' union of Augusta there are no orchestras in the Opera House and Colonial in Augusta, the Acme at Hallowell and the Coliseum and Johnson theatres in Gardiner. The union demands a year-around contract for ten men, whereas the houses in the past have had orchestras only in the spring and winter.

J. M. Edgar Hart has become the manager of the Colonial Theatre and Opera House in Augusta. Mr. Hart came to Augusta from San Diego, Cal.

Abraham Goodside has installed an orchestra in his Empire Theatre in Portland, which he recently reopened after spending several thousand dollars upon alterations. The leader is Paul Pollock. Leo Lesieur continues as organist.

The Rumford Operating Company of Lewiston has been granted a charter of incorporation. The concern will operate theatres and amusement halls. The capital is given as $20,000. Maude A. Thurston of Lewiston is president.

The Maine and New Hampshire Theatre Company has plans for two theatres to be erected in Rumford Falls. One is to be named the State and the other the Majestic. The company is the operating enterprise for Famous Players' New England theatres.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Scenes from Warner Brothers' "The Lighthouse by the Sea."

News from Massachusetts

George A. Giles, operator of a string of picture houses in this state, has been confined to his home in Belmont for more than a week with a high fever. Physicians attending Mr. Giles announce that the symptoms in his case are well defined, but they are not yet prepared to say from what ailment the theatrical manager is suffering. Mr. Giles, in addition to his activities as a film exhibitor, is the managing drector of the St. James Theatre in Boston, a high-class dramatic stock house.

Manager Joseph H. Brennan is the lucky holder of the job as managing director of Marcus Loew's State Theatre in Boston. At Mr. Loew's Orpheum Theatre the manager is Victor J. Wilson. And how this team does advertise! A week ago a street car was run all over Boston and it was plastered with advertisements for the current shows at the two Loew houses. The car was decorated in a most artistic manner and it was an exploitation howl that could not but help be heard all over the town.

Philip Markell, head of the Atlas Amusement Company, the headquarters of which are in Boston, is a busy man these days, keeping his houses supplied with the cream of the film world because all of them are satisfying the "innards" of the box office.

"Janice Meredith" opened at the Shubert-Majestic in Boston on November 24 with the orchestra scaled at $1 top price for the night shows.

First-run feature films in Boston cinema houses the week of November 24 were: Gordon's Olympia, Washington street, "Madonna of the Streets"; Fenway, "The Garden of Weeds"; Boston Theatre, "K, the Unknown"; Modern and Beacon theatres, "The Narrow Street" and "The Warrens of Virginia"; Loew's State, "Forbidden Paradise"; Majestic, "Janice Meredith."

Frank Shea, owner of the Worcester Theatre in Worcester, has begun to play Sunday night concerts of vaudeville.

The Capitol Theatre building in Malden was damaged to the extent of approximately $3,000 when fire broke out in a beauty parlor occupying space in the structure. No one was in the theatre at the time. The auditorium was damaged by the dense smoke.

The Rialto Theatre Company, Inc., of Worcester has been granted article of incorporation. The concern will engage in the theatre and show business, the papers state. The incorporators are James A. Greeko, Marcellina E. Greeko, Frederick Fedell and Silvia Fedell, all of Worcester.

Alpha W. Haynes, former owner of the Castro circuit of theatres in New England, died recently at his home in Lynn. He bought the Castro circuit in 1897. He was the first to present moving pictures in Fall River. Mr. Haynes was recognized as the founder of the Universal Amusement League, which later was reorganized as the White Rats. In 1917 Mr. Haynes was the manager of the Central Square Theatre, now the E. M. Loew Capitol, in Lynn. Mr. Haynes is survived by his wife, Julia E. Redmond Haynes.

The Chelsea Theatre in Chelsea has been having some difficulty with its union projectionists, stage mechanics and musicians. It is said that the theatre management had refused to meet the scale of wages agreed to by these unions and the Allied Theatre Managers' Association.

David I. Perkins now is actively in charge of the Merrimack Square Theatre in Lowell. It is a Famous Players theatre.

Reginald V. Tribe, manager of the Empire Theatre in New Bedford, is in season so far as business and work is concerned. He is working at top speed to keep on drawing New Bedford film fans to his theatre and they're responding with a will.

Manager O'Donnell of the Fields Corner Theatre in Dorchester, a Gordon circuit house, is competing with the Dorchester Theatre, two blocks away, with an Opportunity Night contest every Tuesday.

The Shawmut Theatre in Roxbury is conducting jazz band contests every Saturday night, with a cash prize for the orchestra that wins the most applause from the audience. The stunt is packing the Shawmut.

John Freeman is the live-wire manager of the Strand Theater in Malden and he keeps this amusement emporium on the map with his up-to-date showmanship methods.

Approximately $5,000 was the net receipts of the benefit show presented in the Colonial Theatre, Boston, by the Theatre Treasurers' Club of New England. The officers of the club are as follows: President, Ernest A. Grenier; vice-president, Frank D. Orvitt; treasurer, Henry J. Hunt; secretary, Archie Birtwell; counsel, J. Albert Brackett. The board of directors: Ernest A. Grenier, Henry J. Hunt, George R. McCarthy, Frank D. Orvitt, William C. Nixon and Arthur G. Manley.

Buffalo, N. Y.

(Continued from preceding page)

Manager Herman Lorence, assisted by Joseph Maddern, put on a local movie stunt last week as part of a fine exploitation campaign in behalf of the world premiere of "Is Love Everything?" at the Bellevue Theatre in Niagara Falls. Scenes in which local young people took part were made on the stage of the theatre each evening.

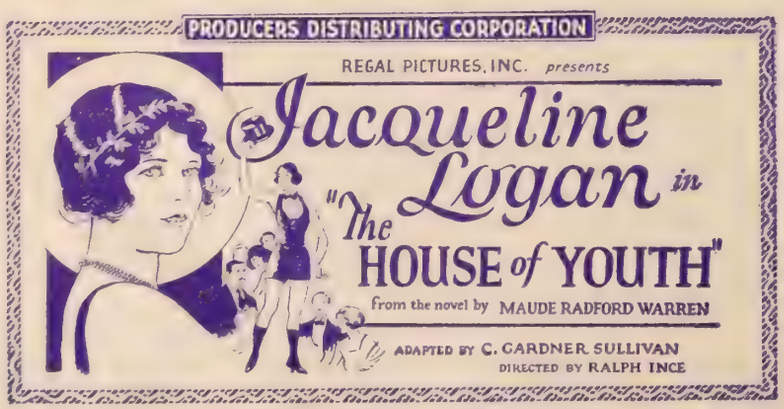
Ben Wallerstein, manager of the Broadway Theatre, Buffalo, is one lucky guy. He won a radio set worth about 150 iron men.

James Marcius, after redecorating and putting up a new front, has changed the name of the Happy Hour Theatre in Springville, N. Y., to the Pantheon.

To the two girls receiving the most votes in a local popularity contest being run under the auspices of the Strand, Niagara Falls, Charlie Hayman, proprietor, is offering a free trip to Hollywood. The stunt is being run in co-operation with the Niagara Falls Gazette.

"The Ten Commandments" opens in Buffalo at the Majestic Theatre on November 30 at prices ranging up to $1.50. A symphony orchestra of twenty playing the Riesenfeld accompaniment is being advertised.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
REGAL PICTURES, INC. presents
Jacqueline Logan in
"The HOUSE of YOUTH"
from the novel by MAUDE RADFORD WARREN
ADAPTED BY C. GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

Little Falls, N. Y., Showman Boasts Clever Fox Terrier

Bob Wagner, who at one time headed an animal show that traveled throughout the country, is manager of the Gateway Theatre in Little Falls, N. Y., and numbers as one of his most valuable and trusted assistants an Irish terrier that responds to the name of "Patsy." Few, if any, of Mr. Wagner's many friends of the present day can picture him in a costume of the riding master, cracking the whip as the animals went through their stunts. Mr. Wagner dropped into town the other day, booking pictures for the months to come and incidentally recounting many a tale of his days with animal shows.

As for "Patsy," the little Irish terrier is the pride of his owner's heart. The dog is almost human and is frequently sent from Mr. Wagner's home to the theatre office, where he jumps into a chair and keeps an eye on things during his owner's absence. In fact, the dog is such a good guard that no one around the theatre can do so much as touch a single article in Mr. Wagner's absence. When the animal wants a drink he simply goes to the faucet, noses it around until the water starts, drinks his fill, and then is forced to look wistfully for someone to turn the water off, for as yet Mr. Wagner has been unable to teach him the stunt of turning the faucet the other way.

Claude Fish of the American Theatre in Schenectady, a thoroughgoing exhibitor, is somewhat different from many of the exhibitors from the Electric City these days in that he is not complaining about business conditions. Mr. Fish admits that he is obliged to give the public the very best pictures obtainable in order to command capacity crowds. Out of 38 nights, there have been just six, at the present time, when Mr. Fish has not been "standing 'em up." His house seats 500 on the lower floor and 160 in the balcony. He charges a 17-cent admission. The house has been running for twelve years and enjoys the distinction of never having been closed through sickness or death on the part of any owner.

Donald Bane, who runs theatres in Athens and Ravena, is reported to have leased the newly built Masonic Hall in Germantown, which replaces the one that was burned some time ago.

The Majestic in Utica, which has been playing pictures and which is included in the Robbins group of houses, is slated to go over to stock the latter part of the month or the fore part of December.

When Jimmy Rose, new owner of the Bijou Theatre in Troy, signs his name to contracts these days he uses the pen and pencil which was presented him by members of the Film Salesmen's Club of Albany a few days ago. Mr. Rose has also been made an honorary life member of the organization. H. C. Bissell has been elected to succeed Mr. Rose as president, with John Thurlow as vice-president.

There were thrills aplenty one night last week for J. M. Moran, who runs Dolan's Opera House at Coxsackie and is showing pictures four days a week. Mr. Moran was not obliged to rely upon pictures to furnish the thrills. It all happened when he leased his house for a colored dance. During the evening some argument started and the razors began to fly. One man was badly cut across the back. Mr. Moran admitted that he lost no time in leaving the theatre.

H. E. Flack will start at once in the redecoration of his theatre in Potsdam. The seats will also be rearranged to some extent and additional ones installed. It is planned to add a new ventilation system to the house and as a result the Star will probably rank as one of the finest in the North Country.

J. M. Schine of Gloversville, in town the other day, admitted that he was not competing for a place in the "Fifty-seven Varieties" class, although now operating fifty-one houses in various parts of the state. Mr. Schine's house in Bath opened this week, and the Newark house is scheduled to open next week.

Herman Vineburg, resident manager of the Mark Strand in Albany, is complaining these days of what might be termed "the influence of his picture complex." When "Feet of Clay" was shown Mr. Vineburg experienced considerable trouble with the arches of his feet, and last week when "Hot Water" was being shown Mr. Vineburg, suffering from a bad cold, was obliged to resort to a hot water bottle at his home.

The first meeting of the Albany zone committee named at the Buffalo gathering some months ago will be held at the Hotel Ten Eyck in Albany on December 3. The committee consists of Samuel Suckno of the Albany and Regent theatres, W. W. Farley, head of Farash Theatres, Inc., of Schenectady; Meyer Schine of Gloversville, Vic Warren of Massena and Louis Buettner of Cohoes. Two additional directors will be named at the meeting.

Because John Mattice of the Novelty Theatre in Middleburg remembered a promise of several weeks ago, C. R. Halligan of the local Universal exchange is munching apples these days. In addition to running his theatre, Mr. Mattice picks up quite a little change on the side each fall with hot dog privileges at various fairs. Last fall he told Mr. Halligan to mark the calendar and in case of clear weather on the big day at the Binghamton Fair he would present Mr. Halligan with a brand new hat. Mr. Halligan, however, had a couple of hats, and after so informing Mr. Mattice the apples were substituted. The only trouble arose from inquisitiveness on the part of Mr. Halligan's neighbors, when the apples were delivered in an ordinary bottled beer case.

Jack Mathews, a well known exhibitor of Plattsburg, is sick in bed with the grippe, following his recent trip to Film Row in Albany.

The call of the wild was too strong for Nate Robbins and Rae Candee of Utica on the last day of the deer season, and even though film men were in town the two exhibitors hied to the mountains in the hope of bagging a deer. There was some excuse, however, for the deer hunting season in New York State was limited to but a few days on account of the forest fires.

LILLIAN RICH

Featured player in Cecil B. De Mille's Paramount picture "The Golden Bed."

The new seats for the Leland Theatre in Albany finally arrived last week, and by working at odd hours Manager Oscar Perrin and his force of men have installed the seats without any interruption of the regular program. The new seats are wider than the ones that have served in the past and add much to the comfort of patrons.

"Doc" Fraser, who runs the Temple Theatre in Richmondville, spent a busy day in Albany during the past week, visiting every colored hangout endeavoring to locate an orchestra for Thanksgiving Day. Mr. Fraser's search is said to have been so thorough that he is now qualified to speak with authority on Albany's colored section.

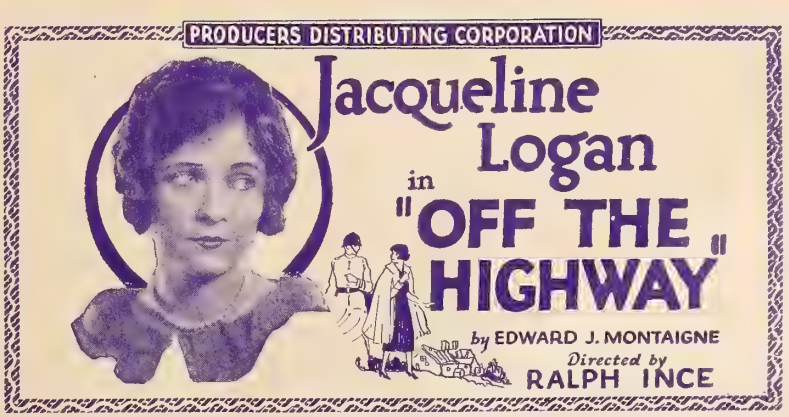
Harold Farrell, who with his mother runs the Lincoln Theatre in Schenectady, is making the theatre a paying proposition.

Over 2,300 boys and girls in Troy fairly stormed the Troy Theatre last Saturday morning at the first Junior Movie ever given in that city. It is now a foregone conclusion that these movies will be held in Troy from time to time, with a 10-cent admission and a program that will include a feature appealing to the children, a news reel and a comedy.

Bill Shirley, manager of the State, Strand and Albany theatres in Schenectady, subscribes to and saves every one of the trade papers, which may be found in neatly arranged piles in his office at the State The-

(Continued on next page)

For Release in January—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Toronto's Strand Reopens on a Popular Price Basis

After being closed for some months, the Strand Theatre, Toronto, has been reopened on a popular-price basis, the reopening feature being "If Winter Comes." Although this is one of the large downtown houses, the admission scale is down to 10 and 15 cents and programs are changed twice weekly. In the many years of its existence the Strand has experienced many vicissitudes. For many years it was operated by Jerry Shea, then under the management of Clarence Robson, now supervisor of theatres for Famous Players at Toronto. It was under the control of Famous Players Canadian Corporation for some time, and then it was secured by the Allens and renamed the Piccadilly Theatre.

The death occurred at Cranbrook, B. C., in an automobile accident of George Hyt, well known as an exhibitor at Lethbridge, Alberta, in his 33rd year. It was only twelve years ago that Mr. Hyt arrived in Western Canada as an immigrant from Greece, but in a very short time he attained a state of affluence because of keen business judgment.

Manager J. M. Franklin of the B. F. Keith Theatre, Ottawa, Ontario, made a distinct hit with local theatregoers on November 17 when he jumped into the breach following the collapse of arrangements for concerts by the band of the Princess Patrica's Canadian Light Infantry, following the band's return to the Dominion from England where it had played at the British Empire Exhibition. The concerts were to have been held in another Ottawa theatre, but when the band arrived in the Canadian capital it was discovered that nothing had been done at the theatre, not even a house crew being available. Joe Franklin promptly invited the band to play at the Keith theatre, the current film and vaudeville program being prolonged for the evening. Mr. Franklin also recognized all tickets which had been sold for the engagement at the other house, the purchasers being directed to Keith's.

M. A. Pollakoff of Toronto is responsible for the erection and opening of one of the most attractive of small suburban theatres in the new Kingswood Theatre, located at 922 Kingston road. The pretty house serves a new and rapidly growing section of Eastern Toronto.

The Savoy Theatre at Moose Jaw, Sask., now looks like a brand new theatre, extensive alterations and decorations having been carried out recently at a cost of $8,000. The improvements include a mezzanine floor, ladies' rest room, foyer and air-cushion seats on the orchestra floor. The reopening feature was "Hook and Ladder."

The Ontario Division of the M. P. T. O. has been showing considerable activity during the fall months, no less than two general meetings having been held at Toronto in November alone. A recent social function was a stag party which was held at the King Edward Hotel, Toronto, with exhibitors and exchange officials present in large numbers. Officers of the Ontario M. P. T. O. have also been busy with end-of-the-year duties, the annual election being due.

Milwaukee

Henry Taylor, formerly with the Garden and Butterfly theatres, has returned to Milwaukee from California, where he has been for almost a year, and has been appointed manager of the Butterfly, a downtown house, by John Freuler, the owner. Freuler has been conducting the management of the house himself for the last few months. With Taylor's return, Mr. Freuler has announced that the house is likely to undergo a change in policy. At present it shows first and second run pictures at an admission price of 25 cents, with two changes a week. Either three changes a week of second run pictures will be shown at 15 cents, or the house will go to 50 cents with first runs entirely, Mr. Freuler said. This is due to the fact that stiff competition from small time vaudeville at 22 cents makes a middle course impractical.

Leo A. Landau, who several months ago adopted the policy of bringing elaborate stage numbers to his Alhambra Theatre in Milwaukee to augment the regular picture programs, has put over a big beat by signing Gilda Gray, shimmy queen late of Ziegfeld Follies, for an appearance at his theatre during the first visit she has paid to her home in this city since she rose to fame. Gilda, with a company of six, will be at the Alhambra during the week beginning November 29, just a week ahead of the Follies, which play the Davidson.

Kuschlein and Martin have opened a combination dance hall and picture theatre in Plain, Wis., an inland town about fifty miles from Madison.

When "The Mine With the Iron Door" opened at Saxe's Strand in Milwaukee, Stan Brown, manager of the house, obtained the services of a commercial aviator who painted the name of the picture on the bottom of his plane and flew over the Marquette University athletic field as thousands watched the school team battling on the gridiron.

Connecticut

Vaudeville has been added to the programs at the Circle Theatre in Manchester and the Bristol Theatre in Bristol.

During October the state police inspected 80 theatres.

Vaudeville has been dropped at the Jacques Theatre in Waterbury. Now pictures only are being shown.

John Scanlon, manager of the Alhambra Theatre in Torrington, is showing the natives what real film exploitation actually is. And he has a very competent assistant in Jack Delaney.

Albany

(Continued from preceding page)

atre. In fact, Bill goes a bit further and declares that he could not get along without them.

George Roberts, chief factotum of the Berinstein circuit and a busy man these days, was up from Elmira during the week and reports business as being far ahead of a year ago at all houses.

Ben Apple, weighty owner of the American and King theatres in Troy, lost a couple of pounds one day last week. It all came about when Mr. Apple arrived in Albany at 10 a. m. and was still making the rounds of the exchanges at 6 p. m., rearranging his dates. Mr. Apple remarked that it was the busiest day he had spent in many a month.

William Shirley of Schenectady is back home from a swing that took him to New York, Pittsburgh and Buffalo. There is a little story to the effect that Mr. Shirley was successful in cleaning up in the recent market rise. He is already planning a big blow-out for the employes of his three theatres, which will be in the nature of a Christmas party, probably held at the State Theatre. Both the Strand and the State theatres are showing exceptionally good pictures these days, and with better business conditions already prevailing at the Locomotive Works and the General Electric plant, the theatres will probably fare better than in the past. "The Man Who Came Back" has been booked to open on December 5.

Even though Claude Fish of the American Theatre in Schenectady does not more than break even on some of the bigger pictures he shows at his 17-cent house, he figures that these give his house prestige and that he is the winner in the long run. "The Covered Wagon," "Three Weeks" and "The Great White Way" have been the best bets with Mr. Fish so far this year. The house boasts of one of the finest violinists in this part of the country, a man who was formerly with the Hotel Ritz in London and whose selections are frequently broadcast from WGY.

It now looks as though Elmer Crowninshield has forsaken the exhibitor ranks for good and for all. Having sold the Bijou Theatre, Mr. Crowninshield is devoting his entire attention to his store handling motion picture supplies.

Albany's First Graphic exchange announced last week that J. Berkowitz of the Buffalo branch, in Albany during the week, had sold to the Schine brothers the "B 9" series for their circuit.

Shirley Mason's Life Story

The first installment of the life story of Shirley Mason appeared in the Nov. 29th issue of "Fox Newspaper Service," weekly press sheet of the Fox Film Corporation, published for the benefit of the newspapers of the country.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925—Thirty First-Run Pictures

Gottlob Company Takes Over the Tivoli in San Francisco

The Tivoli Theatre, San Francisco, for ten years conducted as a picture house by the Turner & Dahnken Circuit but which has been dark much of the past year, has been taken over by J. J. Gottlob and associates, redecorated and refurnished, and will be reopened on December 22 as the Columbia Theatre, offering stage attractions, with feature pictures at intervals. The present Columbia on Geary street has been showing moving pictures for several months, "The Ten Commandments" having completed a run of eight weeks, following "The Thief of Bagdad," which also had a long run.

J. P. Ryan of the Vallejo Theatre, Vallejo, Cal., and Frank Parker of the Lyric Theatre, Modesto, Cal., are winning fame for themselves, and for the industry they represent, in the field of sports. The former has become a confirmed angler and recently landed a striped bass which weighed more than thirty-five pounds, while the latter has won the title of champion of the Stanislaus Country Club through his prowess at golf.

"Captain Blood," originally booked for the Imperial Theatre, San Francisco, was shown instead at the California Theatre, owing to the desire of the Vitagraph management to have it shown as soon as possible. Manager Nat Holt and Director of Publicity Charles E. Kurtzman effected some neat tie-up coups with the marines.

Frank Burhans, formerly with Associated First National, San Francisco, but more recently in charge of a picture house at Modesto, Cal., has been placed in charge of the U. C. Theatre, Berkeley, Cal., succeeding Maurice F. Lowery.

Contracts have been awarded by the Pacific State Theatres, Inc., for the remodeling of the Franklin Theatre, Oakland, Cal. An entire new front will be installed, the house remodeled and redecorated and changes made in the heating system. It will be reopened in the spring.

Herman Wobber, Pacific Coast manager of Famous Players-Lasky and formerly interested in several San Francisco theatres, has returned from a two months' tour of Europe made in company with Mrs. Wobber.

Picture houses at Crockett and surrounding towns have been closed owing to an epidemic of infantile paralysis.

Charles Douglass, for many years owner of the Merced Theatre, Merced, Cal., but of late in business at Los Angeles, has disposed of interests there and returned to San Francisco.

J. H. ("Lani") Magoon, for many years connected with the Consolidated Amusement Company, Honolulu, T. H., but who disposed of his interests in this concern some time ago, is in San Francisco for an extended visit and spends considerable of his time on Film Row.

H. W. Poole, a leading exhibitor of Klamath Falls, Ore., was a recent visitor on San Francisco's Film Row, purchasing supplies and arranging bookings.

The T. & D. Jr. Enterprises, San Francisco, has completed arrangements for the erection of a 700-seat picture house at North Sacramento, Cal., the theatre to be ready for occupancy in the spring.

Lawrence Borg, manager and part owner of the Varsity Theatre, Berkeley, Cal., is back in the College City following a mysterious absence, which has been explained by the published notice of his marriage at San Jose to Miss Emma Soule.

Cincinnati

Incorporation papers have been taken out for the new Keith Theatre at Columbus, Ohio, by Ben Heidingsfeld and I. Libson of Cincinnati, Libson at present controlling all the first-run downtown houses in Cincinnati, as also houses in Columbus and Dayton, Ohio; Louisville, Ky., and other points. The organization will be known as the B. F. Keith Columbus Company. The capital stock is $1,750,000, of which $1,000,000 is to be preferred and the balance common. The new house will be located on Broad street near the Deshler Hotel, and will be operated on the continuous vaudeville and picture policy, discontinuing the all-vaudeville, two-a-day policy now in vogue.

The Pastime Theatre, Martin's Ferry, Ohio, has been closed by Manager Louis Eich, who says that he will not reopen the house until at least the first of the year. Poor business is given as the cause of the temporary shutdown.

George Shenker, an exhibitor of Elyria, Ohio, has purchased the Elyria, Strand and Park theatres in that city from the Frederick estate.

Buel B. Reisinger, musician, who was conductor of the Capitol Theatre orchestra in Cincinnati when that house was a part of the Ascher chain, died suddenly in Atlanta, Ga. Reisinger also conducted orchestras in Dayton and Columbus movie houses.

The Ceramic Theatre at East Liverpool, Ohio, was visited by yeggs who broke open the safe and escaped with about $100.

A new 350-seat house has been opened at New Boston, Ohio, by J. S. Davis, to be known as the Westland Theatre.

The East Ohio Theatre Company has been incorporated at Cambridge, Ohio, by John F. Smith, J. O'Hara, George R. Gaumer and others.

VERA REYNOLDS

Who plays the part of Flora Lee Peake in "The Golden Bed," which Cecil B. De Mille is now producing for Paramount.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"RECKLESS ROMANCE"

An AL CHRISTIE FEATURE

Adapted from the great Broadway success

WHAT'S YOUR WIFE DOING?

Directed by SCOTT SIDNEY

Harry Myers
Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

William Fox presents Buck Jones in "The Man Who Played Square."

Washington State News

Almost the first official act of President John Hamrick of the M. P. T. O. was the sending of cordial letters of appreciation to everyone whose co-operation had made possible the wonderful success of the big "Pot Pourri." Mr. Hamrick is starting off with the right idea, as the boys certainly spared nothing to help put it over, and a word of thanks and appreciation goes a long ways.

Could not find anyone who looked enough like us to play "twin" so we had to pay our way into the Palace Hip this week. The management and the Seattle Star held such a successful "Twin Party" on Monday night and had so many twins call in person all during the week that the special event was stretched to last as long as the twins reported during the week. All twins were admitted free, and those under 15 years also were supplied with tickets for their parents.

H. J. ("Harry") Carey has sold his Good Luck Theatre at 25th and Jackson streets, Seattle, to Joe Bratt, formerly of Portland. Carey says he will buy another house—"some time"—but is in no hurry unless just the right location should bob up to tempt him.

William J. Peters is planning the erection of a new house on the corner of 23rd and Main streets, Vancouver, Wash. It will be called the Society.

O. M. Jacobsen, formerly operator of D. Constanti's Liberty Theatre, Tacoma, opened his new theatre in Gig Harbor, Wash., on November 23 with "Barbara Frietchie."

Henry Turner has reopened the Empress Theatre, Missoula. It had been dark for almost a year.

C. L. Abbott has opened his new house in Malone, Wash., formerly owned by W. P. Armour of the Armour Circuit. The latter includes houses in Montesano, Elma and a new house in McCleary.

W. J. Pilz, of Pilz & Swanson, owners of the Star, Orpheum, Apollo and Everett theatres, has returned from an extended trip to New York.

M. H. Newman's resignation from the general management of Columbia theatres in Seattle and Portland has given rise to much speculation concerning his future plans. Mr. Newman has no announcement at present; but we know him to be a high-powered man, and we also know he has something under his hat. Therefore we await his statement with interest.

R. K. Dunham, formerly owner of a house in Mount Vernon, now owner of the Manhattan, Charleston, Wash., was on Film Row this week arranging some of his bookings. Dad Abbott of Sedro Woolley was also in.

D. G. Inverarity of the New Everett Theatre, Everett, Wash., tied up with a leading department store for a weekly fashion revue covering a period of six weeks.

H. L. Akins, manager of the Colonial Theatre, Seattle, is convalescing from a severe illness and back on the job, feeling and looking quite fit.

Los Angeles

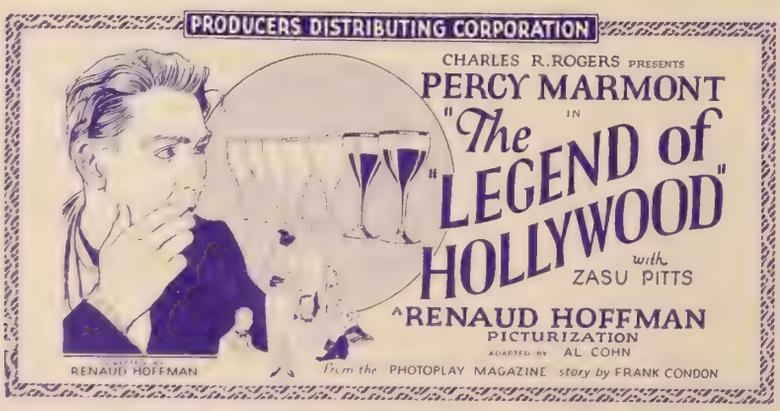
The new Garfield Egyptian Theatre at Alhambra was formally opened this week with elaborate ceremonies. The playhouse is located at Valley boulevard and Garfield avenue. It was erected by Warren G. Kellow and Theodore Nagel at a cost of approximately $300,000. The theatre is designed after the Egyptian style and luxuriously furnished. It is under the management of Lou Bard, with J. B. England of Alhambra the local manager. The policy of the house will include a special vaudeville performance on Saturday and Sunday. One of the features of the theatre will be a nursery on the mezzanine floor where mothers may watch the performance with their children. The music will include a pipe organ and a seven-piece orchestra.

Sid Grauman has announced that the Fox production of "The Iron Horse" will succeed "The Thief of Bagdad" when the latter production closes its long run at the Hollywood Egyptian in two weeks.

When Morris Levison transferred his eastern theatrical enterprises to Los Angeles, his first move was to take a lease on the Mission Theatre, for which he has secured the first-run Warner Brothers Classics of the Screen. This Broadway picture house under its new policy will open with Rin-Tin-Tin in "Find Your Man." Mr. Levison has brought with him from his eastern organization Arnold Stoltz, to manage the theatre.

CONSTANCE BENNETT
Featured player in Paramount's "Code of the West."

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Pittsburgh

The new Capitol Theatre at Charleston, W. Va., has reopened its doors on the site of the old theatre, destroyed by fire last December. The house was entirely rebuilt. William F. Brooker, theatrical and picture man of fourteen years' experience, is manager of the house. The house seats 1,190 persons, 671 in the orchestra, 261 in the first balcony and 258 in the rear balcony. The New Capitol is a straight picture house.

Paul Dattola reopened his Grand Theatre, Springdale, November 24, and the house is now known as the New Grand. The theatre had been closed for ten weeks prior to its reopening, the seating capacity having been increased from 200 to 400.

Boyd Wright has bought part of the building now occupied by Earle D. Clayton's furniture store at Pullman, W. Va., and will install a picture theatre there.

Lewis Hepinger has reopened the Orpheum at Clarion. He recently purchased the house from Mr. O'Brien.

O. J. Sybert, who is looking after his brother's three theatres in Moundsville, W. Va., was a Pittsburgh visitor recently.

Guy Ida, owner of the Star Theatre, Tarentum, denies the insistent rumors that he is planning to discontinue the operation of the house, and furthermore states that his lease at that location has several years to run.

Sam Lurie and Nat Cherkosly on November 19 took over A. H. Geisler's Grandview Theatre in Duquesne Heights, Pittsburgh. The former owner recently redecorated and enlarged the house, and states that he is undecided as to his future plans.

F. C. Norris has sold the Auditorium at Burgettstown to Mr. and Mrs. Ralph Monjella of Slovan. George Clair, well-known theatre man of Burgettstown, visited the Arco Theatre and was so well pleased with the new building and future prospects of this new plant that he purchased the entire outfit, building and equipment.

Owner Long, of Long's Opera House at Johnsonburg, brought down a big deer on the first day of his hunting trip.

"Bill" O'Brien, who for twelve years conducted the Orpheum at Clarion, which he recently sold to Louis Hepinger, states that he will build a new theatre in that town next spring.

Reports are coming in from many sources that Mike Marks is doing a land office business at the Venango Theatre, Oil City, and the wiseacres who said he paid too high a price for it are silent.

Walter Silverberg of Greenville, accompanied by his usual pep and wit, was conspicuous on Film Row the past week.

Detroit

Lou Cohen, of the firm of Ben and Lou Cohen, Inc., operators of the Colonial and a string of neighborhood theatres, took one day off from viewing pictures last week. The occasion was the arrival of a handsome 7-pound boy.

The Motion Picture Theatre Owners of Michigan have decided that exhibitor members should eat free at least four times a year. Therefore they have decided that four times during the year, on days on which the regular monthly meeting of directors are being held, members shall be invited to a luncheon jollification. Speakers will also be a free attraction on these days.

The Lyric Theatre, in the heart of Mt. Clemens, a Detroit suburb, has been leased by Leon Krim, proprietor of the Riverside Hotel. Leon has had charge of several Detroit theatres in the past and will be active in the management of the Lyric.

Washington, D. C.

Feeling that the word "Cosmopolitan" is too long as a title for a theatre, Julian Brylawski, head of the organization which is constructing a large picture theatre and office building at Thirteenth and E streets northwest, has announced that it will be known as the Earle Theatre, being named after a theatre in Philadelphia which is providing the same sort of entertainment that it is planned to offer at the new house. The theatre now under construction is the successor to the Cosmos Theatre, on Pennsylvania avenue near Ninth street, operated by Mr. Brylawski as a picture house for a number of years and now used for burlesque.

The Tivoli, at Fourteenth street and Park road northwest, has been added to the number of theatres throughout the country whose programs are broadcast. Under arrangements just completed with station WRC, operated by the Radio Corporation of America, whose plant is just across the street, special organ recitals from the Tivoli will be "put on the air" once a week, the music being furnished by Otto F. Beck, concert organist of the Ambassador Theatre.

Iowa

E. W. Eistenrager has changed the name of his theatre at Alvord, Ia., from the Strand to the Opera House.

The Palace Theatre at Rockford, Ia., has been taken over by the Iowa Theatres Company of Mason City, Ia. This company owns the Star at Mason City, Ia., and the Regent and Empress at Cedar Falls, Ia.

Sam F. Negley and Henry Muessel of Ansley, Neb., are opening a new theatre at that place.

A. G. Miller, formerly at Atkinson, Neb., has taken over the Lyric Theatre at Clay Center, Neb.

F. M. Honey, formerly proprietor of the Isis Theatre at Cedar Rapids, Ia., and before that proprietor of the Moon at Tecumseh, Neb., was visiting exchanges in Omaha last week, acting very much as though he had a new location in mind somewhere.

The Casino Theatre at Glidden, Ia., has closed temporarily.

This department tells you the news about brother exhibitors.

Straight from the Shoulder—see page 527—gives you their views on box office pictures.

Why not co-operate with both departments by furnishing us with news and verdicts on the pictures you run?

Help the fellow who helps you.

"Love's Wilderness," a First National release.

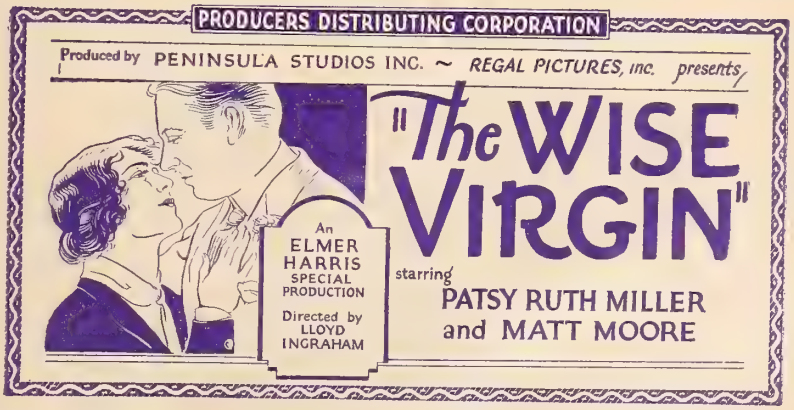
Texas

W. J. Lylte of San Antonio, said to be the largest individual theatre owner in the Southwest, has bought the 16-months lease on the Cozy Theatre at Houston, Texas, from Gabe Laskin, at a reported price of $10,000. The theatre is owned by Jesse H. Jones, capitalist. It had been under lease to Laskin for the past seven years, including the boom "war" period. The Laskins are well known in Texas also, Myer Laskin, father of the Houston manager, having opened the first show in Fort Worth. Aaron Laskin now manages the Lyceum Theatre in Memphis, Tenn.

Joe Baldridge, Jr., has bought an interest with Joe Houdek in the Lyric Theatre at Ennis, Texas, and they have awarded a contract for a fine new theatre in that bustling North Texas metropolis, just west of the present Lyric Theatre. H. O. Blanding drew plans for the theatre, which will seat 600 and have a $7,500 pipe organ.

The municipal theatre at Temple, Texas, owned by the City of Temple, has been leased to W. F. Sonnemann of Waco and Temple, exhibitor. The municipal theatre has been more or less of a "white elephant" for years, but compared with this fact is another and perhaps stronger one that Mr. Sonnemann has never tackled a losing proposition that he couldn't eventually turn into a success.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER
and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

Scenes from "Love's Sweet Piffle," a Mack Sennett two-reel comedy featuring Ralph Graves.

News from Chicago Territory

At the monthly meeting of the board of directors of the Illinois Motion Picture Theatre Owners three vacancies were declared and the following exhibitors were elected to the board: W. E. Weeks of Sterling, Andrew L. Hamline of Macomb and Charles Carpenter of East Moline, Ill. Other routine matters were disposed of and the work of the organization committee was favorably commented on.

Managing Director Joseph Hopp of the Illinois Motion Picture Theatre Owners reports the following new members enrolled: G. J. Burkitt, Lyric Theatre, Morrison; M. A. Law, Orpheum Theatre, Savanna; Edward Fredericks, Web Theatre, Savanna; Wm. H. Schrader, Vaudette Theatre, Sterling; Irving J. Bassette, Yorkville Theatre, Yorkville; Ingersoll & Boget, American Theatre, Sandwich; Jay Gould, Alamo Theatre, Plainfield; Ed Hammerle, Electric Theatre, Walnut, and J. H. Neis, Star Theatre, Ohio.

The many friends of Walter M. Koll, veteran manager here, will be sorry to hear of his sudden death while at the Harris Theatre last week. He was stricken with heart disease. He is survived by his daughter, Mrs. Isabelle Koll Bunnell, with whom he made his home.

The Ascher and Lubliner & Trinz circuits both showed "The Covered Wagon" during the past week in their neighborhood houses, each circuit using five houses for three-day runs.

O. A. Byers, William Lubs, H. R. Whitelock, J. A. Higgins and I. C. Higgins have organized the Lincoln Amusement Company at Petersburg with a capital of $25,000, to operate and conduct picture theatres.

W. E. Schmidt, manager of the Majestic at Kankakee, Ill., is making extensive improvements in the house.

J. G. Knapp, recent purchaser of the Colton Theatre, plans to spend $100,000 in remodeling, redecorating and refurnishing.

The Sunshine Theatre at Hillsboro, owned by E. I. Wilt, has been sold to Byford Lemon of Crawfordsville.

Boget & Dyes, exhibitors located at Sandwich, Ill., have purchased from George Michels the theatre at Plano, Ill.

S. E. Pertle of Jerseyville has given up the American Theatre at Charlestown and the house is again under the management of O. W. McCutcheon, who will continue the picture policy.

Jimmy Coston, well-known exhibitor who has been under the weather for the past few weeks, is back on the job booking for his string of houses on the South and West Side.

Terry Brothers will reopen the picture theatre at Leland, Ill., as the Leland Theatre has been dark for two years.

Steve Bennis of the Lincoln Theatre at Lincoln, Ill., recently appointed representative of the Illinois association on the Joint Arbitration Board, took his seat at the last meeting of the board.

The Family Theatre at Monmouth, Ill., has been sold by the Osborne management to Kaletis and Kondat of Rock Island, Ill.

The Cascade Theatre at Rockford has been leased by the Iowa Theatre Company and will be fixed up and renamed the Rockford Theatre.

Stern and Myers expect to open the new Highway Theatre at Western and 63rd streets on November 26.

The Polka Brothers Circuit have taken over the Melrose Theatre at Melrose Park.

The New Lincoln Theatre at Sterling, Ill., will be under the personal management of Vic H. Geisler, succeeding G. E. Johnston. Fred Gumble is chief projectionist and Leo R. Eckert musical director.

Evanstonians turned out en masse to celebrate the opening of the New Park Theatre on Chicago avenue on November 22. This is the Miller & Spencer house seating 700 which has been remodeled and will be under the personal direction of W. G. Sturdivant, formerly of the Hoyburn Theatre. Ralph Emerson, the celebrated radio artist of WLS, played the new Barton organ on the opening night. Miller & Spencer have opened offices in Evanston in the new bank building at Main and Chicago avenue.

Repairs are rapidly being made to the Grand Theatre at Alton, Ill., which recently suffered considerable damage by fire and water. The house will be closed for another month.

Aaron J. Jones cables from France that the motion picture is in great demand in that country and that the smaller towns are building movie theatres. Heretofore the cinema has been confined only to the large cities.

An Anniversary Dinner was held at midnight on November 20 by the Jones, Linick & Schaefer firm and executives in the Hotel Sherman. All of the Jones, Linick & Schaefer theatres put on special anniversary programs during the week of November 17 to celebrate the twentieth anniversary of the organization.

Louisville

Fred J. Dolle, Louisville, of the Alamo, Walnut, Strand and Broadway amusement interests, is one of the promotors of a new public parking garage, which was chartered for $200,000, and plans a big garage at Seventh and Jefferson streets.

Representatives of the Selba Amusement Company of Central City, Ky., forfeited a $500 option binder at Owensboro, Ky., on November 11 on an option for purchase at $30,000 of property at Fifth and Frederica streets, on which they had planned to build a $150,000 picture theatre.

Sidney Hamilton of Campbellsville, Ky., merchant and exhibitor, was wounded above the heart by the accidental discharge of a pistol which he had purchased shortly before the accident. The wound was not considered serious by physicians.

Unusually mild weather over the past few weeks in Louisville has resulted in abnormally good business with the theatres, most of which have been constantly busy. While there have been a few super-productions, or productions featuring very popular stars, which have been held over for second week runs, there haven't been many pictures held in the first-run houses for more than one week, and two weeks is about the limit for anything here.

Read the doings of your friends here; and then tell them of the accomplishments of the pictures you have run by sending reports to Straight From the Shoulder.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

STORMY SEAS. (4,893 feet). Star cast. A very good story of seas and should please any type of patronage. Print good. Tone very good. Sunday, yes. Audience appeal, eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. One of the best pictures shown at this theatre this season. Title draws like mustard plaster among the older people. Large audience a big surprise as I expected a small house. Used large circus heralds and the crowds came in droves for two nights. Broke all Friday night records. Tone okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

ALIMONY. (7 reels). Star cast. Picture not well received by majority who saw it. Good audience appeal. Middle class, city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. A great western picture. Here's hoping they keep Thomson in westerns. Tone, audience appeal good. Draw middle class, city of 200,000. Admission 10-20. R. M. Kennedy, Royal-Capitol (350 seats), Birmingham, Alabama.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. For western fans this is the usual Fred Thomson knockout. Thomson and Silver King, his horse, are great favorites here. However, there are plenty of kicks registered against Thomson's leading lady, Hazel Keener—here she is without question a poor bet. Tone okay. Sunday, yes. Appeal for type a hundred per cent. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Here is a star that, once you show him, will bring them back if you say "It's a Thomson." These people give you a chance to make some money; don't want the earth. Tone fine. Sunday, any day. Good attendance. Small town and country class, town of 1,250. Admission 10-25, 10-35. Mrs. H. S. Record, Palace Theatre (308 seats), Cambridge, Illinois.

FASHIONABLE FAKERS. (5,000 feet). Star, Johnny Walker. Just an every-day, common picture; better than lots of them but not much kick to it. Tone good. Sunday, yes. No audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HALDANE OF THE SECRET SERVICE. (5,908 feet). Star, Houdini. This is a piece of cheese. Lay off of it. Why will they take song birds and vaudeville stars and think even the tank towns will bite? Don't buy it. Tone okay. Attendance rotten. Small town and country class, town of 1,250. Admission 10-25, 10-35. Mrs. H. S. Record, Palace Theatre (308 seats), Cambridge, Illinois.

FOOLS IN THE DARK. (7,002 feet). Star, Patsy Ruth Miller. This is an excellent comedy drama, with Patsy Ruth Miller and Matt Moore in the title roles. Advise any exhibitor to play it. Tone good. Sunday, yes. Excellent audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

ON TIME. (6,030 feet). Star, Richard Talmadge. The poorest Talmadge picture ever shown in this theatre. Poorly directed, illogical and impossible. The usual Talmadge stunts are the only redeeming qualities. Tone okay. Sunday, yes. Audience appeal, fifty per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

PHANTOM JUSTICE. (6,328 feet). Star cast. A different offering that pleased a fair sized crowd. The story has a very unusual twist that is a pleasant surprise to the jaded fan who tires of the sameness so much in evidence in most pictures. Tone okay. Sunday, yes. Appeal a hundred per cent. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

STEPPING LIVELY. Star, Richard Talmadge. If your audience likes a world of stunts served up in every shape imaginable this one will please. If they like logic, get something else. We give it to Talmadge. As a stunt man he is certainly there and over. Tone okay. Sunday, yes. Audience appeal, ninety per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

THUNDERING HOOFS. Star, Fred Thomson. Just another first class western, and Thomson don't make anything else but good westerns. Tone good. Audience appeal good. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

UNTAMED YOUTH. (5 reels). Star cast. A very good picture with no box office appeal. The name means nothing to the passerby. A good picture is one that registers at the box office. A picture that doesn't get them in cannot be classed as a good attraction. Tone good. Sunday, yes. Audience appeal, none. General class, town of 3,600. Admission 10-20. Will A. Clark, Castle Theatre (400 seats), Havana, Illinois.

WOMEN MEN MARRY. (5,600 feet). Star cast. Just an average program offering;

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PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE ~ A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

nothing big. yet good enough for a fair entertainment for any audience. Tone good. Sunday, yes. Audience appeal, ninety per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

YANKEE MADNESS. (5,680 feet). Star, Billy Dove. Rather racy. The censors evidently overlooked this one as some of the dancing scenes were almost "too much" for comfort. A fairly good offering of its kind. Tone, questionable. Sunday, questionable. Audience appeal, ninety per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

First National

ABRAHAM LINCOLN. (12,000 feet). Star cast. No doubt of it. This is the biggest, best and most wonderful picture ever produced by anyone. Every American, man, woman and child, worthy of the name should see this one. Not only is it an educational picture, but it is intensely interesting, thrilling, and fine from beginning to end. Tone extra good. Sunday, yes. Audience appeal, all classes. Mixed classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

DADDY. (5,738 feet). Star, Jackie Coogan. This is by far the best Coogan picture that we have ever run. Jackie shows real histrionic talent in this one and you won't go wrong in buying it. Tone okay. Sunday, yes. Andience appeal, one hundred per cent. High and school class, town of 500. Admission 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

FLIRTING WITH LOVE. (6,326 feet). Star, Colleen Moore. Can't give this very much. Not as good as Miss Moore's older productions. Miscast in the wrong type of story. Direction fair. Miss Moore's acting good. About sixty per cent audience appeal. Tone good. Sunday, yes. Fair attendance. Best class in the world, veterans of the World War, in town of 1,000. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

GALLOPING FISH. (6 reels). Star, Louise Fazenda. A thrilling comedy. Sure was a whale. Good light entertainment. Pleased them all. Tone good. Audience appeal, one hundred per cent. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. This is a corking little comedy-drama that pleased one hundred per cent for us. Did poorly at box office, due partly to presence in city of Ringling Brothers, Barnum and Bailey Circus. It will charm audiences of the better type. Tone good. Sunday, yes. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SCARLET LILY. (6 reels). Star, Katherine MacDonald. Not a bad picture, but Miss McDonald is not liked here. Tone good. Sunday, yes. Audience appeal, not much. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Gave satisfaction. Is good program picture. Tone fair. Sunday, yes. Medium audience appeal. Rural class, town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

SILENT PARTNER. Star cast. Very good picture. Seemed to please all. Tone good. Sunday, yes. Audience appeal, not much. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. Crammed with the stuff that hits the heart, here's a drama that makes you fairly live it. A vital, throbbing story of love, politics and sacrificial loyalty that enthrall you. A very interesting picture indeed. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. A little ancient but a great picture with a little of everything in it to keep the audience going. Mostly northern snow scenes in picture give it a fine setting. Business good. Tone good. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

SONNY. (6,900 feet). Star, Thomas Meighan. This is a good program picture. Very good story and people will like this picture as it runs on and it grows more interesting. Tone good. Audience appeal good. Cotton mill class, town of 2,000. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

SON OF THE SAHARA. (8 reels). Star cast. Fine picture. Give us more of them. Pleased one hundred per cent. Tone good. Sunday, yes. Good audience appeal. Resort class, town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. A good production. The acting of Miss Sweet and Miss Love great; the best they have done to date. This picture not only will keep your audience interested but carries a good moral. One hundred per cent audience appeal and will please the most critical. Tone good. Sunday, yes. Fair attendance. Best class in the world, veterans of the World War, in town of 1,000. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. This is a very good mystery story, not a "jazz picture" the title would indicate. It is a story of bootlegging activities and should please anywhere. Book it; you won't go wrong. Tone okay. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

THOSE WHO DANCE. (7,500 feet). Star cast. A fine picture that will hold them to the finish. Paper only fair and title has no drawing power but the picture is a whale of a picture and a whale of a big thing. Tone good. Sunday, yes. Audience appeal, everyone. Mixed classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TWENTY-ONE. (6,620 feet). Star, Richard Barthelmess. This star always puts it over. We all say mighty good. Everybody pleased and are still talking about it. Tone good. Sunday, yes. Audience appeal, one hundred per cent. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

VOICE FROM THE MINARET. (6,785 feet). Star, Norma Talmadge. A good picture but our patrons are sick of this desert stuff. Paid too much money for it. Tone good. Sunday, yes. All classes, town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. A very good production. Direction, acting, dramatic value one hundred per cent. Really one of the best stories that Barbara LaMarr has played in. This picture may not please in some localities because of its dramatic tensity, but where one is dealing with intelligent people it should please exceedingly well. Tone good. Sunday, yes. Audience appeal very good. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. One of the best pictures I ever had in my house and a wonderful drawing card. Will please any audience and if you get behind this you can make some money on this one as they don't ask your house for the rental of it. I personally guarantee it. It's one hundred per cent there. Town of 5,000. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. This is a picture that pleases all classes. The popularity of the book makes it a production that is easy to advertise. Second night was practically as good an attendance as the first. Splendid tone. Sunday, yes. Small town and rural class, town of 2,245. Admission 10-20-30. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. Very good action picture. Harold Bell Wright's name, as author, will mean

Between Ourselves

A get-together place where we can talk things over

From the U. S. S. Oklahoma comes an envelope carrying reports.

I think you're with me in saying they can be admitted as legitimate exhibitor tips. Conditions on our grim but beautiful battleship are not quite those of the town or city theatre, but the audience—God bless the boys!—is just as human, just as responsive. So, unless you holler "Nix" they'll run next week.

Friend Martin's Trailer question is being answered. Two of our best friends are in this week with Trailer tips.

Let's not stop with that! Come in, all of you, and say your say. It's just as important to give your experience on Trailers as on other subjects. Help if you can.

Don't forget to give me your ideas on the suggestions of that good scout, Davis, concerning changes in our report blank.

And don't forget to send more of those picture tips which have made this the dependable tip department that exhibitors stand by and swear by. VAN.

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

a lot at your box office. Tone okay. Sunday, no. Good audience appeal. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. This Harold Bell Wright story is very good. Excellent scenery and fine acting are features of this western drama. Tone okay. Sunday, yes. Fine audience appeal. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Fox

AGAINST ALL ODDS. Star, "Buck" Jones. Best Jones in a long time. This is the kind of pictures he should be in. Fine audience appeal. Middle class, city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

AGAINST ALL ODDS. (4,850 feet). Star, Buck Jones. Well received as an average western feature of the program variety. Nothing to rave over but will get by nicely with the average lovers of western stuff. Tone okay. Sunday, yes. Appeal to western fans only. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BUCK JONES FEATURES. "Buck" Jones is with us again and "Charles" Jones will soon be forgotten. "Buck's" picture proved to be a money-maker here. It has action, comedy, mystery, wild riding and is just the sort of picture we expect "Buck!" Jones to make. Good audience appeal. Draw all classes in small town, 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

CIRCUS COWBOY. (6,400 feet). Star, "Buck" Jones. A good program picture. A little different from most Jones. Should please where this star is popular. Jones always a good out-of-doors bet for me. Tone, okay. Sunday, yes. Good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

CYCLONE RIDER. (6,672 feet). Star, Reed Howes. Remember "The Eleventh Hour" some thrills weren't there? If you played the "Eleventh Hour" to a success you will surely get results from this one, action, thrills, everything that goes to good entertainment. Tone, okay. Sunday, no. Good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

DESERT OUTLAW. Star, "Buck" Jones. Failed to arrive. Sunday, questionable. Audience disappointed. All classes city of 4,000. Admission 10-20. M. Pois, Gem Theatre (440 seats), Wichita Falls, Texas.

ELEVENTH HOUR. (6,819 feet) Star, Buck Jones. Another knock-out Lincoln J. Carter melodrama that holds 'em spellbound. Draw middle class, city 200,000. Admission 10-20. R. M. Kennedy, Royal-Capitol (350 seats), Birmingham, Alabama.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. The scenery in this picture is fine. My patrons were well satisfied but some thought there were parts left out of the ending, but on asking the salesman he said it was all there. Tone good. Sunday, yes. Good audience appeal. All classes, town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

ST. ELMO. (6 reels). Star, John Gilbert. The best buy we ever made from Fox. The wide popularity of the book caused an exceptional response at the box office. The picture, while nothing to rave about, satisfies those who have read the book. It is a good buy at a reasonable price. Tone fine. Sunday, yes. Fair audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SHEPHERD KING. (8,500 feet). Type, spectacle. This is a very fine picture to use with church tie-ups and no good at all without them. It will appeal strongly to some of your Bible students and please most people, but does not mean anything at the box office without you can get the church element behind it. Sunday, yes. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

From the Editor

"Dear Van: I think you will appreciate even more than your loyal 'Straight From the Shoulder' friends with what hesitation I even approach that department. I try to lean backwards in maintaining our policy of allowing the department to be of and by the exhibitor.

"But there is a matter of policy that I think most of your readers will agree with me on. It is this: I think it would be well to adopt a rule that no exhibitor should report on a picture unless he himself has actually PLAYED IT.

"This is something that has often come to my mind but it was most recently recalled when I returned from a recent trip to the Mid West. One of the first things that struck my eye was a report on 'Captain Blood' from Exhibitor Hartwig.

"Mr. Hartwig stated frankly that he pre-viewed the picture, and while admitting that it had big city possibilities, doubted the small city draw.

"It happens that I was particularly struck on this trip in my talks, with dozens of exhibitors, large and small, with the unanimity of praise for 'Captain Blood.' But the merit of the picture is entirely aside from the question. The point is that a pre-view opinion can be an opinion, and nothing else. When the exhibitor receives an opinion in a review he accepts it as such, but in the columns of 'Straight From the Shoulder' it is apt to take on an added weight and importance through the confusion with the other reports which all tell of RESULTS after actual playing.

"Let me know what you think of it, Van. I feel pretty certain that even Mr. Hartwig, who has been such a good friend of the department, will agree with me on a policy of only reporting actual PLAYING RESULTS.

ROBERT E. WELSH.

"P. S.—As far as opinions go, Van, I editorially expressed my opinion that 'Captain Blood' would give 100 per cent. value anywhere—any time. So far I haven't met an exhibitor to disagree with me."

Here's a note from the editor to the members of "Our Gang" which I am passing right along to you folks.

If you folks know Bob Welsh as the members of his staff know him, you'll recogniz ethis opinion as the result of careful consideration and clear vision into the future—based on a sincere desire to serve exhibitors to the best advantage; I, personally, think he's dead right, taking everything into consideration.

VAN.

SILENT COMMAND. Star, Edmund Lowe. Good picture of the sea and good acting on the part of the star. I took great interest in the pictures of the navy which were good. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Very good comedy drama, with a little of everything from cowboy stunts to road scenes in it. My people all liked it very well and it went over splendidly. Print we got was bad. Tone, none. Sunday, no. Good audience appeal. Cotton mill class town of 2,000. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

TEMPLE OF VENUS. (8,000 feet). Star cast. A beautiful little fairy story. A good picture to lock in a vault and keep there. Not even pleasing to the children. Tone, okay. Audience appeal, everyone slumbers. General class town of 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. This one was spoken of as one of the best Mix ever turned out. Some of the Mix fans fairly raved over it and there were no kicks from anybody. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Good program picture that was well handled by director, and in which Bill Russell does excellent work. Good comments from patrons on this. Fair tone, Sunday no. Appeal over eighty per cent. Draw general class, town 1,000. Admission 10-25 to 15-35. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

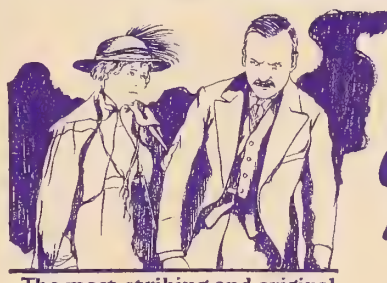
EAGLE'S FEATHER. (6,500 feet). Star cast. Our audience liked it immensely. Anything in the western line goes but this was a little different so it was well liked. You'll like it too. Tone, good. Audience appeal, yes. Rural class town of 900. Admission 25-35. L. E. Smith, Town Hall Theatre (400 seats), Pittsford, Vermont.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. Title against it, but seemed to please all but those looking for something racy. A good, clean show, although rather long. Tone O. K. Sunday possibly. Audience appeal good here. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Limited appeal. Did not please the majority. Just a simple little picture that is of programme variety and none too good at that. Dana no longer draws for us. Tone, okay. Sunday, yes. Poor audience appeal. Better classes city of 14,000. Admission 10-

Prints in All Exchanges —Now Booking

PRODUCERS DISTRIBUTING CORPORATION



"Chalk Marks"

A FRANK E. WOODS Production

DIRECTED BY JOHN G. ADOLFI

The most striking and original story in motion picture history

Season 1924-1925—Thirty First-Run Pictures

35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HIS HOUR. (6,300 feet). Star, Alleen Pringle. More exciting than "Three Weeks" and Elinor Glyn has never made a better picture. See it and be convinced youself. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. As good as any we have ever shown. The historical Fulton's boat thrilled everyone and we made money on it. No mistake to show it. Tone, good. Sunday, yes. Audience appeal, yes. Rural class town of 900. Admission 25-35. L. E. Smith, Town Hall Theatre (400 seats), Pittsford, Vermont.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. One of the very best productions of the year. Gave almost universal satisfaction and elicited any number of compliments. Held up well the second night. Tone, excellent. Sunday, yes. Small town class town of 2,245. Admission 10-30-30. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. This picture sure went over big. I got the school children behind it and I sure packed them in. Before the feature had been on twenty minutes I had to hunt up the old S. R. O. sign and hang it out. If you haven't run this one yet, do so by all means. Fine tone, fine, fine appeal, yes for Sunday. Draw student and family class, city 80,000. Admission 10-20. Mirror Lake Theatres (800-1,000 seats), St. Petersburg, Florida.

NAME THE MAN. (8 reels). Star, Mae Busch. Good program but too long. Also priced too high. Some like it and some didn't. Don't be bid up on this subject. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star, Claire Windsor. A good program picture with a good advertising angle, but not worth the price we paid for it. This thing of over paying for pictures naturally puts the exchange in bad repute with the exhibitor. Some exchanges want the whole show and the exhibitor must live. Wouldn't over pay on this subject. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. This is a scream. Bought it right and did a nice business. Everybody pleased. That's what helps. Tone, okay. Sunday, sure. Good attendance. Small town and country class town of 1,250. Admission 10-25, 10-35. Mrs. H. S. Record, Palace Theatre (308 seats), Cambridge, Illinois.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Many compliments and no complaints. Drew well at the box office. Was liked better than "Three Ages" but not as good as "Sherlock Jr." Keaton's popularity is steadily growing. Tone, okay. Sunday, yes. Small town and rural class town of 2,245. Admission 10-20-30. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. This feature length comedy was better than "Three Ages," but drew less people, due to the fact that "Three Ages," was not liked very well. As a light entertainment, it is not so bad, but I find my patrons as a rule consider an evening wasted on a picture of this type. The kids ate it up, but alas! it takes more than their dimes to stall off the sheriff. Good print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PLEASURE MAD. (7,547 feet). Star, Mary Alden. A very entertaining, highclass production, that pleased all who came, but for some reason or other it did not attract a very great patronage. Tone, good. Small town and rural class town of 2,245. Admission 10-20-30. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Very good as usual. Tone, good. Fair attendance. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

UNINVITED GUEST. (6,145 feet). Star cast. This may have been a good picture but was cut by the censors. Business fair. Weak audience appeal. Middle class city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

Trailers—Discussed by H. Warren Rible

"Dear Gang: I read friend Martin's request for opinions on trailers.

"The following is my opinion:

"I think that one trailer, or perhaps two, per week, is sufficient to meet all needs. For example: Martin has five changes per week; about two of the five pictures are likely to be worth extra attention. The people have noticed that whenever he has something of exceptional value he gives them a glimpse of main scenes.

"Now, supposing he runs a trailer on every picture he plays. The first week the people notice this and come every night or matinee, thinking there is something special on. Say, three out of the five pictures do not come up to the expectations of the people. Next week, when he runs all his trailers, the people think it is merely an exploitation stunt to fool them, and they are not to be fooled again.

"Sunday and Monday, say, Martin has 'The Sea Hawk' on; he has run his trailer, exploited the picture to the sky; now he plays this picture to only half a house instead of turning them away. He wonders what the trouble is; curses them for selling him such a picture. The answer is that during the week he has run three program pictures, trailers on each, and when he had something big, the people wouldn't believe him." H. Warren Rible, Mayfield Theatre, Mayfield, California.

IS THIS THE PSYCHOLOGY OF THE TRAILER? WHAT DO YOU SAY?

Paramount

ALASKAN. (6,167 feet). Star, Thomas Meighan. Fine picture from every angle and one of Meighan's best. This picture will sure pull them in. Tone, good. Sunday, yes. Fine audience appeal. Oil field and business class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Chalk up another success for Paramount, as this picture is certainly one delightful comedy-drama and pleased the majority of my patrons as it will yours. Tom Moore, in support of the star, is great. Good tone, yes for Sunday. Appeal great. Draw oil and farm class, town 1,000. Admission 10-25. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

DON'T CALL IT LOVE. (6,457 feet). Star, Jack Holt. Box office receipts very disappointing. Sunday, yes. All classes city of 40,000. Admission 10-20. M. Pois, Gem Theatre (440 seats), Wichita Falls, Texas.

EMPTY HANDS. (6,976 feet). Star cast. Very good picture. Beautiful outdoor scenery; fine acting; interesting story. Good tone, Sunday yes. Good audience appeal. Draw farmers, merchants, widely scattered population of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ENEMY SEX. (7,861 feet). Star, Betty Compson. A picture that pleased very well. Better than the book. Tone, fair. Sunday, no. Good audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

ENEMY SEX. (7,861 feet). Star, Betty Compson. At last Miss Compson comes back; the best since the "Miracle Man." This picture ought to please any audience. Will hold the interest of anyone throughout its entire length. The direction is great. It has a one hundred per cent audience appeal. Buy it right and advertise to the sky and you will knock 'em dead. Fair attendance. Best class in the world, veterans of the World War. Town of 1,000. Adolph Schutz, Fort Boyard Theatre (500 seats), Fort Bayard, New Mexico.

HIS CHILDREN'S CHILDREN. 8,300 feet). Star, Bebe Daniels. A good picture, about two reels longer than the story will stand, and though well acted it does not make enthusiastic boosters of those who see it owing to the rather unsatisfactory ending. Sunday, yes. Audience appeal, eighty per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG presents
HARRY CAREY IN
The FLAMING FORTIES
by BRET HARTE
ADAPTED BY HARVEY GATES
DIRECTED BY TOM FORMAN
PRODUCED BY STELLAR PRODUCTIONS Inc. Charles R. Rogers VICE PRES
Entire production under the personal supervision of Hunt Stromberg

Season 1924-1925—Thirty First-Run Pictures

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Not so good as was expected. This is quite a set back for Pola and not up to her standard by any means. Tone, good. Sunday, yes. Audience appeal, no good. Oil field and business class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. The best Pola Negri has been in for some time. It held the interest of my audience from the start. Good direction and the acting of Miss Negri great. Tone, fair. Sunday, depends on what kind of a town you have. Best class in the world, veterans of the World War in town of 1,000. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A good modern society drama, with lots of wine, women and song. Gloria is her best in this one. Good attendance. Tone, not so good. Sunday, no. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. This is a good picture. Farnum is good. But I and my people were fooled and disappointed. The paper, the title and the press sheet led us to believe it to be an action picture. Instead it proved to be a slightly depressing drama. Farnum spends the biggest part of the picture in a wheel chair. Fair audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (425 seats), Graham, Texas.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. Very good picture but a little out of the ordinary. Will give no advisal of booking. Tone, okay. Audience appeal, fair. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

MARRIAGE MAKER. (6,295 feet). Star cast. Such pictures should not be shoved on the exhibitor. Absolutely worthless. Tone, good. Sunday, no good. Audience appeal, not good. Resort class town of 2,400. Admission 15-25. S. L. Taylor, Cozy Theatre (250 seats), Pass Christian, Mississippi.

MEN. (6,564 feet). Star, Pola Negri. Exhibitors, if you have this picture bought shelve it right now. Very low type story, really indecent. Will boost censorship anywhere. Cannot understand status of producer who will release such pictures. Tone very bad. Sunday, no. Audience appeal, none. All classes, town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

MEN. (6,564 feet). Star, Pola Negri. Did very good. Pleased majority. She is getting better with us. Sunday, no. All classes town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Saw Hunter in the play and must say the picture to me was not near so good. Maybe the lack of Glenn's spoken lines spoiled it for me. However, business was fair and had some nice reports and no kicks. Yes for Sunday. Joe Hewitt, Strand Theatre, Robinson, Illinois.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. This is a wonderful picture. The sets, costumes, lighting, story, acting and cast are all extra good. But to me it seems to be a big city picture. The majority of my people thought it too long, drawn out, and draggy. Seven reels of it would have been fine. Ten were tiresome. However, fairness compels me to state that costume pictures are very unpopular here. Valentino pulled a little better than average crowd the first night. Then it flopped and flopped hard. Due to high rental and low box office receipts the engagement was unsatisfactory. Tone fair. Bad audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (425 seats), Graham, Texas.

LOUISE CARTER

Well known stage ingenue playing important role in Whitman Bennett production, "The Lost Chord"

NEXT CORNER. (7,081 feet). Star cast. Good picture, a little above program standard. Not a big feature but a pleasing picture. Good tone, Sunday yes. Fair audience appeal. Draw farmers, merchants, widely scattered population of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OPEN ALL NIGHT. (6,671 feet). Stars, Dana, Menjou. Mighty fine little comedy-drama that certainly pleased the majority of my patrons, and me. The work of Jetta Goudal, a newcomer to the screen, is wonderful and she certainly made a hit. We predict a great future in the movies for this delightful little star. Suitable for Sunday. Great appeal, here. Draw oil and farm class, town 1,000. Admission 10-25. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

OPEN ALL NIGHT. (6,883 feet). Star cast. One of the poorest pictures I ever ran. Nothing to it. No story, poor acting. Stay away from it if possible. Tone, poor. Sunday, no. Poor audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

OPEN ALL NIGHT. (6,881 feet). Star, Viola Dana. One trade paper not the Moving Picture World said that this picture is different and also great, but my people thought very little of it, and one said that she had thought that although she had seen all the rotten pictures that this was the worst. I thought it would pass. Audience appeal, poor to fair. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

OPEN ALL NIGHT. (6,671 feet). Star, Viola Dana. For me, an atrocity in the shape of a would-be French farce. Our patrons walked out on it. Business terrible. Tone not good, Sunday no. Not much appeal. Draw better class, city 55,000. Admission varies, 30 to $1.50. Frank Vesley, National Theatre (930 seats), Stockton, California.

OPEN ALL NIGHT. (6,671 feet). Star, Viola Dana, Adolphe Menjou. Was just thinking the Famous Forty was going pretty well—when along comes this misfit. Never had so many kicks—and mean ones too—in a long, long time. Play it some night when you figure a cyclone might hit town, and you'll get by. Sunday no. Appeal nil. Joe Hewitt, Strand Theatre, Robinson, Illinois.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. This is one of the best drawing pictures we have played this year although some think it not his very best. It went over big. Meighan has a big following here. Tone, good. Audience appeal, fine, extra. Cotton mill class town of 2,000. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Played two days. A fair Meighan picture. We had poor attendance which was largely due to Halloween. This town does not seem to be able to stand two night shows. Tone, good. Fair audience appeal. Better class town of 4,500. Admission

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
from the story by EARL DERR BIGGERS
Directed by THAYES HUTER
Screen dramatization by GERALD C DUFFY
Produced by EASTERN PRODUCTIONS INC.

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

PARAMOUNT FAMOUS FORTY. I have played over one half of this product and in spite of the high rental and limited profit on them I consider this lineup of pictures to be the most consistent line of successes I have ever had the pleasure of booking. With the exception of one or two they have all pleased. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Not as good as most Meighan's, but I did good business and had no serious kicks. This star means a good house any time, so I only had to spread around the advertising and they (meaning the great American Picture Fans) came in bunches. The kids were very cute, but as a kiddie picture, I do not think it can be compared with "Bachelor Daddy." Fair print. Used extra advertising to draw better than average business. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PRIDE OF PALOMAR. (7,494 feet). Star cast. A Paramount picture that has action, while not a knock down drag out western, but one that appeals even to the highbrows, it's good. Tone, okay. Sunday, yes. Audience appeal, very good Farm and oil class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

RUGGLES OF RED GAP. (7,500 feet). Star cast. A first class comedy drama with Ernest Torrence stealing the honors. Picture drew well with regular advertising and pleased ninety percent. Good print. Only fault with the picture is excess footage. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. To me, terrible stuff for small town house and the make-up Pola uses would kill any picture. Only one more of hers left, for me, thank Heaven. Poor tone. Sunday no. Audience appeal bad here. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrance. My people didn't expect to see Torrence in a picture like this, so they were disappointed. The acting of Torrence is wonderful, but it missed fire here. It is another of those foreign pictures (in locale): that alone killed it here. Also the paper led people to believe this was a comedy; this was a disappointment, as it is a drama. Audience appeal bad here. Draw all classes, small town 3,000. Admission 10-30. M. W. Larmour. National Theatre (450 seats), Graham, Texas.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. A good picture but somehow they don't like Torrence as a star. Very few like him. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Just a fair picture. Failed to draw or please the majority. Tone, good. Sunday, yes. Audience appeal, no good. Oil field and business class town of 1,000. Admission 10-25. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SINGER JIM McKEE. (7 reels). Star, Bill Hart. Thanks that this is Hart's last picture. Patrons said if Bill Hart is an actor then they were going to get into the movies. All classes town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

SINNERS IN HEAVEN. (7 reels). Stars, Bebe Daniels, Richard Dix. This was a pleasing picture; not big, but worth the money I paid for it, and pleased the crowd. Sunday, no. Chas. Leehyde, Grand Theatre, Pierre, South Dakota.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. Bebe Daniels draws well here. Fine acting and good scenery. Tone, fair. Sunday, yes. Fair audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota

SIREN CALL. Star, Dorothy Dalton. Another Paramount one hundred percent picture, which pleased all. Although I played it to a small house I feel greatly pleased to show such a picture. Book it. Excellent audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

STORY WITHOUT A NAME. (5,912 feet). Star, Agnes Ayres. Words just simply can't describe this one. This mighty modern melodrama, this thrilling, sweeping thing that defies description. It has everything, except a name. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

STRANGER. (6,660 feet). Star, Betty Compson. Another one of Paramount's underworld pictures not made for small town shows, but they will persist in farming them on you. Personally I liked the picture, but I had some walk out and others told my wife at the window that they would not come again unless I stopped running that class of shows so there you are. It is necessary to get an audience or I can't keep going so, how come. Tone, bad. Sunday, no. Audience appeal, no. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats)), Galt, California.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Fair program offering. Will please forty per cent. okay. Tone, okay. Fair audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. Good program picture. Did not play to very good business but pleased all who saw it. Sunday, no. All classes town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Very good western but majority did not like colors. Said that it hurt their eyes and made the character look unreal. Tone, good. Sunday, yes. Will appeal to majority. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Personally I do not think that advertising the natural colors helps the box office at all. as I had only a fair crowd same as "Heritage of the Desert." Good picture. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A very fine picture. All in natural colors. It will please all classes of people only thing it is sold too high for the showman to make any money but that is so of all the Paramount product, at least in my case. Mixed class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. A good picture; better crowd

Trailers—Friend Barnett Expresses His Opinion

"Dear 'Gang': Just a few remarks in regard to brother Martin's inquiry on trailers.

"I think that trailers are one of our very best advertising assets; but I think that they should not be used too often, as they then lose their effectiveness.

"I use on an average of one a week and find that this system proves very successful. I generally start using them about five or six days in advance. I find that running them earlier than this proves a bit detrimental, inasmuch as patrons get tired of seeing the same trailer, night after night.

"First National surely uses me fine on trailers; absolutely free of charge, and they are all fine.

"So, if any of you exhibitors are not using trailers, you had better wake up, because I think that they are great business getters.

"I don't believe in using a monthly trailer service. My opinion is that this takes away from the benefits of using trailers, as the novelty of seeing them wears off after your audience becomes accustomed to seeing so many of them.

"I would like to get other exhibitors' opinions in regard to the use of monthly trailer service." T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

WHAT DO YOU THINK OF MONTHLY TRAILER SERVICE?

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"WELCOME STRANGER"
FROM THE GREAT BROADWAY PLAY BY
AARON HOFFMAN
ADAPTED BY JAMES YOUNG AND WILLARD MACK
AN EDWARD BELASCO PRODUCTION
WITH
FLORENCE VIDOR, DORE DAVIDSON, VIRGINIA BROWN FAIRE, NOAH BEERY, LLOYD HUGHES, ROBERT EDESON, WILLIAM V. MONG, and OTIS HARLAN
DIRECTED BY JAMES YOUNG

Season 1924-1925—Thirty First-Run Pictures

second night than first. Tone and appeal good. Sunday, yes. Draw all classes, town 2,000. Admission 10-30. Colonial Theatre, Post, Texas.

ZAZA. (7,076 feet). Star, Gloria Swanson. Fair picture. Fair tone, Sunday no. Fair appeal Draw all classes, town 2,000. Admission 10-30. Colonial Theatre, Post, Texas.

ZAZA. (7,076 feet). Star, Gloria Swanson. Good picture but not the kind for small town a few of these and I won't have any business (but Famous Players won't see these things—it was sent as substitute for another show so I had to run it). Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Pathe

FRONTIER WOMAN. (Chronicles), (3 reels). This one was nothing to rave about. It had more action in it than has some of the others of the series but that is not saying much. If you are going to run these, I'd say, don't contract for the whole series without seeing some of them first. Good tone, yes for Sunday. Appeal not much here. Draw student and family class, city 80,000. Admission 10-20. Mirror Lake Theatre (800-1,000), St. Petersburg, Florida.

GIRL SHY. (7,547 feet). Star, Harold Lloyd. I do not see where some exhibitors say one of the very greatest it is only a good comedy drama, in my estimation and very highly over-rated in price. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. An excellent feature. Plenty of good laughs: full of pep; many surprises; very interesting. Think this picture would go anywhere, any time. Good tone, good audience appeal. Draw farmers, merchants, widely scattered population of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A novelty that proved entertaining to the patrons, and made money at the box office. Used slide, ones, threes, mailing list and window cards, and was rewarded with an attendance that far exceeded expectations. I should say it is a sure drawing card for any theatre. Print good. Paper is very good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WHY WORRY. (6 reels). Star, Harold Lloyd. Picture better by far than any other Lloyd picture. House kept in an uproar throughout. Buy it. Tone, okay. Sunday okay. Audience appeal, good. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

Preferred

BREATH OF SCANDAL. (6,940 feet). Stars, Lou Tellegen, Betty Blythe, Patsy Ruth Miller, Jack Mulhall, Forrest Stanley, Myrtle Stedman. Good society feature (ran Oct. 19-25.) Held nicely, but not big box office appeal. Tone, average. No for Sunday . Appeal, adults. Draw family class, city 300,000. Admission 25-35-50. Jack H. Rath, Liberty Theatre, Kansas City, Missouri.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. Good entertainment. Personally was not as good as expected. Good comments. Tone, good. Sunday, yes. Fair attendance. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Producers' Dist. Corp.

AFFAIRS OF LADY HAMILTON. Star cast. Big picture to big business. Pleased about two per cent. Very few stayed to see the end. W. D. Patrick, Strand Theatre, Dotham, Alabama.

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. Good action picture some said the acting was crude and others liked it so there you are. Personally I called it good for small town showing. Tone, good. Sunday,

MARGARET MORRIS
Starred in Universal "Ghost City" and "Iron Man" serials

yes. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Immense. Great speed and action picture. Plenty of thrills. A good love theme through whole story. Tone, okay. Sunday, no. Fine audience appeal. General class town of 3,700. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. Good comedy all the way through. Everybody pleased and can be bought right. Halfway Theatre, Halfway, Michigan.

HOLD YOUR BREATH. Star Cast. Very good. Pleased small business two days. Print better than usual from New Orleans. W. D. Patrick, Strand Theatre, Florala, Alabama.

HOOSIER SCHOOLMASTER. (5,536 feet). Star cast. This is fine, bought it right and did nice business. Pleased everyone. Tone, fine. Sunday, anytime. Good attendance. Small town and country class town of 1,250. Admission 10-25, 10-35. Mrs. H. S. Record, Palace Theatre (308 seats), Cambridge, Illinois.

MIAMI (6,317 feet). Star, Betty Compson. If Paramount would use Compson to as good advantage as the other companies—as in this production—they would have some star. This has fair audience appeal. Draw middle class, city 200,000. Admission 10-20. R. M. Kennedy, Royal-Capitol (350 seats), Birmingham, Alabama.

OLD FOOL. (6,147 feet). Star, Lloyd Hughes. A real picture, but a rotten title. Story of a neglected grandfather, veteran of the Civil War. Rotten attendance. Tone, okay. Sunday, no. General class town of 3,700. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

ROARING RAILS. (6,000 feet). Star cast. Here is one great picture from start to finish. Book it and play it. Boost it before the other fellow beats you to it. Did great business on it. Leo J. Dowling, Lyric Theatre, Syracuse, New York.

Selznick

CRICKET ON THE HEARTH. Star cast. A picture that will please the majority. Good emotional appeal. Semi costume. Tone, okay. Sunday, okay. Good audience appeal. General class town of 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

CODE OF THE WILDERNESS. (6 reels). Star cast. Three days to good business. Good audience appeal. Middle class city of 40,000. Admission 25-35. C. D. Buss, Star Theatre (400 seats), Easton, Pennsylvania.

RUPERT OF HENTZAU. (9,400 feet). Star cast. A good show, but we did not do enough business to pay expenses. The other house had a cheap western at ten cents admission and it out-drew our show. Draw better class, town 4,500. Admission 10-15. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. A program show with Betty Compson helping us to draw enough business to pay expenses. She is fairly well liked in this town. Tone fair, Sunday, no. Fair appeal. Draw better class, town 4,500. Admission 10-15. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Universal

BAVU. (6,968 feet). Star cast. This is one I cannot see. Print bad. Stay away from these jewels unless you can get good prints. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Pleased far more than the average Gibson picture put out this season. Gibson almost down and out here after so many fizzles of the "Forty Horse Hawkins" calibre. You can boost "Broadway or Bust". Tone okay. Yes for Sunday. Appeal ninety per cent. Draw rural class, town 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CHRISTMAS HANDICAP. Star cast. Anybody that likes fast action with plenty of

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

race horse, then here it is. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DARK STAIRWAY. (5,030 feet). Star, Herbert Rawlinson. Very good little program picture. Very light comedy in it although very good plot. Pleased very well. Tone, good. Audience appeal, fair. Cotton mill class town of 2,000. Admission 10,20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South, Carolina.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Just a program picture and not suitable for my trade but wanted to try one. The scenery is good, but story is 5-10 cent class. Tone, none. Sunday no. Audience appeal none, here. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. There was nobody home when I signed the dotted line for this one, but as far as my show was concerned, they all stayed home when it was shown at the theatre. The paper on this is absolutely no good. An enormous profile view of Mary's face, although charming, doesn't call any business and that was all I got in the way of paper. On the whole, the poor attendance may be fortunate, as there were less people to razz the same misguided man who signed the contract for this lemon. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. One repeat engagement played to excellent business at regular prices. Fine audience appeal. All classes city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. One wonderful production which did a fine business here. I want to state that it is a good small town picture. Some exhibitors say that is too gruesome. I disagree with them absolutely. Boost it brothers and clean up. Tone, okay. Sunday, yes. Audience appeal, large. Mixed class town of 3,000. Admission 20-25. T. L Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Vitagraph

MAN FROM BRODNEY'S .(7,100 feet). Star, J. Warren Kerrigan. Failed to draw for us in spite of a rather extensive campaign. Just a fair picture, though not a bad one. We did not pay too much for it, so really have no kick on it. Tone okay. Sunday, yes. Audience appeal pretty good. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. A real picture with plenty of action and with a real cast. People all liked it. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Send tips on Trailers, as you have had experience with them. Help friend Martin to decide whether to use them on big stuff, or say once or twice a week, or on all his pictures.

Discussion of the Trailer question will benefit a lot of the boys. TELL YOUR TRAILER IDEAS.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Very good picture. Pleased about eighty per cent. Tone okay. Sunday, yes. Country class, town of 3,400. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

PIONEER TRAILS. (6,920 feet). Star cast. Played two weeks before "Covered Wagon." Personally believe it about as good as "Covered Wagon"; many others thought so. Cost less than one-tenth as much as "Covered Wagon." Would advise anyone to play it who wants a picture of this type. Tone okay. Sunday, yes. Country class, town of 3,400. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

Warner Bros.

BABBITT. (8 reels). Star, Carmel Myers. Very good production from all angles, as most Warner Brothers' Classics are. Tone good. Sunday, yes. Fine audience appeal. Oil field and business class, town of 1,000. Admission 10-25. G. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

Comedies

COBBLER. (Pathe). "Our Gang." All these Gang comedies are good or better. Besides they draw a gang of money in the box office. I wish I could play one a week. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

DON'T FORGET. (Pathe). Star, Charles Chase. A good comic about an absent-minded bridegroom to be. Lots of fun. Print good. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

FIRST ONE HUNDRED YEARS. (Pathe). Star, Harry Langdon. A mighty good one. Some good stunts. Lots of excitement. Nuf sed. A. F. Jenkins, Community Theatre, David City, Nebraska.

GOLF. (Vitagraph). Star, Larry Semon. Another Larry which gets them agoing as usual and keeps them in roars most of the time. Will spice up most any kind of audience. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

HORSE SHOES. (Vitagraph). Star, Larry Semon. They're still laughing and gasping at the thrills and funny places in this comedy which I think beats anything I have seen Larry in for some time. A corker. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

LOVES DETOUR. (Pathe). Star, Charlie Chase. A good comic, laughs all the way through. Print good. All clases town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Short Subjects

JACK DEMPSEY SERIES. (Universal). They are very good comedies and compare favorably with other comedies, but the price is over twice what others are. If Dempsey is worth the difference to you, buy them. Tone, good. Good audience appeal. Farmers and townpeople town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

TELEPHONE GIRL NO. 12. (F. B. O.). Star, Alberta Vaughn. The final chapter of this series very good, in fact the entire series pleased everyone. Book 'em. You can't lose on them. They are made to order for any house. Sunday, yes. Audience appeal, ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Miscellaneous

FAST AND FEARLESS. (Weiss Brothers). Star, Buffalo Bill, Jr. (4,500 feet). Here is a boy that has got it on all of them when it comes to fast westerns with plenty of action. Tone, good. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FIGHTING FOR JUSTICE. (State Rights). Star, Art Acord. Pleased a Saturday capacity attendance. Lots of action. I consider this an ideal attraction for any house who plays westerns. Will pull kids. Tone, okay. Sunday, No. Audience appeal, ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LEFT HAND BRAND. (Steiner). Star, Neal Hart. Can't see Neal Hart but the people all like him Not buying pictures to suit me. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LEFT HAND BRAND. (William Steiner). Star, Neal Hart. Neal Hart got fairly good money in this, but he would make better pictures if he had a director. Tone, fair. Sunday, no. Audience appeal, sixty-five per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal and Capitol Theatres (350 seats), Birmingham, Alabama.

LET'S GO. (Truart). Star, Richard Talmadge. The first time I ever showed this star. The attendance was not up to expectations, but I think his next appearance will mean more at the box office, as "Let's Go" was well liked. His stunts are good. Some appear to be faked, but he says not, so I guess I won't call him a liar. Paper good, and print good. Guy C. Sawyers, Town Hall Theatre, Chester, Vermont.

LISTEN LESTER. (Principal Pictures). Star, Louise Fazenda. Not much picture. Supposed to be a comedy and while I considered it amusing in spots my patrons failed to get anything out of it. Tone, okay. No audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

LUCK. (C. C .Burr.) Star, Johnny Hines. Here's a little picture that surprised me hugely, drew well and made a big hit with patrons. Print, from Enterprise, St. Louis, in fine shape, and didn't cost a fortune. Yes for Sunday. Joe Hewitt, Strand Theatre, Robinson, Illinois.

For Release in December—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Presented by Hunt Stromberg and Charles R. Rogers
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925—Thirty First-Run Pictures

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Vic Shapiro Directs Special Campaign To Offset K. K. K. in Indianapolis Run

BECAUSE of a strong undercurrent of Klanishness in Indianapolis the initial Potash and Perlmutter did not play to the business Ace Berry, of the Circle Theatre, thought it should have done. Because of this fact he was rather hesitant about playing the second of the series, In Hollywood with Potash and Perlmutter, until Victor Shapiro, Samuel Goldwyn's exploitation specialist, promised to go down and put it over.

Vic argued that the average man wants to laugh, and is willing to be coaxed into a chuckle despite his latent prejudice, so all he had to do was to sell the laugh idea.

To that end he planned a campaign to emphasize the laugh angle. There was not even a remote reference to the Klan, no hint of race prejudice or other side issue. It was a straight campaign on a comedy that put it over with a rush. They just piled through the doors.

The Fresh Approach

Vic did not go down because he felt that the local publicity forces would be unable to put it over. He knows that the Circle has efficient service in that direction and he did not go down to show up the local staff. He went because he knew that if he did it himself he would bring a fresh appeal to the work. No matter how well the local staff might handle the advertising, it would be along the familiar lines. He merely injected a new personality into the campaign. He knew that any new man could offer a different twist, and being interested in the idea, he elected himself to the job.

Most of the stuff was circused, for Vic felt that this was no time for a dignified appeal. He was selling a comedy and to clown it a little would be to match the mood of those he was trying to reach. He plastered Ha's and Ho's all over the spaces, and dressed them with comic cuts.

He started on Tuesday (it was back in October, but Vic just got around to telling about it) using a two fives in three papers, the big line being, "Laugh Week" with "In Hollywood," considerably larger than "with Potash and Perlmutter." The display is shown at the left of the strip at the bottom of this page. The same display was used in all three papers.

The following day he went to two sevens, different copy in each paper, as shown on the same strip. One played up the hero, one the villain and the third the Vampire, but these, and most of the other displays, gave prominence to "their three Vampire beauties, Norma and Constance Talmadge and Betty Blythe."

Played the Vamps

The third day he ran similar copy in all three sheets, telling "Why you wil llike our vampire picture," and on Friday he broke into the "money back" guarantee. This was a two sevens, the same as the second and third days' spaces.

The same offer was played up on a lobby card and given unusual prominence, but there was no demand for a return of the admissions.

And through the week he ran off a vampire contest, the details of which he does not give, but presumably it was run on the lines of the more familiar flapper contests, with prizes for the most alluring amateur vamps.

Followed It Up

The week of the run he followed up the laugh idea with special spaces, but he had put the idea over the first week and this follow-up was merely to beat the stragglers in, for after Sunday the verbal advertising was his best asset.

The result was the town forgot its preju-

Laugh!
or your money back
Knowing how our hard-boiled staff rocked, rolled, laughed and howled at
"In Hollywood"
with Potash and Perlmutter
which comes to the CIRCLE THEATRE Sunday —
We guarantee to refund the price of admission to any person who cannot laugh at the picture.
MANAGEMENT
CIRCLE THEATRE
See the famous fifty-fifty partners in their vivid vampire venture—
Laugh that off!
Next Week Laugh Week
CIRCLE
YOU'LL LAUGH YOUR HEAD OFF

A First National Release

THE MONEY BACK OFFER

Our Vampire
In our new picture, "In Hollywood", we have a Grade A, No. 1, high-class, low-cut vampire. Samples of vampiring O.K., in fact our vampire out-kipples Kipling!
Next Week Laugh Week
Some Beauty!
Some Vamp!
Laugh and Laugh Until You're Weak
SAMUEL GOLDWYN PRESENTS
"In Hollywood"
with Potash and Perlmutter
and their three Vampire Beauties, Norma and Constance Talmadge and Betty Blythe
The Laugh Sensation of the Nation
COMING SUNDAY CIRCLE

Our Hee-hee-hee-ro
In our next picture, "In Hollywood", we have a hero who looks and loves like Valentino, owns a dress suit, wears it like the Prince of Wales, and makes a hit like Jack Dempsey.
Our Hero is 100% hee-hee-hee-man
Hail Our Hero!
Next Week Laugh Week
LAUGH UNTIL YOU'RE WEAK
Samuel Goldwyn Presents
"In Hollywood"
with Potash and Perlmutter
and their three Vampire Beauties, Norma and Constance Talmadge and Betty Blythe
The Laugh Sensation of the Nation
COMING SUNDAY CIRCLE

Our Villain!
In our new picture, "In Hollywood", we have a villain who owns a mustache and a cigaretto holdef.
He has fire in his eyes, vaseline on his hair and wears spats.
He is a he-vampire devil who can kiss and be kissed—hiss and be hissed.
Next Week Laugh Week
See Our Villain! Wickedisnoname
LAUGH UNTIL YOU'RE WEAK
Samuel Goldwyn Presents
"In Hollywood"
with Potash and Perlmutter
and their three Vampire Beauties, Norma and Constance Talmadge and Betty Blythe
The Laugh Sensation of the Nation
COMING SUNDAY CIRCLE

A First National Release

FOUR OF THE SPECIAL ADVERTISEMENTS TO SELL POTASH AND PERLMUTTER IN INDIANAPOLIS

The first was the opening gun in all three papers. The other three were second day specials, one in each of the three. These were followed by a three-paper ad on vampires and then broke into the Sunday regular with a guarantee of money back if the patron failed to laugh. The result was packed houses at the Circle Theatre that recouped the losses on the first picture.

dice and came in such numbers that Vic was able to add in the receipts from the first Potash picture, divided by two and make a good showing for both.

The third Potash and Perlmutter is largely going to sell itself.

And ninety per cent of the campaign was merely the striking of a fresh note, which explains why the exploiteers can come into a town on almost any picture and beat the usual receipts.

Meanwhile, if you have In Hollywood and a Klan undercurrent, play up the laughs. That is what will sell it.

Told Love Stories to Gain a Letter

Ringing the changes on the Great Moment idea, Pat McGee, of the Criterion Theatre, Oklahoma City, Oklahoma, offered a personal letter from Gloria Swanson to the girl or woman who told the most interesting personal love story in 250 words or less. The winner also received $10 with some twenty-two other prizes, but the big noise was the personal letter.

This was the bait which caused something like 85 women to bare their stories on the promise that only the names of the winners would be divulged. The stories were supposed to be personal confessions, but whether they were or not, they made good reading, and ran the interest up.

Could Use More

Only the winning letter was printed, which is where the newspaper lost out on the idea.

Before the letter was included in the prizes, Mr. McGee made certain that he could deliver the goods through correspondence with Miss Swanson's secretary. It was a very simple matter, for that is what private secretaries are for.

The lobby display was a curtain back of purple and gold, with a cutout of the star and her leading man, as well as a large head of the star and two shields lettered with start and title, one on either side of the display.

This was used along the wall instead of across the space.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

BROADCASTING through Station WNYC direct from the stage and newly equipped studio started Tuesday night during the engagement of "Madonna of the Streets." The first portion of the radio program started with the overture by the Famed Mark Strand Orchestra, took in a baritone solo, incidental music for mask character dances, popular songs of the day, music for the Topical Review, a soprano solo and music for atmospheric prologue. After that the concert was continued from the studio, making a complete program of over two hours.

The musical numbers of the show required thirty-four minutes for presentation, and the feature picture took one hour and twenty-five minutes. The Topical Review ran for eight minutes, thus making up a program of two hours and seven minutes.

The overture, Thomas' "Raymond," was eight minutes. The silver draw curtains were closed over the production stage and were lighted as follows: Blue borders, one amber and one lemon Mestrum flood on orchestra from the dome; entrance spots color blend on ceiling and sides; transparent windows at either side steel blue; arch spots, two light blue and two medium amber, on the silver draws.

Virginia Bell, in a mask fantasie showing Golden Girl, Fear, Bookworm and Doll mask dances, required five minutes. The setting was a three-way screen of silver through which dancer came on and behind which she made changes. It was backed by plush cyclorama. Two Mark Strand ballet dancers attended. Music used as follows: "Cortege du Serdare" from Caucasian Sketches; March from Tschaikowsky's "Nutcracker Suite"; "The Tempest" (Lake), and Chopin's "Minute Waltz." Dancer followed by white flood.

Carl Ferretti, baritone, sang a selection from "Chimes of Normandy," appearing on the apron of the large stage under an orange spot from the dome. Other lights were as follows: Two medium blue floods on the orchestra from the booth; green transparent window at right and magenta at left; magenta left entrance spot on ceiling and sides, and medium green from the right; two medium green and magenta floods covering pleats of gold draw curtains. Four minutes.

Popular songs of the day started off with "June Night," "Nightingale" and "Charley My Boy" (choruses) sung by male quartet in dinner suits center stage, with eight dancers in blue silk party dresses grouped across the stage under two huge revolving mirror mosaic globes. A large mirror mosaic vase at either side of the stage completed the setting, all backed up by a deep blue plush cyclorama. "My Best Girl" was an ensemble dance by the girls, and then followed "Because They All Love You," by soprano and the quartet. Steel blue spots from overhead lighted the set, and in addition light green and amber spots were focused on the revolving globes. Eight minutes.

Eldora Stanford, soprano, appeared on the apron of the large stage, singing "I Hear You Calling Me" (Marshall). The orchestra and drapes were flooded by four color blend floods from the booth and dome. Four minutes.

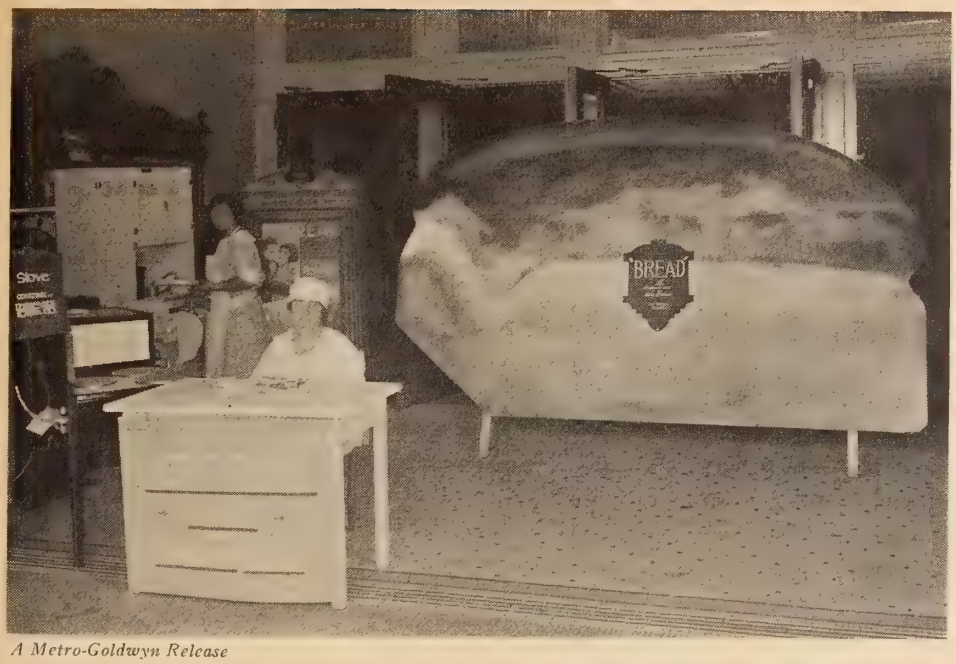
Atmospheric prologue to "Madonna of the Streets" was street setting in London's Limehouse. Besides having the back drop, a transparency, lighted from behind, and steel blue open box lamps for night effect, Fuller's Earth gave the London haze. Sixteen Limehouse characters were grouped about a preacher on a box, made up as Milton Sills in the film. All was pantomime until the "Madonna" (Nazimova) entered, when the male quartet sang "Holy Night" and the picture was thrown on the screen. Five minutes for the prologue.

How About Those Xmas Ticket Books?

A Metro-Goldwyn-Cosmopolitan Release

HOW THE CLEVELAND PUBLIC LIBRARY HELPED JANICE MEREDITH AT THE STILLMAN

All of the books in the special shelf at the left deal with the days of Janice. Fiction and fact are represented. At the right is the display of stills on the feature on the bulletin used to advertise new books and other library features. The Cleveland Public Library has always been more than willing to work in with pictures, particularly the semi-classics.



A Metro-Goldwyn Release

HERE IS A NEW IDEA FOR BREAD—A DEMONSTRATION

H. B. Stiff, city manager, and J. L. Cartwright, of the Tivoli Theatre, Chattanooga, turned from the sample loaves to the actual making of bread in the lobby. Remember how appetizing freshly baked bread smells? That's the idea.

Has New Idea to Tell About Bread

H. B. Stiff felt that there should be some other way than a sample loaf to get interest in Bread. He talked it over with J. L. Cartwright, house manager of the Tivoli Theatre, Chatanooga, and they found the way.

They located a dealer who wanted to advertise his flour. They borrowed a gas stove from the Tennessee Power Company; the flour man sent over a couple of women, and they went to work right in the lobby.

Smells Good

If you have ever smelled the freshly-baked bread you can realize the pull of this idea, and the bakers timed their batches to come through when they would do the most good. It made a real selling stunt, and did all co-operators. They also rang in a kitchen cabinet, which made it a foursome, the house, the flour dealer, the power company and the cabinet handlers.

There was also a nicely painted loaf of bread on an easel, but it did not draw like the newly baked material.

This is no more trouble than the bread distribution and a lot more interesting.

Signal Tower for Three Toy Trains

Most of the animated displays on The Signal Tower have been electric trains, but Bert Jordan harked back to the days of the auto race stories and had three toy trains on endless belts when he played the Universal at the Majestic Theatre, Memphis.

First, he built a platform with a tunnel at one end and a signal tower at the other. Three endless belts, geared on different wheels to a single shaft driven by a ¼ H.P. motor, were provided with two-car trains, the cars and engines being bought at the ten-cent store. A flasher lamp lighted up the tower to signal these trains as they emerged from the tunnel to disappear behind the tower. Back of the tower the belts ran beneath the platform to reappear presently through the tunnel.

Gearing the belts for different speeds presented an ever-changing combination of trains. Sometimes they would be running three abreast and again strung out in procession, and people stopped and stood to see just how it worked out.

This was backed by six large semaphores, cutouts and two paintings of railroad scenes.

The campaign cost about $60 above the average and bettered business by at least $300.

Bannered a Girder for Feet of Clay

Just to show what can be done if you keep looking around, J. B. Carroll, of the Victory Theatre, Tampa, pulled a nifty recently.

The Tampa Tribune is building a twelve-story building—the largest in the town. For weeks the paper had been talking about the course of the construction and presently announced that on a certain day the last piece of steel would be hoisted into place with 24 men riding the beam.

Mr. Carroll obtained permission to banner the girder, and prepared a modest little affair 24 feet square, reading: "If these men had Feet of Clay they could not erect a building for the Lukins Steel and Iron Co. Feet of Clay opens at the Victory Theatre Sunday."

The street was packed with people at the announced hour and as the beam started on its trip the banner slowly unfolded, giving everyone a chance to read it.

Better still, the newspaper photographed the event and in a three column cut the title stood out the chief point of interest in the picture. It was the sort of advertising you cannot buy. It must be given to you. It helped put the picture comfortably close to the four-day record.

Beating Milt

Milt Crandall, of the Rowland and Clark theatres, still holds the mark for a Sea Hawk display on this side of the water, but he has to take a back seat to S. A. G. Swenson, of the First National office in Stockholm.

The picture was to open at the Palladium and Swenson persuaded the Marine Museum to loan a number of models of old-time ships for a lobby display. Some of these were four and five feet long and each was insured for 25,000 kronen.

It helped the house to open to the largest business in its history.

A Paramount Release

HELPFUL HINTS FROM JAPAN ON SELLING THE WAGON

This is the front of the Chiyoda Kan Theatre, Tokio, the third day of the run of The Covered Wagon. The crowd is waiting for a chance to get in. Tickets were sold for about five minutes of each hour in compliance with police regulations.

Earle Hall Payne Drove on the Hawk

Earle Hall Payne, of the Kentucky Theatre, Lexington, Ky., could not have done more for Barnum and Bailey than he did for the run of The Sea Hawk. It is not merely that he did it. He did it well, and made every ounce of push register at the box office.

One of his stunts was a corsair that measured 22 feet in length and a couple of inches in breadth. This was mounted on a Ford car and it toured the outlying district, distributing heralds and other advertising. It made six feeder towns, parking in the business district of each. It was done in bright colors and drew a lot of extra money at a comparatively small expense.

Another good stunt, which we have not seen reported before, was a pirate parade It's the same old impersonation idea, but you can imagine what the kids did for a pirate make up. Several of them stripped to the waist and the costuming ran from a bath towel turban to a fairly complete get-up. There were prizes, of course, and free admission, and more noise than an artillery battle. The picture is too vague to reproduce, but if you have not yet played the Hawk and are going to, have a parade if you have to cut down on your other stunts.

Mr. Payne started shooting ten days ahead with two teasers. The week ahead he got down to cashing in on the interest he had created. In addition to the display he used a special set, each with a thumbnail cut of the corsair. Some of these will be reproduced later. The pram attended a football game at which there were some 5,000 spectators and for another big game an aviator flew over the stadium, dropping heralds. In all 14,500 pieces were distributed, not to mention 5,000 house programs of the previous week, were largely about the Hawk.

The "Your turn is coming" envelopes were used, and a special card announcing "I have started for Lexington. I will capture the city—every man, woman and child over six years old in it." It was signed The Sea Hawk. These were sent to a selected list of 200 business men.

A Metro-Goldwyn Release

A CONVINCING LOBBY ON THE WHITE SISTER

Planned for the Central Theatre, Jersey City, and the Roosevelt, West Hoboken. Devised by David Schaefer, of the Haring & Blumenthal Circuit. The combination of natural flowers with the cutouts made a very effective display.

He also used a door knob which told that: "This house is under my protection." It was headed "Warning to doers of evil."

In the lobby he showed about $4,000 worth of rugs, used as drapes, with palms and paintings, and the lighting was done in amber. This was in the inner lobby, the outside showing signal flags and special pennants with the star and crescent.

The exterior was dressed with flags, with three cutouts on the marquise, and two flag poles carried the skull and crossbones of the pirate. These were ten feet high.

The ushers were dressed as corsairs and the cashier was also in oriental dress.

The prologue was a painting of a ship, head on, beside which a man sang, accompanying himself on the guitar. When the title started it hit the sails of the ship a moment before the painting was taken up.

It was a thorough campaign, mounting as the run drew near, and it got a nice return because every stunt was a puller and not a repellent.

Putting over Long Live the King at the Auditorium Theatre, Melbourne, recently, the balloon stunt was decided upon and several hundred were released from the theatre roof, most of them carrying passes and the rest ten shilling notes. Several hundred tickets were distributed in this manner to a crowd of several thousand.

To add to the interest it was announced that the tickets and money were gifts from Jackie Coogan, who had hit upon this idea to thank his Australian admirers.

TWO OF THE STUNTS USED TO PUT OVER THE SEA HAWK IN LEXINGTON, KENTUCKY

One of the best stunts does not show; the Pirate parade which is even more qicturesque than the Coogan stunt. The kids literally ate it up. The pirate ship is 22 feet long and was sent into the adj oining towns to herald the coming of the production. Earle Hall Payne put out 14,500 pieces of distributed matter, some of it by airplane, and his newspaper stuff was good.

A United Artists Release

A TASTEFUL DISPLAY ON DOROTHY VERNON FROM H. E. SILLS

Mr. Sills is manager of the Lyric Theatre, Kitchener, Ont. He put the picture over with a drive on the plugger song, getting an unusually generous display of pictorial matter in connection with the display.

Smart Combines Two Good Ideas

Two of the ideas for Her Love Story suggested by Lem L. Stewart to the Southern Enterprises managers were the rhymed toast and the bobbed hair voting contest—for or against.

Roy L. Smart, of the Noble Theatre, Anniston, Ala., liked them both, so he combined them into one big splash, varying the toast idea slightly. Instead of a toast you could write any four-line jingle so that you mentioned either Gloria or Her Love Story and the bob.

To get the cooperation of a newspaper Mr. Smart bought a six-months' subscription to be given as first prize. The second prize was a month's pass to the Noble and there were thirteen singles for the next best. The subscription won the paper to unusual publicity, and it gave all the space Smart could decently ask for. He even made the front page for the announcement of the contest, and the front page is generally held sacred to real news.

The prizes were awarded by a local teacher, and the first prize ran:

There was a young actress named Gloria
Whose hair hung almost to the floor-ia.
She had her hair cut, but oh, what a nut!
'Cause her hair was what made us ador-ia.

Well, she got six months for it, didn't she? The second was:

When you had the shingle, your money did jingle,
But you remained single, my dear.
Now with lovely long tresses, our spontaneous guess is
A wedding ring soon you will wear.

A man won the fourth prize with:

To bob or not is hard to tell
When some look lovely and some like hell.
But, fellows, why should we worry so
Whether they cut it or let it grow?

Mr. Smart sends in the bulk of the replies to show the general style of the entries. To us the notable point is that this contest appealed to the grown-ups rather than the children, and to the people of the better class, as evidenced by the stationery and penmanship.

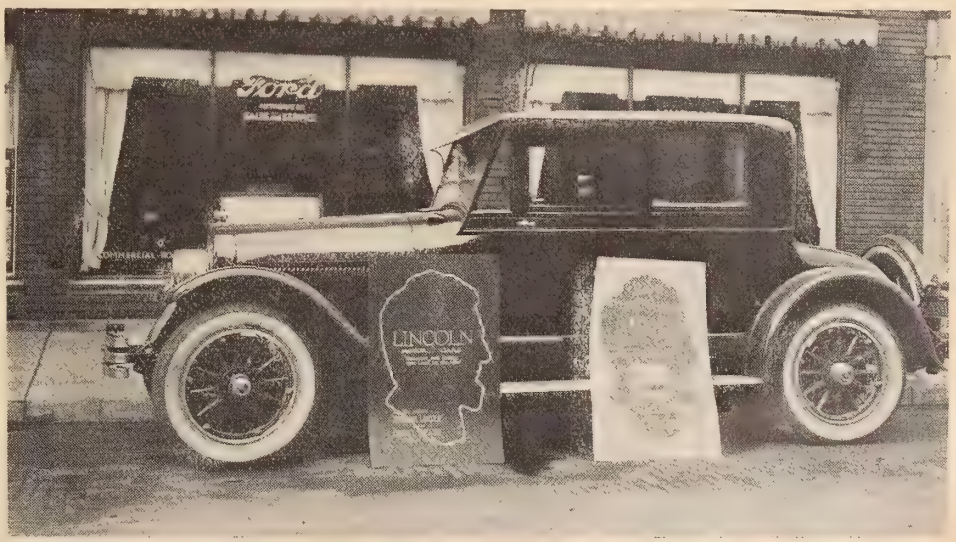
Lem batters a little better than usual and Smart made a very able "assist."

Made Lincoln Cars Help Lincoln Film

Hooking the Rockett production of Lincoln to the Ford cars of the same name is all right if the appeal is dignified and in keeping with the importance of the film. We show two of the cards used by the Lincoln agency in Terre Haute, Ind., to advertise the presentation at the Liberty. No objection can be offered to cards along this style, and they helped the run.

Robert K. Kyle, a First National exploitation man, helped put the picture over, and he made rather extensive use of busts about 16 inches high. These were really well done, and he found it an easy matter to get into almost any window, with a small card merely announcing: "Abraham Lincoln, now at the Liberty." The lettering was in black on a grey card.

To get the verbal advertising which has proved by far the best advertising for this picture, a special performance was given to 900 invited guests including the G. A. R. post.



A First National Release

TYING LINCOLN TO ONE OF HENRY'S CARS IN TERRE HAUTE

The Lincoln agent was glad to help out the Liberty Theatre in putting over the Rockett production, and worked with dignified cards. Most Lincoln dealers will be glad to co-operate, but the display should be dignified in its appeal.

Opened New House with Mayor's Aid

Frank L. Browne, of the Liberty Theatre, Long Beach, Calif., was sent up to Sacramento to open the Senator Theatre for the West Coast Theatres. That he did a very complete job is evidenced by the fact that he even induced the Mayor to issue a proclamation declaring the evening of the opening a gala event, to be observed with due enthusiasm by all good citizens.

This was printed and widely pasted, as well as being run in the newspapers, and no one in town could plead ignorance in defense of absence.

At bottom it really meant nothing more than that the Mayor was a good-natured soul, but no one stopped to analyze it but accepted it at face value and the house opened with the cachet of municipal approval. The Mayor even put in that a number of picture stars would come up to help the opening along.

It was only one of Browne's stunts, but the outstanding one.

Caught the Kiddies

Figuring that Little Robinson Crusoe would appeal chiefly to the children, H. Van Denmark, of the Capitol Theatre, Houston, Texas, gave 200 tickets to a local department store, and the store took large spaces in its own displays to advertise that while they lasted these would be given children under ten visiting the store playroom.

Some 300 children were drawn to the store, and of course their mothers came, and many of them made purchases on the way out. That is where the store got off.

The house figured that it got about $50 worth of business from the adults who accompanied the children. Probably there was more than that. It also profited from the paid admission of other children and their parents through the sales made by the fortunate ones.

This was the first time the store had ever fallen for the co-operative stuff, but now it wants more.

Used Same Front for Two Houses

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, wanted a log front for The Alaskan. There was a handle factory willing to loan slabs, cut from the wood they used in making tool handles, and he got some nicely weather beaten boards. Cotton is plentiful around his town, so he had no difficulty in getting enough to chink his hut without having to put in an expense bill, and a friend loaned him the skins and trophies he dressed the hut with. It made a fine display and there was only a slight labor cost.

That would have satisfied most managers, but Harrison went ahead and beat the idea. He had The Shooting of Dan McGrew at the Victory Theatre. This house seldom has fronts because it cannot afford to build, but it could pay the cartage on the sections, and with the snow removed and a pair of swinging doors added it looked like something entirely different.

Those spots down in the corners, which suggest eggs, were a pair of his window cards. He borrowed an entire load of beer kegs, tacked on window cards and put them all over town.

Taken by and large it is some little job of borrowing, but it's foolish to buy when you can borrow. This is one of Mr. Harrison's best stunts up to date, and he has a lot of good ones to his credit.

A Paramount Release

IT COMES PRETTY EASY WHEN YOU CAN EVEN BORROW SLABS

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, borrowed the slabs, the trophies and the cotton for this display on The Alaskan. Then he borrowed some beer barrels and used the same display for the Victory. See the other cut.

Pick Your Hour

His Hour did not exactly break any records in its three days at the Imperial Theatre, Charlotte, N. C., but it nudged into third place in the matter of receipts, and most of this was due to George Brown's clock.

George made a six-foot dial, half white and half black. Hands were painted on pointing to the odd hours right around the face, which was why the one-to-six half was white, to represent the afternoon, while the other half represented the hours of darkness.

The copy read, "Choose your hour now to see Elinor Glyn's greatest love romance, His Hour. Here starting Thursday at 11 A. M."

It got over the title and the showing times in one count and two motions, and it raked in the business. George knew it would, which was why he did it.

A Metro Release

J. P. HARRISON'S LOBBY ON THE SHOOTING OF DAN McGREW

This is the same lobby shown on this page for The Alaskan, but the snow has been taken off and swing doors added. This gave the Victory Theatre, Waco, a front it could not have afforded had it been charged with the construction price.

Country Stores Special Nights

We do not like the country store idea, but it seems to be a help in some sections, and if you have to pull them in that way you'll be interested in H. A. Chenoweth's new ones.

One is a Bean Country Store and the other a Pie Making Store. In the first the awards are canned beans, unbaked beans, pork and ketchup, while for the pie making store he gives the materials for two or three pies, each lot different, the flour, shortening, filling and all the rest. It makes it a little different, and Mr. Chenoweth anticipates good business.

He also sends in a circular on a potato matinee, calling our attention to the fact that he reported this stunt from Quincy, Mass., in 1909 and at Milford, Mass., in 1916. The first date is rather ahead of this department, which was not started until 1911, so Mr. Chenoweth may have been the first in this as he has been in so many other novelty ideas.

The new mat calls for one cent and one potato or onion, both the coin and the vegetables to be given to the Salvation Army representatives in the lobby of the Music Hall Theatre, Pawtucket, R. I. E. M. Loew contributes the house and the show and the entire proceeds go to the army.

He also sends along an envelope filled with sand, macaroni, a gilded pebble and apparently a button, to judge from the printing, though we got no button. This text reads: "Laugh and the world laughs with you. Why the button? It will replace the one you will lose looking at our comedies." The sand is a tie to Shifting Sands and the macaroni to The Darling of New York, in which Baby Peggy plays a little Italian girl.

It is evident that Mr. Chenoweth is still very much on the hustle.

Indianapolis Can Give Good Display

After a number of very poorly set advertisements from the Circle Theatre, Indianapolis, it is a pleasure to offer this deep drop on Beau Brummel, which shows that it is possible to give a display without the excessive use of all capital lines. They still set their smaller features in all caps, they always

STARTING TOMORROW
"BEAU BRUMMEL"
The Greatest Love Story of Them All
BEAU BRUMMEL is the most fascinating figure of Fact, Fiction or Fancy
BEAU BRUMMEL, a famous Dandy, who scorned the friendship of Princes and set the fashion for Kings.
BEAU BRUMMEL, a great lover, who won the hearts of all women—except the one he loved.
A GORGEOUS presentation of the most vivid personality of romance that ever strode through fiction's page.
JOHN BARRYMORE
America's Greatest Actor With a Supporting Cast Including
Mary Astor
Willard Louis
Carmel Myers
Richard Tucker
Alec B. Francis
Andre DeBeranger
OVERTURE
Selections from "BLOSSOM TIME" SCHUBERT-ROMBERG
Played by the CIRCLE SYMPHONIC ORCHESTRA
BAKALEINIKOFF
Conducting
Animated Circle News
Current News Events Including First Views of
Landing in America of the ZR-3
LAUGH WEEK
CIRCLE
STARTS SUN., OCT. 26
The Laugh Sensation of the Nation
IN HOLLYWOOD
WITH POTASH & PERLMUTTER

A Warner Bros. Release

KEEPING OFF THE CAPS

have done this and it does not matter so much, but this is the first display in several weeks that is not partly spoiled by the undue use of long lines in comparatively small all capitals. Whether the press agent has seen the light or the printer reformed of his own accord is a problem, but the point is that even the Circle ads can be set properly. It is just as easy to achieve this result as to pass faulty work, and probably a little agitation would result in the discovery that the small stuff could be set in a more legible upper and lower with at least the suggestion of a fancy display letter. So long as there is no complaint, a lazy printer is going to work along the easiest lines and have all possible type set on the machines and in the type faces already in place rather than go to the cases for job fonts that will be more attractive and better sellers. He is not trying to sell tickets. His job is merely to put into type the copy given him, and he is not going to extra trouble if no one else cares. It is up to the house agent to see that he gets what will sell the greater number of tickets, and he can get it only through constant watching, with a verbal tilt each time he is not given what he asks for.

Managers Hook to the Famous Forty

It looks as though in their "Famous Forty" Paramount had found a real tie in. In previous years they have used some sort of designation, but none of them got the almost universal play that has been given this catch-phrase. Loew's Palace Theatre, Washington, isolates "One of Paramount's Famous Forty" in this 85x3 for Merton of the Movies. You will find it outside the panel just above

LOEW'S PALACE THEATER
WEEK BEGINNING TODAY—SUNDAY, OCT. 19
One of Paramount's "Famous Forty"
"MERTON OF THE MOVIES"
GLENN HUNTER
A hilarious romance of life, love and laughter behind the scenes in Hollywood! The story of a movie-mad grocery clerk who dared to be a Valentino! Pictured by the man who made "The Covered Wagon." Cast includes Viola Dana and other screen favorites.
ADDED ATTRACTIONS
LATEST SENNETT COMEDY
"RIDERS OF THE PURPLE COW"
PATHE NEWS VIEWS—TOPICS
Tom Gannon's Orchestra
NOVELTY OVERTURE
"A Bouquet of Roses"

A Paramount Release

USING THE SLOGAN

the "Mer" of the title. It looks small in the single column reproduction, but the original shows it in a six point italic and the isolation gives it an eight point value. Some of the small town houses run it up to a 36 point letter, but this use is more significant than the 36 because it is done by a Loew house in a city. You expect Paramount to require its use by the Paramount owned houses, but the slogan is as widely used by theatres not in affiliation, simply because it has been found that with the fine start given the product the "Famous Forty" is a trade asset to any house. It just goes to show the value of a snappy phrase. There is something about the sound of the words that lingers. It stands for an idea, and so it is doing Paramount a lot of good in addition to benefiting the managers who use it. This display for Merton of the Movies is hurt a little by a poor cut of Merton, but that line drawing of the director and his cameramen will be enough attractor, for it is typical of the title and will catch the eye.

One More Line to Perfect This Ad

This copy from Loew's Valentine Theatre, Toledo, is a little unfinished to get the best effect. At the left there is a list of secrets with "Norma Talmadge in Secrets" for the conclusion. It really is not a conclusion. Double the interest could have been gained with "Norma Talmadge in Secrets had one she never told her husband." That would have linked the interest in the various sorts of secrets directly to the play and would have aroused curiosity as to what that secret was. Probably it did not matter much. The general public has been pretty well sold on the play through its big city runs and the attention given it in the fan magazines and the play departments of the daily papers. It is not going to spoil the sale of tickets, but probably it will not add to the sale chances those who might be sold through curiosity. Arouse curiosity and you have made the strongest possible appeal to the otherwise uninterested. This display seems

LOEW'S VALENTINE
Toledo's Family Theatre
Week Commencing Tomorrow, Oct. 12
Have You a Secret?
Something you wouldn't tell for all the world?
A secret between you and your sweetheart?
A secret you wouldn't tell your best girl?
A secret you wouldn't tell your lover?
A secret you wouldn't tell your wife?
A secret you wouldn't tell your husband?
Norma Talmadge in Secrets
WITH EUGENE O'BRIEN
A HOWLING SCREAM
AVOID WAITING—COME EARLY!
Sunday, Continuous . . . 1 P. M. to 11 P. M.
Week Day, Continuous . . . 11 A. M. to 11 P. M.
Latest "OUR GANG" Comedy
"EVERY MAN FOR HIMSELF"
AND OTHER FEATURES
AFTERNOON 15c, 25c
EVENING 40c, 55c
EVENING PRICES ALL DAY SUNDAY

A First National Release

INCONCLUSIVE

to use a good press book suggestion without carrying it to the logical point. The space is nicely laid, other than that the line between the drama and the comedy is a little too heavy for the best effect. The two are held together by the outer frame, but a better result would have come from a lighter cross rule and preferably one that did not completely cross the space.

Double Billing Is Good for a Laugh

This two column display from a Boston paper is about as bad as the Boston average. It's no use talking about Boston. It's rot-

MODERN and BEACON
SAME PROGRAM AT BOTH THEATRES
BEGINNING TODAY and CONTINUING ALL WEEK
ADOLPH ZUKOR and JESSEL LASKY present
SINNERS IN HEAVEN
a Paramount Picture
with BEBE DANIELS and RICHARD DIX
An Alan Crosland Production
WELCOME STRANGER
from AARON HOFFMAN'S Great Play
FLORENCE VIDOR · DORE DAVIDSON
NOAH BEERY · LLOYD HUGHES
and ROBERT EDESON

WELCOME SINNERS

ten and always will be, probably. It does little good to talk, and we are not reproducing it to point a moral, but merely to

hand out a little laugh at the inconscious humor of the double billing, Sinners in Heaven may be Welcome Strangers, but we have our doubts.

Sells the Sinners on the Best Appeal

This space from the New Theatre, Baltimore, on Sinners in Heaven is good in that every line sells the story to the type of patron who will most appreciate the type of play. Both the lines above the title and those in the panel work along the same lines

A Paramount Release

CONSISTENT

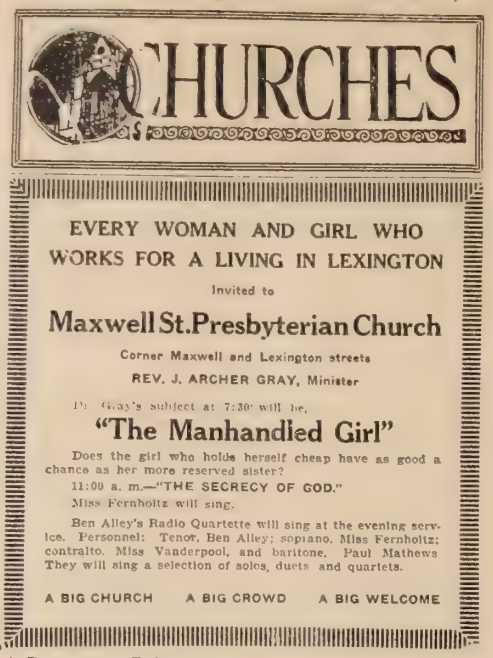
of appeal, directed to the woman who gets the most kick out of the idea of marriage without benefit of clergy. They do not try to sell it on the South Sea scenery or the airplane wreck. They know there is just one big kick in the story and they play that up, and draw in satisfied patrons. There is not too much, nor too little, but just an unusually well balanced and consistent appeal.

Alegrias y Tristezas

That's the title given Potash and Perlmutter (not yet in Hollywood) when it played twelve houses in Mexico City, day and date. Just to save you the trouble of brushing up your Spanish, it translates into Happiness and Sadness, to suggest the mixing of laughter and pathos in the cloak and suit story. It was billed as "The great super-production of the First National brand which has set the cities of the United States to laughing and weeping and which had the crowds stacked up on the sidewalks in many places because they were too dense to get into the showhouses." Not a bad little bunch of language, what!

Gets Church Ad for a Manhandled Run

This display is a novelty in that it was paid for by the Maxwell Street Presbyterian Church, of Lexington, Ky., and not by the Strand Theatre. It does not mention the Strand in the display, but there were few, if


CHURCHES
EVERY WOMAN AND GIRL WHO WORKS FOR A LIVING IN LEXINGTON
Invited to
Maxwell St. Presbyterian Church
Corner Maxwell and Lexington streets
REV. J. ARCHER GRAY, Minister
Dr. Gray's subject at 7:30 will be,
"The Manhandled Girl"
Does the girl who holds herself cheap have as good a chance as her more reserved sister?
11:00 a. m.—"THE SECRECY OF GOD."
Miss Fernholtz will sing.
Ben Alley's Radio Quartette will sing at the evening service. Personnel: Tenor, Ben Alley; soprano, Miss Fernholtz; contralto, Miss Vanderpool, and baritone, Paul Mathews They will sing a selection of solos, duets and quartets.
A BIG CHURCH A BIG CROWD A BIG WELCOME

A Paramount Release

A CHURCH ADVERTISEMENT

any, who failed to connect the title of the sermon with Gloria Swanson in Manhandled. There was a large space in the amusement section, not to mention the usual lithographs and special exploitation stunts, and the value of this cooperation is direct. The space is taken on a page devoted to church news, to cover the advertisements of a number of the leading churches, and this obtained for the house a display on a page denied the usual theatrical attraction. Manhandled lends itself unusually well to sermonizing, but there are many plays you can hook a minister to if you can arrange an advance showing. And if you cannot borrow the film, you can at least get him to some nearby town where it is being shown. It is worth trying for, and usually there is at least one live minister in every town.

Worked Well

Among the many other things Fred Osterstock did for The Sea Hawk at the Orpheum Theatre, Easton, Pa., was the rain-check stunt worked out for Feet of Clay.

But Osterstock worked it from a different angle. He put an offer on the spare tires of all yellow taxis to carry reserved seat holders to the theatre free of charge, should it rain the opening night, the only stipulation being that the seats be purchased in advance.

This will work better in a small town than the money back offer which was the basis of the Reichenback idea.

As it did not rain, the offer cost nothing, and he had a wholesale rate in case it did rain.

Circus Style for Ten Commandments

Roadshowing The Ten Commandments, the circus style is adopted, particularly in those towns where the residents have to be stirred up to get them over to the op'ry house instead of their favorite picture theatre, and for that reason the engagement at the Auditorium, Toledo, is sold in advance on the "See" style, which always is good where you have enough to be seen. This is not dignified, but it will sell double the number of tickets that the artistic appeal would dispose of, and the chief purpose of a display is to sell seats. This will, and about to the

A Paramount Release

CIRCUS STYLE

limit. Big productions must be sold in a big way, and while The Ten Commandments is offered as an artistic achievement, it must be sold as a circus to get the best results. You cannot pass over this bold 140 by four.

Dripping Water Is Wonderful Seller

Roy L. Smart, of the Noble Theatre, Anniston, Ala., had the town talking for four days about a stunt he worked in a store window for Harold Lloyd.

He put a ten-gallon keg into the window of the store, dressed it with crepe paper and announced that on Friday morning the water would start to drip from the faucet. Prizes ranging from a six weeks' pass to eight singles to those who could offer the closet estimate as to the time the last drop would issue from the faucet.

All you had to do was to fill in a blank estimate and drop it into a box. Eight hundred and thirty-four persons entered their estimates, and hundreds of others stopped to figure it out and gave it up.

Unexpected aid was had from a local physician who broke into the paper wtih a remark to the effect that there were 480 drops to the ounce of water or 7,680 to the pint, two pints to the quart, four quarts to the gallon and ten gallons of water in the keg. All you had to do was to figure how fast the water was dropping and then figure how long it would take 614,440 drops to register.

And the window was plastered with statement that there were as many laughs in Hot Water as there were drops in the keg!

Mr. Smart made a clean-up with the picture at a very small cost, and he not only sold Hot Water through cold water, but he sold the Noble idea, as well, for a stunt like this will be talked about for weeks after, and the talk always brings at least the thought if not mention of the Noble.

This even beats the milk bottle matinee he used on Girl Shy and which we reported at the time.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Feet of Mud"

(Pathe—Comedy—Two Reels)

Mack Sennett features Harry Langdon in "Feet of Mud." It was directed by Harry Edwards and the supporting cast includes Florence D. Lee, Natalie Kingston, Yorke Sherwood, Vernon Dent and Malcolm Waite. Langdon starts off as a substitute on a college football team who gets a chance to play and through no fault of his own makes a touchdown and wins the game. As the result he captures the heart of the daughter of a grouchy business magnate. The latter insists that he show his mettle in another way and thus Langdon becomes a "snow bird." His experiences as a street cleaner are particularly funny and should get the average audience into a high state of humor. He manages to get down into New York's Chinatown and there, again through no fault of his own, succeeds in rescuing the boss' daughter from a Chinese den which she was traveling through at an inopportune time with a party of tourists. After that her "old man" has nothing more to say. There are a number of laughs in the picture and Langdon, as usual, does highly amusing work.—T. W.

"Meet the Missus"

(Pathe—Comedy—Two Reels)

Glenn Tryon and Blanche Mehaffey in this Hal Roach comedy, "Meet the Missus," afford a lot of side-splitting mirth. As a young married couple, with little funds and lots of spats, they are seen, in a rest period between bouts, by the husband's boss and his expert accountant. So impressed is the boss that he raises hubby's salary and is subsequently invited to dine at the happy home and meet the wife. The couple have endeavored to make of the event a gala occasion and have "rented" a negro maid for the evening. She consumes a bottle of gin and substitutes in the container some pure kerosene. When hubby mixes the cocktails and the party consumes them there is much running around and expostulations. The evening is terminated by the boss, who first had his face scratched by the house cat, discovering that his machine has been stolen. The experience changes his opinion of the "happy home."—T. W.

"Low Tide"

(Educational—Comedy—Two Reels)

In addition to its comedy appeal, this Jack White production has the advantage of a picturesque setting. To escape a gangster, the hero finds refuge with his wife and daughter on a houseboat. Mother-in-law and the neighbors arrive as guests, and jealousy over chic girls in bathing costumes develops. In the end the gangster shows up and the hero only escapes a rain of bullets by fast traveling. The subject is replete with good acting and effective gags, among which are a combination motor car and boat that travels without hesitancy from land to water. The players are Ned Sparks, Peg O'Neil, Louise Carver, Eddie Baker and Jim Kelly. Arvid E. Gillstrom was the director.—S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Bucking the Bucket Shop (Pathe).
Feet of Mud (Pathe).
Little People of the Garden (Educational).
Low Tide (Educational).
Meet the Missus (Pathe).
Masked Marvel, The (Fox).
Pathe Review No. 49 (Pathe).
She's in Again (Pathe).

"Little People of the Garden"

(Educational—Instructive—One Reel)

Audiences who like educational pictures of flowers and insects will find this subject well constructed and immensely entertaining. Photographed by Louis H. Tolhurst and extremely well titled by Ransome Sutton, it can be rated as one of the very best of the "Secrets of Life" series. The opening scenes are of a garden and succeeding views have to do with its denizens; to quote a subtitle, "swimmers in the pools, crawlers and creepers on the ground, fliers in the air." Dainty Daphnias, in whose company males have no place, are seen in the water. Other insects shown are the sow-bug and the ear-wig. Then there are bees and fleas, and their sources of food, including man. While distinctly of an educational nature—there are many microscopic views—the film develops bits of humor that enhance its appeal. One example is a "one-flea-power motor."—S. S.

"A Miss in the Dark"

(F. B. O.—Comedy—Two Reels)

In this sixth episode of "The Go-Getters" we find clever Alberta Vaughn as the champion cuticle cutter in Albert Cooke's tonsorial parlor, with George O'Hara and the villain vieing for her favor. Kid Guard has a bit as a much-pursued (according to him) Romeo. Most of the fun centers around the mistreatment of patrons in the barber shop, which specializes in manicuring and bobbing. Then a suggestion of a plot slips in, with jewels stolen at a dance and Alberta kidnapped along with them. O'Hara goes to the rescue and after a thrilling chase he speeds his motorcycle across a chasm and saves her and the jewels.

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'Bucking the Bucket Shop'

(Pathe—Drama—Two Reels)

"Bucking the Bucket Shop" is the fourth and last of the series of two-reelers known as "True Detective Stories," written for Pathe by Major Ross D. Whytock, journalist. The story was adapted by George Arthur Gray, directed by William Burt and includes in the cast Ed. Roseman, Jack Hopkins, Elsie Davenport, Leslie Austin and Nellie Burt. The story has to do with a married couple, both swindlers with police records, who open a fake market. They read in the newspaper of the arrival of a wealthy young lumberman. The wife pretends an acquaintanceship and inveigles him into coming to the shop. There they are apparently just about to persuade him into making a heavy wager when the police break into a secret room where the stock machines are manipulated at the will of the crooked couple. The stranger turns out to be a star detective from headquarters. The story is very interesting and contains quite a bit of good suspense.—T. W.

"She's In Again"

(Pathe—Cartoon—One Reel)

It's Paul Terry's penmanship, and that should be enough for us to say in regard to the audience appeal for this cartoon. The farmer and the favorite animal of his farm indulge in a little game of checkers. The cat gets wet feet and catches a cold—sneezes, and the game is over. The thing is given lots of ridiculous twists which provoke laughs.—T. W.

"Pathe Review No. 49"

(Pathe—Magazine—One Reel)

"Pathe Review No. 49" is headed by another instalment of "Who Are the White Indians?" This is a very interesting part of the film series of the Marsh expedition into Panama. The remainder of the program is decidedly pleasing. It includes: "Old Hickory," showing how that wood is made into golf clubs; "Visiting Our America," a view of Birmingham in Pathecolor.—T. W.

"The Masked Marvel"

(Fox—Comedy—Two Reels)

Paul Parrott and Kala Pasha have the principal roles in this two-reel Fox comedy. The action follows familiar slapstick lines and presents Kala as a masked wrestler who is in reality the head of the army in a mythical kingdom. He steals the gate receipts and returns to his home, Paul follows and by masquerading as an Oriental dancer gets the money back. There are a number of gags which have been used before such as the girl in the auto putting on walking shoes and starting home when the owner starts to get fresh, the slashing of the seat of the villain's trousers and comedy business with a flivver. This should prove average entertainment for slapstick fans.—C. S. S.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Her Night of Romance"

Constance Talmadge's Delightful Farce Comedy for First National Is One of Her Best Pictures

Reviewed by C. S. Sewell

A thoroughly enjoyable comedy, packed with laughs, is "Her Night of Romance," Constance Talmadge's newest feature for First National. Bright, clever, amusing, it should prove excellent entertainment for the great majority of fans.

Right at the start, Constance will get them going by her awful make-up in which she attempts to make herself decidedly unattractive to scare away fortune hunters, and succeeds admirably. Fortune favors one chap who sees her as she is. Posing as a doctor, he treats her for nervousness, and a lot of good comedy follows.

"Her Night of Romance" is an out-and-out farce comedy. Things happen that are not altogether plausible, but they afford fine opportunities for laughs, and that is what counts in a picture of this type. Quite a lot of the action is in a bedroom where the hero, slightly under the weather, wanders in after the heroine has retired. This brings about a situation in which, to save her from scandal, the hero introduces her as his wife. The news spreads and there is a general mix-up. The action is bright and peppy and some of the situations are a bit risque, but it is all good-natured fun and there is nothing whatever offensive about it.

When the heroine learns that the hero is backed by a money lender and has promised him a commission, there is trouble, but this leads to a scene that is a gem, where, in order to get her back, her father fakes a rain storm with a hose, but the hero finds out it is not raining on the other side of the house. She gets him back all right and tells her father to stop the shower. And there are a lot of other scenes in this picture that will keep you smiling and laughing.

Constance Talmadge is excellent in the picture and she scores again and again. Her work is a delight; the clever way in which she handles the comedy scenes confirms the fact that she is an unusually fine comedienne. Ronald Coleman is also fine in the opposite role. Albert Gran gives a splendid portrayal of her indulgent father, and Jean Hersholt makes a minor role stand out.

"Her Night of Romance" is one of Constance Talmadge's best pictures and it should prove a big box office winner.

Cast

Dorothy Adams.....Constance Talmadge
Paul Menford.....Ronald Coleman
Joe Diamond.....Jean Hersholt
Samuel Adams.....Albert Gran
Butler.....Sidney Bracey
Old Butler.....Jim Barrows
Actress.....Claire DeLorez

Story by Hans Kraeli.
Directed by Sidney Franklin.
Photographed by Ray Binger.
Length, 7,211 feet.

Story

Samuel Adams, American millionaire and his daughter Dorothy go to England for her health. To avoid fortune hunters, Dorothy makes herself look very unattractive and has her picture taken for the papers. She accidentally meets Paul Melford, who in returning a trinket she lost, sees her as she really is and falls in love with her. His uncle Dr. Scott is called in for Dorothy and Paul poses in his place. In the meantime his agent has sold the Menford country estate to Dorothy's father. Paul and Dorothy fall in love with each other, but Paul's conscience hurts him and he tells Dorothy he is an imposor. Dorothy goes to the estate and a cabby brings Paul there somewhat under the influence of liquor. He wanders into Dorothy's bedroom but leaves and falls asleep in the hall. Next morning, a friend arrives Paul introduces Dorothy as his wife. The news spreads and finally father learns it, so they decide to really get married. Dorothy discovers Paul has arranged with his agent to pay a commission if he marries Dorothy and she breaks with him, but repents and wants him back. Father finally through a ruse gets him to the house and Dorothy proves equal to the situation.

FEATURES REVIEWED IN THIS ISSUE

Courageous Coward, The (Russell)
Dangerous Flirt, The (F. B. O.)
Dark Swan, The (Warner)
Gerald Cranston's Lady (Fox)
Her Night of Romance (First National)
Midnight Express, The (C. B. C.)
Sainted Devil, A (Paramount)
Sandra (First National)
Thundering Hoofs (F. B. O.)
Two-Fisted Sheriff (Arrow)
Wages of Virtue (Paramount)
White Sheep, The (Pathe)

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"The Dangerous Flirt"

Evelyn Brent Scores in F. B. O. Story of a Girl Ignorant of Life

Reviewed by Sumner Smith

F. B. O.'s "The Dangerous Flirt" undertakes to point out the evil of bringing up a daughter without imparting to her any real knowledge of life. The first half of the picture succeeds in establishing its argument by the portrayal of an unreasonably strict aunt who displays a marked complex by advising her charge that kissing is wrong and playing with dolls a disturbing pastime. Thus it happens that the girl recoils from the man she marries, and he misunderstands her attitude and leaves her.

This drama is very well acted, with Evelyn Brent as the girl scoring repeatedly. In fact, her scenes where the husband, played by Edward Earle, misunderstands her timidity are marvels of realism and dramatic force, and the point the story set out to make is unmistakably accomplished.

But the action does not end here. The story goes on to develop into a romantic melodrama, with the girl following her husband to South America and by a new-found cleverness rescuing the two of them from a lascivious Don. This is good melodrama but almost a separate story.

In this latter half of the picture Miss Brent supplies a satisfactory portrayal of the suddenly awakened woman, though not equalling her work in the early scenes. But it is a quick transformation the plot calls upon her to make, one with little justification, so that, with a melodramatic background, realism is necessarily lost.

Edward Earle proves satisfactory as the husband, though there is little force to his work, and Clarissa Selwyne is brutal enough as the aunt. Sheldon Lewis as the Spanish Don is excellent.

Cast

Sheila.....Evelyn Brent
Dick Morris.....Edward Earle
Aunt Prissy.....Clarissa Salwyne
Captain Jose.....Pierre Gendron
Don Castilar.....Sheldon Lewis

Story by Julie Herne.
Adapted by Richard Schayer.
Directed by Tod Browning
Photographed by Lucien Androit and Maynard Rugg.
Length, 5,297 feet.

Story

Sheila Fairfax, reared by a puritanical aunt, is stupidly old-fashioned. Ramon Jose inveigles her into becoming engaged to him but she breaks it. Dick Morris, a mining engineer, gallantly whisks her away and they are married. Sheila's training makes her an easy prey to fears on her wedding night. Dick misunderstands her timidity for disgust and leaves her. She follows him to South America and they become the guests of Don Castilar, uncle of Ramon Jose. The Don and Jose vie for her regard and in a fight Jose is killed by his uncle. Dick faces a firing squad under the Don's orders but Sheila saves him by a ruse and they escape, happily reunited.

"The Dark Swan"

Marie Prevost, Monte Blue, Helene Chadwick in Attractive Warner Picture

Reviewed by Sumner Smith

"The Dark Swan," a Warner Brothers picture directed by Millard Webb, impresses as an extremely well done audience attraction. This picturization of Ernest Pascal's novel ought to please a great majority of motion picture followers because of its human story, restrained and natural acting and very attractive backgrounds. Some will charge it with too much sentiment, but we don't remember one theatrically heaving bosom in it and there were several tugs at our heartstrings.

Thanks to Webb's direction, the vehicle moves along very easily and naturally. Emotional scenes are many—perhaps four or five might be deleted—but all in all they are real because of an avoidance of the theatric. When Marie Prevost, as Eve Quinn, loses her temper, she does it with all the abandon and venom of a real-life vampire, yet without emulating an electric fan; Helene Chadwick, save for an over-use of glycerine, is simple, natural and effective—rather, she is except for a couple of banal close-ups which ought to be eliminated. Monte Blue fits easily into his role of the youth who passed up real love for clinging arms and pouting lips. The others do uniformly high-grade work. There is a lot of fine comedy relief.

The story is good box office stuff, having to do with the eternal conflict between girls of quality and girls of superficiality for the love of a worth-while man. The characterizations are clever, the plot action ever advancing and the denouement convincing. Best of all, it is what the characters do, not how they are described in subtitles, that makes them so real. That is the essence of good characterization, and Pascal and Webb both know it. It gives actors a chance to do their best work.

Cast

Eve Quinn.....**Marie Prevost**
Lewis Dike.....**Monte Blue**
Cornelia Quinn.....**Helene Chadwick**
Wilfred Meadows.....**John Patrick**
Sybil Johnson.....**Lilyan Tashman**
Mrs. Quinn.....**Vera Lewis**
Tim Fontanelle.....**Carlton Miller**
Mary Robinson.....**Mary McLaren**
Clifford Raynes.....**Arthur Rankin**

From the novel by Ernest Pascal.
Directed by Millard Webb.
Photography not credited.
Length, 6,800 feet.

Story

Because she is a clever vamp, Eve Quinn has generally had her way with men, while her sister Cornelia, a quiet, deep-thinking girl, cannot bring herself to deliberately pursue them. So Eve wins Lewis Dike, who Cornelia loves. Immediately after her marriage Eve begins a series of dangerous adventures with Wilfred Meadows. Lewis learns of them and endeavors to reason with his wife, but she will not listen to him. As Cornelia is sailing for Europe, Lewis meets her at the dock, tells her that he has made a mistake in marrying Eve, that they are to be divorced and that he loves Cornelia. They part with mutual assurances of a future meeting.

"Gerald Cranston's Lady"

Forceful and Thoroughly Interesting Domestic Drama Is Fox Adaptation of Popular Novel

Reviewed by C. S. Sewell

How love finally came to a couple who entered into matrimony without any thought of romance and solely for the worldly advantages each would bring to the other, furnishes the basis for "Gerald Cranston's Lady," a thoroughly enjoyable picture produced by William Fox.

He was an ambitious self-made man who married for social prestige and she was a titled widow who desired financial independence for herself and her little boy. Under Emmett Flynn's direction, the story has been skillfully built so that you become absorbed as you watch the conflict between love and ambition and convention and see respect and admiration, aided by a touch of jealousy, ripen into a half-confessed love on the part of the wife, which is almost destroyed through disgust and then comes into full flower when she learns the real truth about her husband and how he withstood terrific temptation to remain true to her.

One of the most striking things about this production is the fact that while it is adapted from a popular novel in which the sex theme was paramount, as shown on the screen this has all been eliminated, while the plot remains practically intact the situations have been moulded so that love and not passion is the dominating motive, and except for the suspicion of infidelity in connection with one character, which is afterwards proved to be groundless, there is no distinctly sex note.

There is effective drama throughout with a number of moments of emotional stress and while you can easily guess the outcome, the development of the story holds the interest tensely. This picture has a good moral tone, for it is a biting indictment of loveless marriage with the wife being continually reminded of the fact that she was really purchased, not won by love.

A number of the sequences contain good suspense, and the direction of the picture is exceptionally smooth. It is purely domestic drama, with entirely plausible situations, strong in human interest and logically developed. Starting out with little or no sympathy for either party, you become interested in their problems and are thoroughly in accord with the way things develop and sympathize with them more and more as you feel that what is their real selves become more evident.

On Alma Rubens falls most of the story and she gives an excellent performance. With less to do, James Kirkwood shows to good advantage as the husband; both are excellent types. In an unfamiliar kind of role for her, Marguerite De La Motte gives a good performance as a woman who plots to win the hero's love while Walter McGrail capably portrays a cad.

"Gerald Cranston's Lady" is excellent drama and we believe that the majority of patrons will enjoy it, and that it will prove a good box-office attraction.

Cast

Gerald Cranston.....**James Kirkwood**
Hermione.....**Alma Rubens**
Ibbotsleigh.....**Walter McGrail**
Rennie.....**J. Farrell MacDonald**
Tillotson.....**Lucien Littleford**
Brewster.....**Spottiswoode Aitken**
Hermione's father.....**Templer Saxe**
Hermione's son.....**Richard Headrick**
Angela.....**Marguerite de la Motte**
Sir James.....**Eric Mayne**
Gerald's Mother.....**Lydia Knott**

Based on novel by Gilbert Frankau.
Scenario by Edmund Goulding.
An Emmett Flynn Production.
Length, 6,674 feet.

Story

Gerald Cranston makes a bargain with Lady Hermione to marry her. Love is not to enter into the affair as he is marrying for social prestige and she to secure financial independence for herself and young son. Ibbotsleigh, who loves Hermione goes on a venture to Africa which unknown to him Gerald finances. Before going, Ibbotsleigh taunts Hermione with being a purchased woman and endeavors to make love to her. Hermione respects Gerald and is jealous of the way her little son loves him. So she goes to the country. Angela, her cousin who loves Gerald makes love to him and uses all her powers to win him, even following him to Paris in an aeroplane. Hermione returns, realizing she has begun to love Gerald, but it is turned to disgust when she learns of the trip to Paris. She taunts him with it. Just then a discontented mob from Gerald's factories attacks him and he is badly beaten. Angela comes to Hermione and tells her that Gerald is true to her. When he is brought in the house helpless, Hermione who has repulsed all of Gerald's previous advances, tells him she loves him and offers the entire fortune he has settled on her and the child in order to save him from threatened financial ruin.

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"The White Sheep"

Hal Roach's New Pathepicture Is Unusual Combination of Burlesque Comedy and Action Melodrama

Reviewed by C. S. Sewell

Hal Roach, the noted comedy producer, has certainly succeeded in turning out an unusual type of production in his newest Pathepicture, "The White Sheep," which features Glenn Tryon and Blanche Mehaffey. This picture is neither straight comedy nor straight melodrama, but rather a combination of the two, with the comedy predominating in the earlier reels and the latter portion, except for a few touches, being given over to action-thrill melodrama.

In form, this production is a border-town melodrama having as its main characters a rough-neck father who rules the town with the power of his fists, and two sons who are equally rough and uncouth and like nothing better than a fight. There is a third son, the White Sheep, a mild-mannered youth who is a source of disgust to the others. How he rises to the crisis and by his head rather than his muscle saves his father when he is about to be hanged for a murder he did not commit furnishes the story.

The earlier reels are largely a burlesque on the familiar type of vigorous melodrama, and there is a lot of good, amusing material, comedy of the out of the ordinary sort. At times, however, the burlesque angle is not clearly brought out and the action is therefore somewhat confusing as you are apt to be in doubt as to whether it is straight or burlesque. From the straight angle it would seem to be overplayed in places, while from a comedy standpoint it does not always register.

There is, nevertheless, some excellently handled situations, notably where the hero makes his brothers, the two bullies, do his bidding for fear that they will lose their cherished treasures. There is also a scene which is a good mixture of comedy and melodrama where the hero hauls the court house over the state line to save his father, and the frightened horses pull it back. The melodramatic climax, which includes a wild ride in a wagon and bringing back the supposed "murdered" man, is well handled and there is good burlesque comedy in getting rid of the villain by having him chased over a cliff by a wagon wheel.

The cast is entirely satisfactory, with Glenn Tryon in the leading role, Jack Garvin as his father and Leo Willis and Bob Kortman as his brothers. Blanche Mehaffey is exceedingly attractive as the girl.

So different is "The White Sheep" from the general run of pictures that we fear there will be a lot of patrons who will not quite get into the spirit of the thing and will be somewhat at sea as to just how to take it, but they will enjoy the comedy.

Cast

Tobias Tyler.....Glenn Tryon
Patience Matthews.....Blanche Mehaffey
Nelse Tyler.....Jack Gavin
Milt Tyler.....Bob Kortman
Mose Tyler.....Leo Willis
Ab Morton.....Richard Daniels
Judge Matthews.....Chris Lynton
Tom Calvert.....J. J. Clayton
Newt Randall.....Dick Gilbert

Story and direction by Hal Roach.
Photographed by Floyd Jackman.
Length, 6,091 feet.

Story

"Fighting" Nelse Tyler, with his two roughneck sons Milt and Mose rule the town of Tyler with an iron hand and are always ready to fight each other or outsiders. There is another son, Tobias, whom his father considers a "white sheep" who was a sentimental chap and not a fighter, much to the disgust of the others. Patience Matthews and her father, a judge, come to the town and all the Tylers try to court her, but Tobias is the favorite. Calvert, a loan sharp, seeks to down Nelse Tyler and failing cooks up a story that he has murdered Newt Randall. Nelse is tried and to save him Tobias drags the court house across the state line, but the ruse fails as the frightened horses drag it back. Nelse is convicted and about to be hung when Tobias learns Newt is still alive. He goes after him, subdues him and brings him back in time to save his father who declares he is a real fighting Tyler and leaves him with Patience while he prepares to lick Calvert and Newt.

"The Midnight Express"

C. B. C. Railroad Melodrama Starring Elaine Hammerstein Furnishes Exciting Entertainment

Reviewed by Tom Waller

"The Midnight Express" on the screen meets up in every respect to "The Midnight Express" in the C. B. C. press sheets. It is one of the fastest moving of melodrama thrillers and it satisfies, from the time the giant express train pulls out of the station until the hero just averts its doom by derailing a "wildcat" freight speeding down a mountainous incline.

As a box office attraction, we can conservatively say it is a whizz, and we mean every bit of it. It held our attention from the very start to the last inch and that is more than we can say for many other pictures we have seen.

Situations familiar in melodramas abound in this picture but they are put over with such tremendous punch and pep that you haven't time to consider that they have been used before. George W. Hill does the banner directing of his career, but he could hardly accomplish anything else with such ingredients as contained in the plot of "The Midnight Express," at his disposal.

A jazz party opens the picture, after you have been given a flash of the big locomotive upon which the story is based. The railroad magnate's son undergoes a state of rehabilitation and, working in his father's roundhouse, meets the chief engineer's daughter. A realistic fight between the son and an escaped convict in a lonely switching station on the mountainside is one of the heavy punches which opens a period of harrowing suspense in expectancy of the giant express crashing into the runaway freight train.

There is nothing tawdry or cheap about the sets and scenic effects. Most of the action takes place in a real railroad yard where employes are imperiled by hundreds of panting locomotives crossing a maze of switches.

The story seems to have been written for the leading characters in the cast, so convincing is their portrayal. Elaine Hammerstein is featured as the engineer's daughter, William Haines as the son, George Nichols as the railroad owner and Pat Harmon as the escaped convict do some of the best work of their careers.

Cast

Mary Travers.....Elaine Hammerstein
Jack Oakes.....William Haines
John Oakes.....George Nichols
James Travers.....Edwin Booth Tilton
Silent Bill Brachley.....Pat Harmon

Adapted and directed by George W. Hill.
Length, 5,967 feet.

Story

Jack Oakes turns over a new leaf after a jazz party when he quits his palatial home and goes to work in his father's railroad yard as a laborer. Chasing an escaped convict, Silent Bill, who had stolen his auto, leads Jack to the home of the engineer of the midnight express. There he meets and falls in love with the engineer's daughter, Mary. The convict swears to get Jack and goes back to jail. He escapes again and corners Jack in a lonely dispatch station on a mountainside. A terrific fight ensues and Jack wins just in time to derail several freight cars which have broken from the train and are speeding down a mountainous grade, headon toward the midnight express which is ascending the incline. As the result Jack gets back in his father's good graces and wins the girl.

"Sandra"

Barbara LaMarr and Bert Lytell Are Starred in Sawyer-Lubin Production for First National

Reviewed by C. S. Sewell

In "Sandra," a First National production, there is pictured the story of a woman with two personalities, and the major portion of the film is taken up with the side which shows her as an exotic creature who has given way to her craving for romance and adoration and subordinated the home-loving, domestic side.

First there is the bargain with a rich man in return for contracts to help her husband; then a sojourn on the Riviera with a Frenchman who turns out to be a crooked gambler; next, what she believes to be the ideal love, with a banker who is arrested for embezzlement. Then the return home completely disillusioned and her preparations for suicide, which are frustrated when her husband takes her back.

"Sandra" has been elaborately staged and there is a big spectacular scene, a masked ball, with the heroine as the queen. The role gives Barbara LaMarr opportunities to wear a number of gorgeous gowns and there is a glamor to the whole production. The story, however, is unconvincing and seems both artificial and superficial, never getting below the surface. You view it more as a pageant as the scenes on Long Island, the Riviera and Paris unfold. The dramatic effect is weakened by the continuation of instances which only serve to illustrate the heroine's error in choosing the wrong path and her disillusionment after this has already been established.

The latter portion of the film follows the line of old-fashioned, heart-interest melodrama, with the heroine, after she decides to commit suicide, falling exhausted on the steps of the church her husband built and then wandering inside where her husband finds her after he has searched in vain and come to his friend, the minister, for consolation. Heart interest which would ordinarily be established fails to grip you as the heroine's actions have not been such as to warrant your sympathy.

The direction of this picture lacks smoothness and is not up to the best standards. Situations are started and characters brought in and dismissed without clear explanation. There is an absence of naturalness in the work of the players and a strong tendency to face the camera; during the entire European sequences there is no reference to the husband who has apparently dropped out of the story. Barbara LaMarr, while attractive, does not bring out the dramatic possibilities of the role, and Bert Lytell is not up to his usual standard.

In our opinion, while "Sandra" is not a picture that will appeal to discriminating patrons, its glamor and tinsel, the gorgeous gowns of the star, the rather daring theme,

combined with the moral that a wife's place is in the home, the melodramatic and picturesque angles may satisfy a considerable clientele.

Cast

Sandra ..... Barbara LaMarr
David ..... Bert Lytell
Mate Stanley ..... Leila Hyams
Bobby Stanley ..... Augustin Sweeney
Eve Stanley ..... Maude Hill
Stephen Winslow ..... Leon Gordon
Peter Stanley ..... Edgar Nelson
Francois Molyneaux ..... Wallace Morgan
Rev. Hapgood ..... Leslie Austin
Henri La Flamme .... Arthur Edmund Carewe
Mimi ..... Lillian Ten Eyck
La Flamme's Wife ..... Helen Gardner

From the novel by Pearl Doles Bell.
Directed by Arthur H. Sawyer.
Photographed by George Clarke.
Length, 7794 feet.

Story

Sandra Waring is a woman with two personalities. Her easy-going complacent husband David cannot understand her, for at times she is an affectionate home-loving wife and at other times she is exotic, craving for adventure and romance. When David faces ruin because of the collapse of a building he has designed, Sandra saves him by making a bargain with Winslow, a connoisseur of women and at the same time finds the opportunity to follow her exotic side. She does not remain long with Winslow but visits Europe. Although she tastes romance and adventure and is acclaimed for her beauty and cleverness she is never satisfied. An affair with a Frenchman brings disillusionment when she discovered he is a crooked gambler and uses her for bait. Finally she believes she has found happiness with a bank president until it develops he has misused funds and also has a wife. Returning home she believes that David has found happiness with her chum Mait, and decided to take her own life after confessing her failure to David. She wanders into the church of which David's chum is minister and there David finally finds her and takes her in his arms.

"Thundering Hoofs"

Stunts, Action, Comedy and Romance Make Thomson's Newest for F. B. O. a Crackerjack Western

Reviewed by C. S. Sewell

Not only Fred Thomson fans but all patrons who like regular fast-moving, red-blooded, he-man westerns will thoroughly enjoy "Thundering Hoofs," this star's newest production for F. B. O. release, as it is abundantly supplied with all of these elements.

Fred has built up an enviable clientele who feel that they can always count on him for pictures bristling with stunts and action, and this is no exception; in fact, there is enough material in this production to supply several features, and it is just about the best audience picture that Fred has appeared in.

First, Fred has a good fight with the villain and ends by winning from him Silver King, the beautiful white horse that has appeared in so many of his productions; and aside from the fine performance of this intelligent animal there is a strong note that will appeal to lovers of animals in this sequence as well as the climax where Fred rescues the horse as he is about to be gored by a bull.

This climax is a hummer. Fred has been thrown into prison but manages to escape, and, knowing his horse is to be led into the bull ring, he dashes through the streets, eluding the Mexican soldiers by climbing over housetops, leaping from one to another, finally landing in the ring just as the horse is down. Seizing the maddened bull by the horns, he gives the excited populace the thrill of their lives by using his cowboy experience in bull-dogging the animal.

This is not the only good stunt in the picture; it is filled with such sequences, as the rescue of the heroine from a coach attacked by bandits by lassoing all of them and suspending them from a tree. Then the horses run away and there is a terrific punch in the scene where Fred, in attempting to stop them, falls almost under the thundering hoofs, grasps the wagon pole from beneath, pulls himself up to the seat and stops the runaway. And there are more stunts in the Mexican scenes where he slips into his sweetheart's home and manages to elude her father and the villain through his acrobatic ability in climbing, jumping, etc.

The Western backgrounds are good and the Mexican scenes contribute colorful atmosphere. In supplying punch and action, consistency and probability has at times been sacrificed, but the story moves so fast that this does not weaken it for the average fan, who won't find time to analyze it.

There are good comedy touches, plenty of human interest, a colorful romance, and with the other good things enumerated, what more does the average spectator want for an hour's entertainment?

Enough to say of Fred Thomson that he is at his best. His support is entirely satisfactory. Ann May is attractive as a senorita and Bill Lowery is about as hateful a villain as you would want to see.

Cast

Dave Marshall ..... Fred Thomson
John Marshall ..... Fred Huntley
Don Estrada ..... Charles Mailes
Don Carlos ..... Charles de Revenna
Carmelita ..... Ann May
Duenna ..... Carrie C. Ward
Luke Severn ..... Bill Lowery

Story and continuity by Marion Jackson.
Photographed by Ross Fischer.
Directed by Albert Rogell.
Length, 5,033 feet.

Story

Dave Marshall fights Luke Severn when he finds him beating his beautiful horse Silver King on the understanding the horse is to be allowed to choose his master and he chooses Dave. Severn arranges with bandits to waylay a coach in which Don Estrada is bringing money. Dave saves the situation but Severn tells Estrada Dave is a bandit. Dave nevertheless continues to visit the Don't daughter, Carmelita, on the sly and meets with narrow escapes and much adventure. The Don and Carmelita return to Mexico and she writes Dave she is to be forced to marry Severn. Dave follows and, seeking to prevent the wedding, is thrown in jail by the infuriated Don. Severn secures Silver King and beats the horse and finally sends it into the bull ring. Dave manages to escape, rushes into the ring and saves Silver King by "bull-dogging" the bull after it has knocked the horse down. The audience goes wild with enthusiasm and the Don gives his consent to Dave's marriage to Carmelita as a sheriff from the U. S. has appeared with a warrant charging Severn with being the leader of a gang of bandits.

"The Courageous Coward"

Jack Meehan and Mary McLaren Starred in Russell Production

Reviewed by Sumner Smith

"The Courageous Coward," a William D. Russell-Sable Production distributed by the Usla Company, is interesting entertainment, possessing a dramatic story, vivid characterizations, even tempo, and backgrounds that furnish an excellent setting for the movement of the plot. The picture does not develop any strikingly original turns and twists and no surprises, but it does hold the interest at every moment, principally because of the portrayal of the hero, who comes to show a courage he did not dream he had. The audience's sympathy will be with him.

In fact, the acting is very good for the simple reason that the author provided each character with a definite and different personality and the players had something to work on. Jack Meehan is an appealing hero, doing equally well as the pepless city youth and as the man who found himself when thrown in with a construction gang. Mary McLaren is charming as the heroine and a very efficient actress, while Jackie Saunders, Bruce Gordon, Earl Metcalf and James Gordon provide strong support.

The best scenes in the picture are those of the construction camp and the huge dam in the process of erection, which are really picturesque. Also, all of the interiors are well done. Director Paul Hurst evidently was given a smooth script and he has turned out a smoothly-moving picture.

Cast

Jimmy Reed ..... Jack Meehan
Doris Hilton ..... Jackie Saunders
Jerry Luther ..... Mary McLaren
J. Roger Dawson ..... Earl Metcalf
Dave Morgan ..... Bruce Gordon
Charles Reed ..... James Gordon

From an original story by B. D. Russell.
Directed by Paul Hurst.
Photography not credited.
Length, 4,652 feet.

Story

Jimmy Reed had everything but courage, so his father shipped him off to work under Roger Dawson, engineer, on a big dam the elder Reed was building. There Jimmy is the under dog in several affairs of the fists but stays on the job because of his interest in Jerry Luther, daughter of "Dad" Luther, a foreman. It develops that Dawson is double-crossing the elder Reed and Jimmy suddenly finds himself and prevents the wrecking of the dam. Then Jerry accepts his suit and Jimmy's father rejoices in an upstanding, fearless son.

"A Two-Fisted Sheriff"

Arrow Offers Another Exciting Western Starring Yakima Canutt the Rodeo Champion

Reviewed by C. S. Sewell

Arrow Film Corporation is offering on the independent market "A Two-Fisted Sheriff" another of the series of Ben Wilson productions starring Yakima Canutt the rodeo champion.

This picture does not get away from the familiar line of action of the usual Western, but due to good direction and the excellent stunts of the star, including a lot of good riding and hard fighting and melodramatic twists, the production is one that should prove entirely satisfactory in theatres where Westerns are popular.

The story concerns the theft of platinum which has been left in the care of the hero who is the sheriff. Through the assistance of the telephone operator who is his sweetheart it is established that the superintendent of the mine is the leader of the bandits and the platinum is recovered. The action involves the kidnapping of the girl and her rescue by the hero, and there is also a clever dog that proves of assistance in aiding the heroine by carrying messages to the hero at the crucial moment.

While Yakima Canutt is not a heart-breaker, he is pleasing, natural and sincere and the real article when it comes to daring horsemanship and western stunts with the saddle and gat. An especially thrilling sequence shows him leaping from his horse to that of the villain as both are moving rapidly down hill. There is sure a kick in this scene, and there is a lot of other punch scenes and some good comedy touches which more than make up in the minds of the

western fan for any inconsistencies in the development.

The supporting cast is entirely satisfactory with Ruth Stonehouse giving an appealing performance as the heroine and Joe Rickson capably portraying the villain.

Cast

Jerry O'Connell.....Yakima Canutt
Bidge Blair.....Ruth Stonehouse
George Rivers.....Joe Rickson
Strangers.....Art Walker, Cliff Davidson, Jack Woods

Story by George W. Pyper.
Directed by Ben Wilson and Hard Hayes.
Length, 4,537 feet.

Story

Jerry, the two-fisted sheriff of Cactus, rescues Midge Blair the new telephone operator when the driver falls off and the stage runs away, and a friendship develops. Rivers, head of a platinum mine comes in town and leaves a shipment in care of Jerry. That night, strangers in his employ steal the platinum by staging a fight and luring Jerry away. Midge remembers the strangers calling the number of an abandoned mine and tells Jerry who starts on the trail. Rivers secretly phones them to go to another place, and Midge overhears him and rides off to warn Jerry. They lock him in the cabin and he shoots off the lock. Midge loses her way, Jerry finds her and takes her to the new place. She sends a note by her dog who finds Jerry. He comes to her rescue and fights Rivers who gets away with the platinum in a wagon. Jerry goes after him. The wagon falls over a cliff and Rivers is buried under it, but Jerry jumps in time. Jerry wins the reward and marries Midge.

"Wages of Virtue"

Gloria Swanson at Her Best in Colorful and Fascinating Story of French Foreign Legion

Reviewed by C. S. Sewell

Against the colorful backgrounds of a small traveling show in Italy and a garrison town in Algiers, the action of "Wages of Virtue" Gloria Swanson's newest feature for Paramount takes place.

As a poor Italian girl whose gratitude bound her to a powerful but uncouth man with whom she wandered for years finally settling down as the head of a cafe in a garrison town in Algiers, but who never knew what love was until an American member of the famous French Foreign Legion came along, Miss Swanson has not only one of the most appealing stories, but one of [illegible] st roles [illegible]

Allan Dwan has excellently directed this picture and this reviewer does not recall having witnessed a more colorful production or one which better reproduced the atmosphere of the story. He has finely brought out all the glamour and fascination of France's most celebrated military body, showing how it attracts all sorts of men from all parts of the world, some seeking oblivion, others adventure. In this respect it resembles Ouida's well known novel "Under Two Flags."

With the role of the young American in the capable hands of Ben Lyon who arouses the jealousy of big powerful Ivan Linow as the strong man, there is a lot of good dramatic situations and unusually effective comedy is supplied by Miss Swanson as a girl just bubbling over with the joy of living.

With an intensely romantic theme, good suspense, unusually fascinating and colorful atmosphere, bright comedy, pathos and human interest and above all Gloria Swanson at her best in a role where she scores because of her excellent work and does not have a chance to wear a single striking gown, we thoroughly enjoyed "Wages of Virtue" and believe that it is a picture that will not only appeal to Gloria Swanson fans but gain her many new admirers and prove a thoroughly satisfactory attraction for the majority of patrons. It is one of this stars very best pictures and has all of the elements of box-office success.

Cast

Carmelita.....Gloria Swanson
Marvin.....Ben Lyon
John Boule.....Norman Trevor
Luigi.....Ivan Linow
Guiseppe.....Armand Cortez
Mme. La Cantiniere...Adrienne d'Ambricourt
Serg. Le Gros.....Paul Panzer
Le Bro-Way.....Joe Moore

Story by Percival Wren.
Scenario by Forrest Halsey.
Directed by Allan Dwan.
Length, 7,093 feet.

Story

Luigi, a strong man, head of a small show, saves the life of a girl, Carmelita, and persuades her to join his company. His assistant, Guiseppe, arouses his jealousy and he kills him. To escape the police, Luigi leaves, taking Carmelita with him, and they finally land in a garrison town in Algiers. Luigi joins the French Foreign Legion and installs Carmelita as proprietress of a cafe which attracts the soldiers. Among them is an American, Marvin, who falls in love with her, but she is held to Luigi by gratitude until she learns that he is planning to marry La Cantiniere, a widow who runs another cafe. Luigi, jealous of Marvin, frames him and he is punished by the military authorities. Later they have a fight and Marvin is being overpowered when Carmelita stabs him. The soldiers, who love her, spread the report that he was killed in a fight with an Arab, and Carmelita and Marvin find happiness together.

"A Sainted Devil"

Argentine Again Furnishes Locale for Valentino Film That Should Prove a Winner

Reviewed by C. S. Sewell

To the Argentine which furnished the locale for a large portion of his first triumph "The Four Horsemen of the Apocalypse" Rudolph Valentino returns in the Paramount picture "A Sainted Devil."

There is a striking similarity of atmosphere and the star also has a similar type of role and the plot concerns his wedding to the daughter of a proud Spanish nobleman who is kidnapped on their wedding night. Believing her unfaithful he becomes embittered toward women, but finally finds his bride and learns she has been true to him.

The character portrayed by Valentino suits him to perfection. He has to wear a number of striking Spanish costumes and particularly in the latter portion he has probably the best acting opportunities of his career as some of the scenes require considerable emotional display, and he will surprise many by the capable way in which he handles them. In addition, there is a scene in which he makes use of his talents as a dancer to striking advantage by dancing the tango with his leading lady.

The supporting cast is entirely satisfactory, Helene D'Algy as his bride is attractive and a good dancer. Nita Naldi capably portrays a vamp, and George Seigman is well cast as a bandit leader, although it hardly seems probable that he would have succumbed so easily when the hero corners him. There is also a scene which while effective, in which Valentino turns the tables on a vamp, portrayed by Dagmar Godowsky, does not have any real bearing on the plot.

This picture has been superbly produced and the Spanish atmosphere is excellent. The romantic scenes are effective and there is an unexpected punch and dash in the sequences where the bandits destroy the estate, with a note of tragedy in the killing of the hero's father. As a whole, however the story is not one of especial strength and there is a marked deliberateness in the tempo, with a tendency to hold the scenes too long, an excess of close-ups which produces the impression of excess footage and weakens the interest, and we think additional cutting would improve it.

After all, however, with Rudolph Valentino as the star, and a story which gives him chances for the kind of work in which he appears to best advantage and on which he gained his reputation, "A Sainted Devil" should be a big box-office attraction and prove especially attractive to his feminine admirers for Rex Beach's story could not have suited him better had it been written for him.

Cast

Don Alonzo Castro.....Rudolph Valentino
Carlotta.....Nita Naldi
Julietta.....Helen D'Algy
Dona Florencia.....Dagmar Godowsky
Camimiro.....Jean Del Val
Don Luis.....Antonio D'Algy
El Tigre.....George Seigman
Don Baltasar.....Roger Lytton
Dona Encarnacion.....Isabel West
Carmelita.....Louise Lagrange
Duenna.....Ann Brody

Based on Rex Beach's story, "Rope's End."
Scenario by Forrest Halsey.
A Joseph Henabery Production.
Length, 8,633 feet.

Story

In accordance with custom, Castro arranges the marriage of his son, Don Alonzo, with Julietta, the daughter of a proud Spanish family, and she comes to the South American state for the wedding. Carlotta, daughter of the major domo, is jealous and with her father arranges with a bandit, El Tigre, who loots the estate on the Don's wedding night and kidnaps Julietta. The Don goes to her rescue and believes she is unfaithful when he sees El Tigre embracing Carlotta, who is wearing Julietta's mantilla. The Don becomes disgusted with women and seeks to become revenged on El Tigre. Julietta and Carmelita, a dancing girl, escapes and Julietta goes to a convent. Finally the Don meets El Tigre and his friend, Don Luis, stabs him in a fight. Carmelita, who loves the Don, hides the truth, but eventually takes him to Carmelita and they begin life anew together.

"Inez From Hollywood," a First National release.

Harry Rapf to "Scout About" for Material in New York

HARRY RAPF, associate executive at Metro-Goldwyn-Mayer's Culver City studios, left the coast Sunday, November 23, for New York, in company with Marcus Loew and his party which is returning East after several weeks in California. In New York Mr. Rapf will "scout around" for photoplay material in books and plays, and review current Broadway successes with a view to securing possible purchases.

Mr. Rapf will probably remain in New York until the return from abroad of Louis B. Mayer, vice-president of Metro-Goldwyn Distributing Corporation, and the production head of the company.

One of the best known and most successful film producers before his association with Louis B. Mayer and Irving G. Thalberg in the supervision of the Metro-Goldwyn-Mayer studios, it has, however, been since the merger of these organizations that Mr. Rapf's theories, radically different from the prevailing ideas of many producers, have seen their greatest results.

Among other new productions under Mr. Rapf's immediate supervision are Hobart Henley's two, "So This Is Marriage" and "The Square Peg"; Chester Franklin's "The Silent Accuser"; Monta Bell's "The Snob"; Frank Borzage's "A Man's World"; Robert Vignola's "The Summons" and Marshall Neilan's "The Sporting Venus."

Mr. Rapf outlined his theory in regard to film production in the following statement:

"What the picture business needs more than anything else, what it has got to have in the future, are men—men of brains—who have been brought up in it.

"In practically every other business, and particularly in trades and professions, men are brought up to regard their especial 'line' as their life-work. Whether it is building houses or pulling teeth or speculating in the stock market, men ordinarily are trained for their particular work. Their whole preparation, whether in actual experience or in the school room, is directed toward one end.

"In the picture business, because it is newer than any other business and is still 'finding itself,' comparatively few of its workers today prepared themselves for it as their whole life-work. We hear it said of some of the pioneers of pictures that they 'grew up in pictures.' What they did was to get into the picture business when it was young, when it was new, but they were drawn to it from the stage, from literary work, or from other fields of activity.

"Today the industry is still doing that, drawing its brains from other fields of activity. But in the future, if pictures are going to progress as an art and as an entertainment, we have got to have minds trained for motion pictures. Outsiders have no chance in the legal profession, or the medical profession, because qualification for those professions requires long specialized training.

"Motion pictures in the future will require just as specialized training from the men who must be counted on to develop screen art. And they have got to be trained from within the studio, not from without.

"I know that there are thousands, sometimes it seems as if there were hundreds of thousands, of people throughout the country who clamor that they can't break into the picture game. Nine times out of ten those people have no business in pictures. Certainly the field is crowded, but it is not crowded with genius, or even with talent that can be counted on to produce pictures that will please the public, the so-called 'highbrow' element, and the exhibitors on their box-office check-up. It takes training to do that, knowledge of the most complicated business in the world, and men have got to be trained to that knowledge."

This is the policy which is being carried out by Mr. Rapf at the Metro-Goldwyn-Mayer studios. "New brains, not new faces," has been the Rapf motto, and it has brought to prominence Monta Bell, rated the director "find" of the year; it has brought many additions to the scenario staff of Metro-Goldwyn-Mayer; it resulted in the appointment of Bela Sakely as critical advisor at the studios; and it has instituted a new method of making pictures.

Miss D'Algy in "A Man's World"

Helen D'Algy, one of Metro-Goldwyn-Mayer's recently signed contract players, rated by the producers as a rare "find," will make her first appearance for the company in Frank Borzage's production of "A Man's World." Ford Sterling also is in the cast. Alice Joyce and Percy Marmont have the leads.

Filming Exteriors for Wright's "Re-Creation of Brian Kent"

DIRECTOR SAM WOOD has taken his company working on Harold Bell Wright's "The Re-Creation of Brian Kent," a Sol Lesser presentation and a Principal Pictures Master Attraction, to Northern California where the exteriors will be made.

This is the third of Harold Bell Wright's novels to be filmed by Principal Pictures Corporation, the first two, "When A Man's A Man," and "The Mine With the Iron Door," having proved highly successful. In the play is an unusually fine cast, headed by Kenneth Harlan, Helene Chadwick, Mary Carr, Rosemary Theby, ZaSu Pitts, Roy Barnes, DeWitt Jennings, Clare De Lorez and Florence Lee.

Before the company went to Northern California John Jasper, production manager for Principal, and Sam Wood spent two weeks of preliminary survey work to find suitable exteriors. The site is in the big timber country. One of the important scenes in the play is in a bank. Jaspar, who is known as one of the wealthiest production managers in the industry, went to the bank in Los Angeles handling his account and easily arranged to have the interiors made there.

According to Irving M. Lesser, vice-president of Principal Pictures, "The Re-Creation of Brian Kent" has everything in it to attract motion picture audiences. The action goes from the Ozark mountains to "the pace that kills" in a great city. Beneath the picture play, there is a powerful moral, such as Wright always weaves into his novels, listed by experts as the world's best sellers.

Century Has Christmas Specials

Abe Stern, vice-president of Century Comedies, announces that his company will release through Universal exchanges two special two-reel comedies for Christmas week. These will be "My Baby Doll," starring Edna Marian and "Jack and the Beanstalk," featuring Baby Peggy.

"My Baby Doll" is reported to be a surprise in two reel comedies. Edna Marian, who was recently elevated to stardom by Julius Stern, president of the Century organization, plays the part of a doll in a toy store. So well, it is said, does she enact this role, that she appears to be a dummy rather than a real live actress.

"Jack and the Beanstalk," featuring Baby Peggy, is one of the special series of two-reelers made by the dimunitive star for Century, through which she portrays various characters of well known fairy tales.

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS

Scene from "Battling Brewster," the new fast-action fifteen-episode serial, released through Rayart. It is a Dell Henderson production starring Franklyn Farnum and Helen Holmes.

Big Circuits Contract for Fox Films on First Runs

THE approaching twenty-first anniversary of the organization of Fox Film Corporation finds the special productions, program pictures and short subjects produced by William Fox playing in more theatres than ever in the previous history of the company. Many of the biggest contracts signed this season were for the one hundred per cent. output of Mr. Fox and in many theatres which had not given preference to Fox pictures in former years.

Three of the most important contracts entered upon the books of Fox Film Corporation were those with Finkelstein and Rubin, Jensen and Von Herberg and the A. H. Blank Enterprises.

First-run contracts were signed with Finkelstein and Rubin for their theatres in Minneapolis, St. Paul and Duluth. Fox will be one hundred per cent. in these cities, and other accounts for the balance of this year's program are with Pantages and Ascher Levy for Minneapolis; Ascher Levy's Orpheum, in St. Paul, and the Diamond and Alhambra Theatres, owned by the Blackmore Brothers, in Duluth.

In Seattle, a portion of the Fox product was sold to Jensen and Von Herberg, and the balance to the Heilig Theatre, owned by C. Heilig. Fox pictures will play in Portland at the Peoples Theatre, a Jensen and Von Herberg house and also Loew's Hippodrome. In Des Moines, the Capitol, Strand and Palace Theatres, all A. H. Blank houses, have booked Fox pictures one hundred per cent, while in Omaha the Rialto and Strand, also Blank theatres, and the Moon and Empress, owned by Harry Goldberg, will present the Fox stars this season.

In the new New England territory, Fox Film Corporation reports having sold the entire William Gray Circuit for a number of their towns. In Boston, Jake Lourie will play Fox pictures in his Modern and Beacon theatres. Lowe's Hippodrome, in Buffalo, and the Lafayette Theatre, owned by Mr. Slotkin, will play Fox this season.

In Utica the product has been sold one hundred per cent. to Nate Robbins for his Avon Theatre, and to Harry Lux for the Alhambra. The Eastman Theatre and Jack Farren's Victoria theatre in Rochester have signed recent contracts with Fox Film Corporation for this year.

New Artclass Picture Ready

"Gold and Grit," Seventh of Popular Buddy Roosevelt Series Completed

"Gold and Grit," seventh of the rapidly moving Buddy Roosevelt series of eight high class action features, distributed by Weiss Brothers' Artclass Pictures Corporation, has just been completed on the Coast, according to telegraphic advices received early this week from Lester F. Scott, Jr., producer of this popular series, and prints are now on the way East.

The wire also advised Weiss Brothers' that Mr. Scott expects to arrive in New York about December 15, with the completed print of the eighth and last feature of the Buddy Roosevelt series, at which time plans will be taken up and discussed for producing a new and elaborate series of romantic Western features with this popular star as head-liner during 1925.

Mr. Scott will discuss and formulate plans for the coming year on both series with the Weiss Brothers, it is said, on his arrival in New York early next month.

Made General Sales Head

Duke Worne with Gerson Pictures; Schwerin to Handle Sales Drive

B. Berger, general manager for Gerson Pictures Corporation, who arrived in New York last week with the negatives and prints of the first two of the series of Richard Holt productions, which are being directed by Duke Worne, has appointed a general manager of sales for this product.

Charles Schwerin, well known as one of the ablest sales managers in the independent field, will be in charge of the sales campaign to be inaugurated on this series of Richard Holt-Gerson productions.

The first two pictures already completed are "Ten Days" by Arthur Hoerl and "Too Much Youth." The entire advertising campaign has been completed with accessories and exhibitors ready to go into the exchanges.

The next two pictures will be "It Can Be Done" and "The Canvass Kisser" and work on the third of the series is about to start at the San Francisco studios of Gerson Pictures. Mr. Berger anticipates returning to the coast by the end of the month as soon as he has laid the plan of the sales campaign with Mr. Schwerin, who will make his headquarters at the New York office at 723 Seventh Ave.

"Reckless Romance" Opens Theatre

"Reckless Romance," the Christie feature comedy released by Producers Distributing Corporation, will open the new Link Theatre at Belvedere Gardens, California, December 18. The Link Theatre is a big new picture palace just outside of Hollywood, and "Reckless Romance" was selected as the opening bill after a preview of many big feature productions as offering the maximum of sure-fire entertainment.

This Christie comedy feature also had the distinction of opening the beautiful Colonial Theatre, South Pasadena, Calif., November 22nd. The Colonial is the latest theatre to be opened in a chain of houses operated by Pacific-Southwest Theatres, Inc.

Mary Thurman and Lou Tellegen in "Those Who Judge," a Banner production.

LILLIAN GISH
As she appears in the Metro-Goldwyn picture "Romola."

Advertising "Galloping Hoofs"

Pathe to Reach 8,000,000 Readers of Sixteen Publications

Following on the success of its advertising campaign for "Into the Net," Pathe plans a similar national newspaper campaign for its latest serial, "Galloping Hoofs," a George B. Seitz production featuring Allene Ray.

Sixteen widely circulated farm papers will be used in the campaign. This list includes a big circulation in every state in the country. The Southern Agriculturist covers the states of Maryland, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Tennessee, Kentucky, Alabama and Mississippi. In this paper three large sized display ads will be run.

The other publications, which will run one, two and three column ads each, are: Southern Ruralist, Progressive Farmer, Oklahoma Stockman Farmer, Kansas City Star, St. Louis Globe-Democrat, Indiana Farmer's Guide, Iowa Homestead, Prairie Farmer, Oregon Farmer, Washington Farmer, Idaho Farmer, Denver Post, Portland Oregonian and the American Weekly Magazine. The American Weekly Magazine has a circulation of over four-and-one-half millions.

The combined circulation of all the publications to be covered in the "Galloping Hoofs" campaign represents eight million readers.

New Picture for Dog Star

Due to the success of "Thunder" the marvel dog in "Black Lightning," the second of the series of six Gotham Productions being released on the Independent market by Lumas Film Corporation, Samuel Sax, president and general manager, announces that he has arranged to produce another dog picture with the dog as its star. Actual production will start at the Hollywood Studios within the next two weeks.

Schulberg Adds Seven to His List of Nine for 1925

J. G. BACHMANN, vice-president and general manager of distribution for B. P. Schulberg Productions, Inc., announced a greatly increased schedule for his company upon his return last week from a month's trip to the studio and exchanges of Preferred Pictures.

Schulberg Productions' program, originally calling for nine Preferred Pictures during 1924-25, was recently augmented by a tenth picture, "Capital Punishment." A further substantial increase has now been made whereby B. P. Schulberg will deliver a total of sixteen Preferred Pictures this season. The distributing office is moving into larger quarters at 1650 Broadway, and on the coast additional studio facilities have been secured.

Three units will be kept busy continuously. Louis Gasnier will head one and James P. Hogan will be in charge of another. Mr. Schulberg is anticipating signing the third director this week.

Pictures to be produced in the immediate future include "The Parasite," "When A Woman Reaches Forty," "The Boomerang," "The Mansion of Aching Hearts" and "My Lady's Lips." Already finished are "The Breath of Scandal," "White Man" and "The Triflers" with "Capital Punishment" nearing completion.

Negotiations will be consummated in the course of a few days for the purchase of six additional stories and plays to round out the Preferred program.

"Good pictures are good whether they come from the biggest or the smallest organization," Mr. Bachmann said. "The exhibitor is impartial. In hundreds of cases theatre-owners have pronounced the quality of Preferred Pictures to be as high as those from the largest distributors in the business. They have asked us for more and we are in a position to meet their request.

"Sixteen productions will be the maximum since Mr. Schulberg feels that this is as many as he can devote his personal attention to. Our distribution is set throughout the entire country. We are ahead of our release schedule and will keep up a steady pace at the studio with three companies at work.

"There is no fear for the independent producer who can deliver the goods. He won't be frozen out. Exhibitors will make time for his pictures."

Adds to Cast of "Sally"

Important additions to the cast of "Sally," First National's forthcoming special in which Colleen Moore will be starred, have been announced. They include Eva Novak, John T. Murray, Dan Mason and Louise Dresser, in addition to Lloyd Hughes, who will play opposite the star, and Leon Errol, who is to act on the screen the same role in which he appeared in "Sally" on the stage. Alfred E. Green is to direct.

Mahlon Hamilton a Serial Hero

Work has been begun in Hollywood on the new Pathe serial, "The Girl Vigilante," under C. W. Patton's direction, in which Mahlon Hamilton is featured, with Vivian Rich in the supporting role. This serial, to be retitled later, is a Western, based on the story by Theodore Burrell. The adaptation was made by Frank Leon Smith.

Lasky Signs William Powell

William Powell has been signed by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, for a leading role in support of Richard Dix in his next picture, "The Maker of Gestures." Paul Sloane, who directed Dix's last picture, will start production next week at the Paramount Long Island studio.

A Neat Press Book

Arrow Film Corporation has gotten out a snappy press book on "California in '49," a drama of how the west was won, which was directed by Jacques Jaccard. It contains reproductions of unusually attractive posters and photographs, with plenty of reader material for newspapers. Typograhically the press book is very neat. A musical setting arranged by Joseph Zivelli is included.

Scenes from "Is Love Everything," with Alma Rubens and Frank Mayo, an Associate Exhibitors release.

"Feet of Mud," Burlesque, in Pathe List for Next Week

PATHE program for the week of December 7th includes "Feet of Mud," a burlesque, together with two other comedies listed, in addition to the fourth subject of the "True Detective Stories"; the Pathe serial. "Ten Scars Make a Man," and five one-reel subjects.

Hal Roach presents Glenn Tryon in a two-reeler, "Meet the Missus." This production was made originally under the title of "Meet the Wife," with Blanche Mehaffey in the lead of the supporting cast. The picture was directed by Fred L. Guiol and Roy Clements. In the supporting cast are Al Hallett, William Gillespie, Joseph Morrison and Helen Gilmore.

"Feet of Mud" is a Mack Sennett comedy featuring Harry Langdon. It is a burlesque on a popular release. Directed by Harry Edwards, "Feet of Mud" was one of the last productions supervised by F. Richard Jones before his leaving the Mack Sennett organization. The cast supporting Langdon consists of Florence D. Lee, Natalie Kingston, Yorke Sherwood, Vernon Dent and Malcolm Waite.

The third comedy is a Hal Roach one-reeler that features Charley Chase, "The Poor Fish," directed by Leo McCarey.

The fourth and last of the series of "True Detective Stories" is scheduled for release for this date. The title of this two-reeler is "Bucking the Bucket Shop," adapted to the screen by George Arthur Gray from the personal experiences of Major Ross D. Whytock, journalist, war correspondent and police reporter. Major Whytock was formerly on the staff of the New York Evening World, and is an ex-member of the Bureau of Intelligence, U. S. Army. Directed by William P. Burt, "Bucking the Bucket Shop" carries a cast consisting of Ed Roseman, Jack Hopkins, Elsie Davenport, Leslie Austin and Nellie Burt.

The ninth chapter of "Ten Scars Make a Man," directed by William Parke, carries Allene Ray in the leading role. This Pathe serial finishes its final chapter next week, when it will be succeeded by "Galloping Hoofs." The principals in the cast of "Ten Scars Make a Man" are Rose Burdick, Jack Mower, Larry Steers, Leon de la Mothe and Harry Woods.

Pathe Review No. 49 marks the close of "Who Are the White Indians?" series. The installments of this group form a complete story of the Marsh expedition into Panama. The second subject of the Review is "Old Hickory" and how it is made into golf clubs. The third is a Pathecolor, "Visiting Our America." The city selected is Birmingham, the steel city.

Aesop's Film Fables, "She's In Again," "Topics of the Day," No. 49, and Pathe News, Nos. 100 and 101, complete the program.

Eschmann's Assistants Home

Scouting Party Reports Theatre Owners Booking Right into Summer

William J. Morgan, Stanley M. Hatch and A. W. Smith, Jr., assistants in First National distributon department to E. A. Eschmann, returned to the home office last week from trips among the branch offices where they assisted district and branch managers in presenting the company's sales plans for the next half-year's product to the field force.

Mr. Morgan visited the Philadelphia, Pittsburgh. Washington and Cleveland branches; Mr. Hatch the New Haven, Albany and Boston branches, and Mr. Smith the Buffalo and Toronto branches. They report that theatre owners are most enthusiastic about First National releases and entertain great expectations of the Leader Group and the Specials to be distributed during the first half of 1925. The field force is showing no let-up in pushing the First National product.

"As a proof of the exhibitor enthusiasm over the quality of our releases," said Mr. Morgan, on his return to the home office, "nothing could be more convincing than that many theatre owners are giving First National solid playing time clear into the summer. They have found that they can get far better results with First National pictures than from any other product. That is why they are giving the company's product such a preponderance of time."

May Allison in Cast

Added to Powerful Group in "The Interpreter's House"

May Allison has been added to the cast of "The Interpreter's House," now being made at the First National studios in New York, by the Earl Hudson unit which recently moved East from Hollywood.

In "The Interpreter's House," Miss Allison will enact the role of Milton Sills' sister, a young married woman, flirtatiously inclined. Sills and Doris Kenyon have the co-featuring roles in this picture.

Kate Bruce will have the role of thei n--valid mother of the man, Sills, who returns to America after an eight-year siege of blindness to find his home and his country gone made in pursuit of pleasure.

Other important roles will be carried by Paul Nicholson, whost last role was with Sills in First National's "As Man Desires," Charles Lane, who was in the cast supporting Lilian Gish in "The White Sister" and "Romola," George W. Howard, Frazier Coulter and Mrs. Theresa Maxwell Conover.

James Van Trees, who has photographed a number of First National's outstanding productions, is at the camera.

Pathe's Siberian Expedition Views

Pathe announces the release shortly of its motion picture record, in three installments, of the Roy Chapman Andrews expedition into Siberia, photographed by J. B. Shackleford, the Pathe Review cameraman, who accompanied the expedition. Prof. Andrews brought back many valuable specimens for the American Museum of Natural History, in New York City, among them twenty-five Dinosaur eggs, the first to be brought to the United States. More than two hundred camels were lost in the Siberian wastes, and a number of Mongols lost their lives on the expedition, which was attended by the severest hardships for the American scientists.

F. R. Jones Arrives in Hollywood

Pathe announces the arrival in Hollywood, from New York, of F. Richard Jones, the new supervisor of productions at the Hal Roach studios, and the starting of two short comedies at the Roach studios. Leo McCarey is directing Charlie Chase in a one-reel comedy, with Katherine Grant in the lead, and Jay A. Howe is handling the megaphone on a new "Spat" family laugh-maker, with Frank Butler, Sidney D'Albrook and Laura Roessing sharing the honors.

MARGARET LIVINGSTON
In a scene from "The Chorus Lady." Released by Producers Distributing Corporation.

Alan Hale, Director

Famous "Heavy" Will Direct Shirley Mason in Fox Picture

Alan Hale will forsake the grease paint and become a member of the directorial staff of Fox Film Corporation.

Mr. Hale's first work will be Shirley Mason's next picture, "The Scarlet Honeymoon."

The new director has just finished his characterization of "Tom King" in the forthcoming Tom Mix special production, "Dick Turpin," directed by J. G. Blystone.

A native of Washington, and a graduate of the university of the same name, Hale started out to be an osteopath and accordingly graduated from the Philadelphia School of Osteopathy. He has been a screen actor for fifteen years.

New Century Comedies on Way

"Too Young To Marry" and "The Doll Baby," two two-reel comedies are on the way from the Century studios.

Charles Lamont directed "Too Young To Marry," with Buddy Messinger and Beth Darlington. "The Doll Baby" was directed by Edward I. Luddy and stars Edna Marian, Century's newest star. This will be a Christmas special and will be released during Christmas week with a special Baby Peggy two-reeler, "Jack and the Beanstalk."

"Too Young To Marry" is scheduled for release early in the year.

"Gold Heels" Release Date

"Gold Heels," Fox Film Corporation special production, announced for release December 7th, will be held until December 21. The production is an adaptation from the stage play, "Checkers," by Henry M. Blossom, Jr., and deals with horse-racing and its followers. Bobby Agnew and Peggy Shaw have the leading roles.

George Fawcett Signed

Marshall Neilan has added George Fawcett to his cast of "The Sporting Venus," in which the leads are played by Blanche Sweet. Ronald Colman and Lew Cody. The picture is being made on the Metro-Goldwyn-Mayer lot at Culver City.

F. B. O. Will Award $3,000 in Cash for New Title for Picture

GOEBEL & ERB, the producers of "On the Stroke of Three" (formerly called "Sold for Cash"), in conjunction with Film Booking Offices of America, Inc., the distributors of the film, are offering cash prizes in the amount of $3,000 for a new title for the production.

The contest is open to everyone in the United States and Canada, with the exception of employes of F. B. O. and employes of the motion picture trade journals.

In order to conform to the United States postal laws, it is not necessary for participants in the contest to see the picture "On the Stroke of Three," in order to enter the contest. Synopsis of the story will be mailed to every exhibitor throughout the United States and Canada, and a synopsis secured at the box office of his favorite theatre makes the contestant eligible.

There are 151 prizes in all. The first prize, to be awarded to the man, woman or child who sends in the most acceptable title will be $1,000 in cash. The second best title will be awarded a prize of $250. The winner of the third prize, for the third best title will receive $100 in cash. The fourth, $75; the next seven, $50 each; then will come five of $20 each; and seventy prizes of $10 each. The sixty next best will receive $5 each in cash. One hundred and fifty-one opportunities to win a cash prize, whether the picture is seen or not.

The contest starts December 15, 1924, and closes on August 31, 1925. In the event of a tie, each tying contestant will receive the full amount of the prize tied for.

Three thousand dollars has been deposited in the Greenwich Bank (Broadway Branch), New York, to remain there till the contest is closed.

The judges of the contest will be Wm. A. Johnston, editor of the Motion Picture News; Robert E. Welch, editor of the Moving Picture World; Martin J. Quigley, editor of the Exhibitors Herald; Goebel and Erb, the producers of "On the Stroke of Three," and the executives of Film Booking Offices, the distributors of the film.

"On the Stroke of Three" was formerly called "Sold for Cash." It ran serially in the Saturday Evening Post as "The Man From Ashuluna," and comes from the pen of Henry Payson Dowst, with the continuity by Philip Lonergan. Goebel & Erb and F. B. O. changed the title to "On the Stroke of Three" but feel that the story has possibilities for a better title.

Prominent in the cast are Madge Bellamy and Kenneth Harlan, who are co-starred, with Mary Carr, Eddie Phillips, Robert Dudley, John Miljan, Edwards Davis and Dorothy Dahm, giving admirable support. F. Harmon Weight directed.

Ince to Direct "Girl of Gold"

Regal Pictures, Inc., announces the engagement of John Ince to direct Florence Vidor in her forthcoming production "The Girl of Gold."

It is also announced that Charles Meredith has been assigned to appear opposite Miss Vidor in this feature which will be produced at the Thomas H. Ince Studio for an early release on the 1925 program of Producers Distributing Corporation.

Louise Fazenda Added to Cast

Louise Fazenda has been added to the cast of the Metro-Goldwyn-Mayer production, "Cheaper to Marry," which Robert Z. Leonard is directing.

Dorothy Devore in Many Pictures

Since joining the Warner Brothers field Dorothy Devore has played the title role in "The Prairie Wife" for Metro-Goldwyn-Mayer, the tomboy in the Mission Film Company's production "The Tomboy," and the title role in Warner Brothers' "Broadway Butterfly."

In "Broadway Butterfly" she is said to have splendid opportunities for displaying a wide range in emotional acting.

Henley in New York

Hobart Henley, Metro-Goldwyn-Mayer director, is in New York from the Coast, enjoying a few days in the Metropolis before resuming work at the Culver City Studios.

What did the Cave Girl say to the Cave Man when he hit her over the head with a club?
"Is Love Everything?"
An Associated Exhibitors Release

"Charley's Aunt" Released by Producers Dist. Corp.

THE rivalry for the distribution of "Charley's Aunt" was terminated on Saturday, November 22, when F. C. Munroe, Paul Mooney, and John C. Flinn of Producers Distributing Corporation consummated a contract with Charlie Christie at a conference in Chicago, whereby the Producers Distributing Corporation will handle the American release of the internationally famous farce starring Syd. Chaplin and an all star cast.

As a stage play, "Charley's Aunt" has already grossed over three million dollars. It has been produced in every civilized country in the world, which, in addition to giving it an international reputation has established it as a play with the basic qualities of farce comedy that can be appreciated and understood in any language.

This farce has been produced continuously for over thirty years and even after this long period big royalties are demanded and paid for its presentation by stock companies. In 1921, Scott Sidney, who is now directing the pictorial version for Al. Christie, produced the play at the Grand Opera House in Pittsburgh and after paying a royalty of $2,000 for a four weeks' run made a splendid profit for himself. And today the royalty to be paid for its presentation in a city of the size of Los Angeles is $750.

With a revenue of this magnitude constantly coming in, the owners of the play steadfastly declined every offer made for the film rights until through the combined efforts of the Ideal Films of London and Al. Christie, who made a special trip to England for the purpose, the deal was closed for the picturization at the Christie Studio.

When word of the closing of the deal reached Los Angeles, Charlie Chaplin cabled to London the suggestion that Syd. Chaplin, who had made a big hit in the stage production, be selected to play the title role and this suggestion met with the hearty approval of both the Ideal Films and Al. Christie, who signed Syd. for the part immediately upon his return to Los Angeles, and James E. Page, who has played the role of Spettigue in the stage version over four thousand times, was brought from England by Al. Christie to portray the part on the screen.

"Charley's Aunt" was first produced at Bury St. Edmunds in Suffolk in 1892 with W. S. Henley starring, and was then brought to London, playing first at the Royalty Theatre and then at the Globe where it ran continuously for four years, a total of 1,466 performances. The fame of "Charley's Aunt" spread far and wide and seven touring companies started out through the provinces. Several companies are still touring with it in England, and each year it is put on in London, where it is one of the "draws" of the holiday season.

Al. Christie is giving this picture an especially elaborate production and it will be released by Producers Distributing Corporation as a big special attraction in the 1925 season.

GLORIA SWANSON
In "Wages of Virtue," a Paramount picture.

"The Siren of Seville" Is Acclaimed by N. Y. Critics

PRISCILLA DEAN in "The Siren of Seville," the Hunt Stromberg special released through Producers Distributing Corporation, inaugurated her conquest of Broadway at the premiere at the Piccadilly, the newest Broadway picture palace, November 15.

The Telegram & Mail said: "All the color and excitement that are Spain's seem to have been captured for 'The Siren of Seville,' the picture this week at the Piccadilly Theatre. The piece is spectacular and thrilling. H. H. Van Loan missed no opportunity to work in all elements of love and hate as those emotions flourish in the land of the toreadors."

The Evening Graphic: "'The Siren of Seville' * * is a tale of searing hate and burning passion and bull fights and matadors and sweethearts. Wine, women, song, guitars, Spanish shawls; in act, everything to lend atmosphere to the occasion is right there on the screen. * * * The scenes of the picture staged in the arena are worthy of special mention. They are truly the most thrilling we have ever seen. Real, honest-to-goodness matadors must have been imported to flirt so outrageously with death. The bull fight sequences alone are worth the price of admission."

Daily Mirror: "The big thrill of this film, bulls and duels to the contrary, is the carriage race wherein Priscilla does a lady-Ben Hur. Dashing and swaying madly along bumpy roads with treacherous turns, our heroine succeeds in keeping the chariot upright until she reaches the arena, where she, horses, chariot and all, take a gasping spill. * * * Priscilla Dean is an alluring cave-woman. For those who enjoy flashing black eyes, a whirlwind of fistic encounters, and a hair-raising last second rescue, 'The Siren of Seville' should delight beyond measure."

The N. Y. Sun: "Priscilla Dean, the star; H. H. Van Loan, the author; and Jerome Storm and Hunt Stromberg, the directors, have handled the theme with imagination and skill. The timing, for instance, is perfect, with the climaxes hitting at just the right emphasis. If ever a film marched, this one does. * * * Each phase is handled so unusually well that one anticipates with pleasure the next."

Scenes from "Age of Innocence," with Beverly Bayne and Elliott Dexter, a Warner Brothers production.

New British Record

A new British record for the number of publications reviewing a picture, and a new record also in the fact that, without a single exception, the reviewers expressed enthusiastic approval—these were achieved by the David Smith production of "Captain Blood" when Vitagraph showed it for the first time in London.

The trade showing preceded the official British premiere and attracted reviewers and critics from every corner of England. "Rounds of applause from a hard-boiled trade audience are almost unprecedented, but they certainly rose at this picture," says a report to the Vitagraph offices in New York.

Scenes from "Inez From Hollywood," a Sam Rork production for First National release.

Harold Lloyd Re-Issues

Associated Exhibitors Will Put Out Six in Series Next Year

The Associated Exhibitors, through its General Manager, J. S. Woody, announces that beginning January 4th, a "Popular Demand Edition Series" of Harold Lloyd comedies will be made available.

According to Mr. Woody there has been a steady demand on Associated Exhibitors by theatre-owners throughout the country to see more of the Lloyd productions, and because of this the present steps were taken. The pictures will be put into the hands of experts for retitling and re-editing and will be released at the rate of one every three months.

"The Popular Demand Series" will number six pictures. The first to be released on January 4th will be "Now Or Never." The one to follow will be "Never Weaken," released on March 30th.

New press books, with an entire new line of advertising paper and accessories, will be issued for the series.

Weekly Fox Releases

Program for Dec. 7 Has Tom Mix in a Virginia Hudson Brightman Story

A Tom Mix special, an educational, an Imperial and a Van Bibber comedy, and a William Farnum re-issue are included among the releases of Fox Film Corporation for the week of Dec. 7.

The Mix picture, "The Deadwood Coach," is the most ambitious production the Fox star has made to date. It is an adaptation from Virginia Hudson Brightman's novel, "The Orphan," and shows Tom as an outlaw in the Bad Lands of Utah.

The Educational one-reeler is titled "Uncommon Clay" and has to do with the making of pottery.

"The Burglar" is the title of the Van Bibber comedy and is the fifth of that series of Richard Harding Davis stories to be released by Fox.

The Farnum re-issue is "The Man Hunter."

Currier Back from Rome

Frank Currier, veteran stage and screen actor, has returned from Rome, where he played Arrius in "Ben Hur," under Director Fred Niblo, for Metro-Goldwyn. Having signed a long contract with Metro-Goldwyn, Mr. Currier left almost immediately for Los Angeles.

English Actress's Debut Here in "Redeeming Sin"

WHEN the J. Stuart Blackton production, "The Redeeeming Sin," is released by Vitagraph, an English actress, Violet Virginia, will make her American debut. Miss Virginia, who played in all the productions made by Mr. Blackton during his three years' sojourn in England, came to this country especially to take a part in the special cast headed by Nazimove and Lou Tellegen.

Rose Tapley, who returned recently from the South Sea Islands, where she went in support of Anita Stewart, also will be seen in "The Redeeming Sin," portraying a French aristocrat, the mother of the character played by Carl Miller. Miss Tapley has played in a host of Vitagraph productions, having been with the company, except for rare and brief intervals, many years. She says the role she is playing now is her 514th for Vitagraph, but many of the early pictures were, of course, one and two-reelers.

Otis Harlan is working overtime at the Vitagraph studio in Hollywood, for besides impersonating a typical Frenchman in "The Redeeming Sin," he has a role in "Pampered Youth," David Smith's picturization of Booth Tarkington's "The Magnificent Ambersons," which also is in process of production. Both Mr. Smith and Mr. Blackton have rearranged their schedules repeatedly, so that Mr. Harlan might portray the two characters concurrently. Meanwhile, the actor finds the repeated transformation of his complexion from Anglo-Saxon to African, and back again, somewhat irksome.

Gasnier Completes "The Triflers"

Gasnier has completed his directorial work on Preferred's "The Triflers," and will turn to "The Parasite," his next picture shortly. B. P. Schulberg is now supervising the editing of "The Triflers."

Changes Title of Century Picture

Word comes from the Century studios in Hollywood that the title of Wanda Wiley's latest completed picture, "What's the Use" has been changed to "Nobody's Girl." At the same time comes word that William Watson, who directed the last named picture, has started work on another in which Wanda Wiley will also be starred. This is to be known as "Don't Worry," and will have several prominent comedians in the supporting cast.

Earl Hudson Says "Flapper" Cycle of Films Has Passed

EARL HUDSON, who concocts and selects dramatic feasts for First National picture audiences, is turning to heavy, gripping drama for the stimulation of the jaded palates of an amusement-hungry world.

The flapper cycle of pictures, with its endless orgies of pleasure-mad adolescence, has passed as the central theme of film drama, says Hudson. The public wants solid substance in its plots; wants to see the problems and tragedies of life expounded and solved. And to give his views the vigor of concrete support he directs attention to the First National pictures made under his supervision the past several months.

"The Interpreter's House," with which First National is beginning its production operations in its own studio in New York, is of weighty dramatic texture. Adapted from the Struthers Burt current novel, "The Interpreter's House" deals with a young man returning after eight years in blindness following battle wounds in France, to find the United States and the girl he is to marry in the frenzy of the pleasure delirium. Milton Sills and Doris Kenyon, sterling exponents of tense drama, are co-featured, with Lambert Hillyer, who directed the last "Spoilers" and Wm. S. Hart dramas, holding direction.

"One Way Street," in which Ben Lyon and Anna Q. Nilsson are to be co-featured under John Francis Dillon's direction, is in the same spirit.

Completed and soon to be released for public consumption are three dramas detailing every-day life problems. First in order of these is the mother-love epic, "So Big," in which Colleen Moore is the star. Popular favor has made Enda Ferber's original book version of "So Big" one of the year's best-sellers.

Others bearing the mark of Hudson's supervision are "If I Marry Again," whose intensely dramatic roles are interpreted by Doris Kenyon, Lloyd Hughes, Anna Q. Nilsson, Hobart Bosworth and Frank Mayo; and "As Man Desires," directed by Irving Cummings, with Milton Sills and Viola Dana in the featured roles.

Further mention might well be made of "Sundown," of which Hudson was author as well as supervisor. This is more than merely dramatic in dimensions. Dramatic critics have agreed with the producer that it is a "great spectacle of the last drive of cattle across the West,"—a remembrance of the faded glory of the early West.

Stahl Renews Contract

Adds Two More to His Five Years with Louis B. Mayer

By a contract just signed, John M. Stahl and Louis B. Mayer have renewed their business association of five years' standing for an additional two years.

Stahl's last two efforts, "The Dangerous Age" and "Why Men Leave Home," have been hailed by critics as included among the most brilliant directorial work of the screen. Those who have seen "Husbands and Lovers," his recently completed picture, say it will add new prestige to his directorial reputation.

The Stahl productions have been released as specials by First National and under the existing agreement, the director still has two more pictures to make for release by that organization.

Australia Again Wild in Applause for "Commandments"

THE outstanding event of the theatrical season in Australia occurred on Saturday night, November 22nd, with the premiere of Cecil B. DeMille's Paramount special, "The Ten Commandments," at the new Prince Edward Theatre in Sydney.

Thousands were turned away from the opening performance and the audience, which packed the theatre to the walls, gave the picture a tremendously stirring reception, according to cable reports received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

The long-awaited presentation of the Ten Commandments" took place under the patronage of Sir Dudley de Chair, Governor general of New South Wales, and included in the brilliant audience was a long list of notables from the Governmental, business and social life of the city.

Managing Director John W. Hicks, Jr., of the Famous-Lasky Film Service, Ltd., cabled that "The Ten Commandments" had received the greatest reception ever accorded a motion picture in Australia, and that the Sydney engagement would break every known record for length of run and volume of business.

The new Prince Edward is one of the largest and most beautiful theatres in the world and marks a tremendous step forward for the motion picture industry in Australia. The Prince Edward is the third new theatre to be completed in Australia within recent weeks, and in each case "The Ten Commandments" was selected as the opening attraction. The Paramount special is now playing to capacity business at the new Capitol Theatre in Melbourne and the new De Luxe in Wellington.

An extensive exploitation and advertising campaign was conducted by the Paramount organization in all three cities and succeeded in making the premiers the most-talked of events of the year. In Sydney, two of the chariots used by Mr. DeMille in filming the pursuit of the Israelites by the Egyptians were used in a sensational chariot race conducted as one of the principal events of the great Australian rodeo. Another important feature of the exploitation campaign was the first exhibition of sky-writing in Australia, huge smoke letters carrying the message, "Heed the Ten Commandments," over the city for several days.

"The Making of O'Malley"

Earl Hudson Acquires the Gerald Beaumont Story for Milton Sills

Gerald Beaumont closed with Earl Hudson yesterday for the screen rights to his story, "The Making of O'Malley," which First National will picturize.

"The Making of O'Malley" was chosen by Hudson as especially fitted for the stalwart dramatic vigor of Milton Sills, to follow "The Interpreter's House," in which Sills and Doris Kenyon are now being co-featured at First National's New York studios.

In "The Making of O'Malley," Beaumont has created a vivid, heart-gripping drama from the life of a New York policeman—a harness bull. The story will be filmed in New York, with Gotham's great police department and the teeming, crowded New York life as background. Sills will have the role of "O'Malley," supported by an all-star cast.

Scenes from Pathe's "Out of the Storm," the third of a series of True Detective stories produced by the Sholes-Hazard Corporation and directed by William Burt.

Independent Pictures Corp. Announces December Films

INDEPENDENT PICTURES CORP. announces four new releases for December 1st. These include the fourth Bill Cody western, "The Fighting Sheriff"; the third Franklyn Farnum, "The Bandit Tamer," the third Desmond-Holmes, "Barriers of the Law," and the super-special, "Dangerous Pleasure."

"The Fighting Sheriff" is the story of a young sheriff conspired against by a band of thieves respected and looked up to in the community as decent men. When trying to save a shipment of ore from the platinum mine from falling into their hands, he is injured and loses his memory, during which period his position is filled by the leader of the band. In a fight in the sheriff's office, Cody recovers his memory and after some daring adventures succeeds in winning back his badge and having the guilty men sent to prison.

"The Bandit Tamer" is a comedy Western in which Franklyn Farnum is pictured as a ranch owner, suddenly besieged by Eastern relatives who take possession of the ranch and cause the owner no end of trouble. He finally succeeds in scaring them off his property, not, however, until he has won the fiancee of his cousin away from the city bred chap and has installed her as mistress of the ranch.

"Barriers of the Law" is the story of a bootleg ring, routed through the efforts of an ambitious and conscientious young revenue agent who also succeeds in securing the unwilling accomplice of the leader of the gang as his wife, after she has escaped from her unhappy associations. This is the most absorbing of the Desmond-Holmes pictures thus far and provides a wealth of variety in locale and shipwreck and train wreck effects.

"Dangerous Pleasure" is a society story, in which the villain turns out to be not a villain but a good Samaritan, operating under the guise of a bad man, while the woman who would appear to have been leading a very questionable life is shown, in the end, as the sister of the supposed villain. Many novel touches classify it as a picture decidedly entertaining and "different."

"Dynamite Smith" Wins Praise of Los Angeles Reviewers

THE opening of "Dynamite Smith," Charles Ray's new stellar vehicle produced by the late Thomas Ince for release by Pathe, at the California Theatre, Los Angeles, was made the occasion for a grand reunion of old Inceville celebrities led by Mr. Ince, Mr. Ray, C. Gardner Sullivan and Wallace Beery.

The spirit of joy at Ray's return to his old-time role, which permeated the gathering, was sustained by the local press representatives who were present at the premiere showing. Grace Kingsley of the Los Angeles Times, paid special tribute to Ray's resumption of the type of role which first ushered him into national prominence.

"Charlie Ray has made a smashing comeback," writes Miss Kingsley. "Nay, more, he is away ahead of his old self, to my way of thinking. Crowds stormed the California yesterday to see him in 'Dynamite Smith,' his first picture since 'Miles Standsh,' and we sensed a breathless sort of sympathy and suspense in the audience as to just what their old favorite would do. But as he proceeded one felt the thrill of enjoyment that swept the crowd. No wonder Lubitsch declared he is the greatest actor on the screen."

Florence Lawrence, of the Los Angeles Examiner and Guy Price, in the Los Angeles Herald, also praised the star and the production.

Scenes from Pathe's "Fast Company," a two-reel comedy featuring the "Our Gang" players, produced by Hal Roach.

RENEE ADOREE
In a scene from "The Bandolero," a Tom Terriss production for Metro-Goldwyn.

Still in High Esteem

Proof Submitted of Barthelmess's Popularity With Public

THE popularity of Richard Barthelmess with picture patrons remains as great as ever. A convincing proof of this statement may be found in First National's report that his new Inspiration production, "Classmates," based upon William C. DeMille's stage success of the same title, was played in 125 representative theatres throughout the United States on its release date, November 23rd.

"Classmates" is a type of picture which, while suitable for any time of the year, has a special holiday appeal, dealing with youth and its problems, especially as they exist among the younger classmen at the Military Academy in West Point. There is an added patriotic appeal in the picture's truthful delineation of the training which our army officers must undergo to fit them for command.

"Classmates" is another of First National's outstanding pictures in its Pace Maker group for the current year. It was directed by John S. Robertson and in the star's support are Madge Evans, Charlotte Walker, Reginald Sheffield, Beach Cooke, James Bradbury, Jr., Claude Brooks and Antrim Short.

First National's Pace Maker group has had a number of strong additions, recently, besides "Classmates," notably Sam Rork's production of "Inez from Hollywood" and John Stahl's "Husbands and Lovers," which many exhibitors are pronouncing as among the finest they have viewed during the season.

11 Million Read "Idle Tongues"

A following of eleven million has already been created for the First National release "Idle Tongues," Thomas H Ince's screen version of Joseph C. Lincoln's popular novel, "Dr. Nye," according to figures compiled by the "Publishers' Weekly," from reports received from booksellers all over the country. It is claimed by the publishers, D. Appleton and Company, that more than a million have read the story since publication in book form, and that ten million followed it in serial form in "Pictorial Review."

Scenes from "Two Shall Be Born," a Whitman Bennett production, released by Vitagraph.

"K—The Unknown" Premiere at Cameo in New York City

"K—THE UNKNOWN," Universal current super-feature release, starring Virginia Valli supported by Percy Marmont, had its Broadway premiere last week in the Cameo Theatre, where it played to standing room and established an enviable reputation for Universal among New York picture fans.

The picture is an adaptation from the Mary Roberts Rinehart's novel, "K," one of the best sellers of a year or so ago. It is a Harry Pollard Production, directed by the man who made the first "Leather Pushers," "Sporting Youth," "The Reckless Age" and other Universal successes.

"K-the Unknown" is the ninth of Universal fall Jewel releases. It was put into screen form by Raymond L. Schrock, Hope Loring and William Leighton. A strong cast supports Miss Valli. As leading man, Percy Marmont was chosen. Marguerita Fischer plays an emotional role. Others are Francis Feeney, John Roche, Maurice Ryan, Myrtle Vane, and William A. Carroll.

The picture was booked into the Cameo Theatre on such short notice that little or no advance exploitation campaign could be arranged. No 24-sheet stands or advance publicity marked its coming. Its success in the face of these conditions is especially noteworthy. The picture played to a good audience the first night and built rapidly to S. R. O. business for the latter part of the week.

The only campaign work done in connection with the showing was a teaser card mailed out to 10,000 doctors and nurses by Harry Mandel of the B. S. Moss office and Joe Weil, Universal's New York exploiteer.

Record Accessories' Sales

A side issue of unusual importance of First National's Eschmann Month sales contest, which was closed last week with the country at large having an average standing of 111.73 per cent. of the assigned quota, was the jump in the sales of accessories during the drive. The demand for these stook a spurt at the opening of the drive and kept steadily climbing When the contest was over, the sales of accessories was the greatest in the history of First National, having surpassed the record set by the great sales drive of last winter by 21.67 per cent.

Finishes "Tomorrow's Love"

Paul Bern has finished the Paramount production of "Tomorrow's Love," adapted by Howard Higgen from the Saturday Evening Post story, "Interlocutory," written by Charles Brackett. Pat O'Malley plays the male lead and is featured, together with Raymond Hatton in support of Miss Ayres. Other important players are Ruby Lafayette, Jane Winton, Dale Fuller and "Spec" O'Donnell.

I. E. Chadwick Signs George Walsh To Long Term Contract; Will Do Serial

JUST before leaving the Coast, I. E. Chadwick, president of Chadwick Pictures Corporation, announced that he had signed George Walsh to a long-term contract to appear in a series of feature pictures and in at least one chapter play dealing with an important episode in America's development.

No news beyond the signing of Mr. Walsh could be obtained at the time this announcement was made, but it was asserted by officials of his organization that Walsh was only one step in the huge program Mr. Chadwick was planning for his new season. Several other announcements will soon be forthcoming, it was said, that will give some idea of the big program the Chadwick organization is planning—the acquisition of several very famous books and plays, and players of national prominence.

Booking Prizes Awarded

William I. Cowan, of Boston, Wins National and Eastern Awards

The Producers Distributing Corporation sales organization has just completed the first period of an intensive Bookers' Drive for play dates on contracts closed for their new product.

As a result of this campaign the sales executives of Producers report that their product is definitely set for play dates in practically every first-run house throughout the country.

The prizes in this bookers' contest were Champion Booker banners, a National Championship Banner to the leading booker in the United States, and four division banners for the leaders in each division of the sales organization. There was also a prize of $25.00 awarded to the winning booker in each division.

William I. Cowan, Boston booker, was the winner of the National Championship Banner and also the Eastern Division Championship Banner. William Skerrett, of Detroit, won the Central Division Banner; L. A. LaPlante, St. Louis, the Mid-West Division championship, and Mr. Hossfeld, Los Angeles booker, the Western Division Banner.

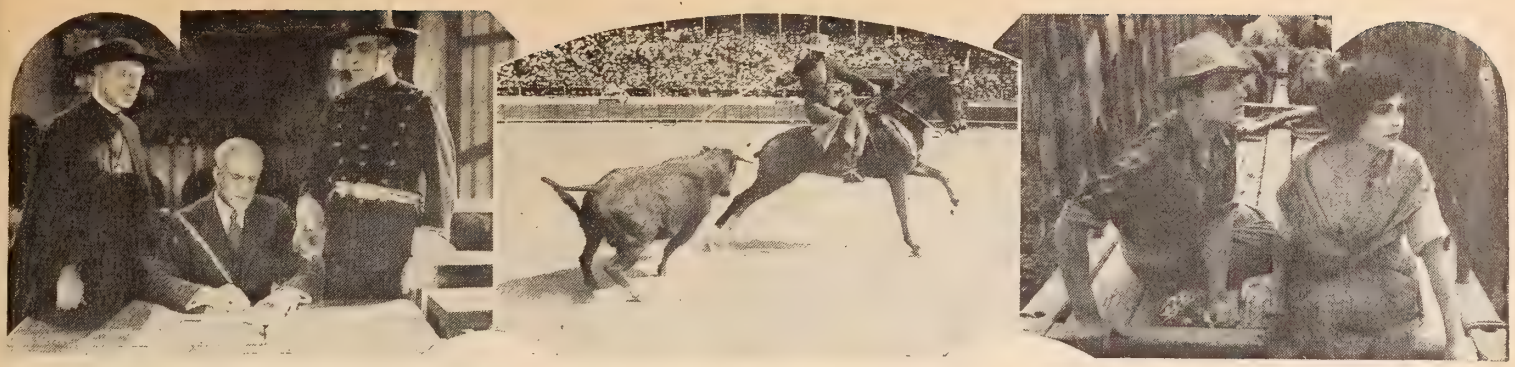
The contest will continue indefinitely, the periods being divided into four weeks each.

Unique California Wedding

Richard Tucker, the actor, at present playing in Warner Bros. "The Bridge of Sighs," was married last week in the chapel of the Mission Inn, Riverside, Cal., to Miss Ruth Mitchell. The wedding party included Helene Chadwick, Rosemary Theby, Mr. and Mrs. Walter McGrail, Harry Myers, Alan Hale and Mr. and Mrs. William Hepner. Every member of the party was working until the last minute either at Warner Bros. or some other Hollywood studio, and all speed laws were broken on the way from Los Angeles to Riverside. Miss Marjorie Rambeau was a guest at a wedding supper which followed on Sunday night, as no time could be taken off for the important function sooner.

Brown to Direct

Clarence Brown, whose "The Signal Tower," "Butterfly" and "Smouldering Fires," are among the season's successes, has been given one of the year's best sellers to direct, Universal announces. It is "The Plastic Age," by Percy Marks, a novel recently purchased among the different important books announced with the arrival of Carl Laemmle from Europe. The story will be produced with an all star cast.



Scenes from "The Bandolero," a Metro-Goldwyn production.

Rin-Tin-Tin at Premiere

Mission Theatre, Los Angeles, Crowds Applaud Star of "Find Your Man"

A big night at the Mission Theatre, Los Angeles, marked the opening night of "Find Your Man," with Rin-Tin-Tin. The management and Warner Bros. staged on the evening of Nov. 24 one of the biggest first performances that the Mission ever has had. A big crowd enjoyed it.

Sun arc lights parked in front of the theatre spotted the film celebrities as they arrived, and a cheering crowd greeted them. Rin-Tin-Tin and all of the Warner Brothers' stars were there, and were introduced to the audience.

Lee Duncan, owner of Rin-Tin-Tin, brought the dog on the stage to receive a wonderful reception, and the animal indicated it possesses intelligence without the aid of a director.

Among these present who were introduced and received a warm greeting were Irene Rich, Dorothy Devore, Monte Blue, Beverly Bayne, Marie Prevost, Louise Fazenda, Willard Louis, John Roche and June Marlowe.

Put in Serial Form

Paramount Releases "The Golden Bed" Novel in Newspapers

Over 300 newspapers in the United States are using the serialization of Wallace Irwin's novel, "The Golden Bed," prepared by the Paramount publicity department as an advance broadcasting of the production which Cecil B. De Mille is making. The novel has been arranged into fifty episodes of 2,000 words each, and according to the requirements of the newspaper is furnished in mat or galley form.

Charles E. McCarthy, head of the Paramount publicity department, states that exhibitors can obtain this service for their leading local paper by applying to the exploitation representative in the nearest Paramount exchange.

"The Price of a Party"

"The Price of a Party," the Howard Estabrook production released under the Associated Exhibitors' banner, had its premier Broadway showing at the B. S. Moss Cameo Theatre last week. The story was written by William McHarg and appeared in the Cosmopolitan Magazine. The plot revolves around the jazz of Broadway night life and presents Mary Astor, Hope Hampton, Harrison Ford, Arthur Edmund Carewe, Dagmar Godowsky, Fred Hadley, Florence Richardson, Edna Richmond, Donald Lashey, Daniel Pennell, Edward Lawrence, Claire Luce, Ward Fox and Esther Muir.

Three Important Releases Announced by Warner Bros.

THREE releases are announced by Warner Brothers for this month, and these three include a diversity of entertainment running from melodrama to a smashing problem picture.

"The Lighthouse by the Sea," "A Lost Lady" and the "Bridge of Sighs" are on the program to reach the exhibitors before the first of the new year.

"The Lighthouse by the Sea" introduces Rin-Tin-Tin, the "wonder dog," in what is claimed to be his best picture. It is from the old Owen Davis melodrama, directed by Mal St. Clair, and has an exceptionally strong cast, including Louise Fazenda and "Buster" Collier. Warner Bros. are putting a special exploitation campaign behind this picture.

"A Lost Lady" is a story of a woman who existed solely for the effect she created upon men. It is one of Warner Bros. Screen Classics starring Irene Rich, from the novel of Willa Cather and directed by Harry Beaumont. The all-star cast includes Matt Moore, June Marlowe, John Roche, Victor Potel and George Fawcett.

"The Bridge of Sighs" is a melodrama of New York life taken from the song of that name by Charles K. Harris and written about the famous "Bridge of Sighs" across Franklin street, New York City, over which prisoners travel from the Tombs Prison to the Criminal Courts Building, and which has been the scene of thousands of human stories. Phil Rosen directed, and the cast includes Dorothy Mackaill, Creighton Hale, Alec B. Francis, Richard Tucker, Ralph Lewis, Clifford Saum, Fanny Midgely and Aileen Manning.

According to the Warner Bros. office these three releases are of such a high class calibre that it will probably be a long time before three pictures of such audience value are again released in one month.

"Roughneck" Premiere

Because of a desire to bring the latest Fox Film Corporation productions to Broadway it has been decided to withdraw "Dante's Inferno" from the Central Theatre where it has been running for the past ten weeks and substitute "The Roughneck," starring George O'Brien, new Fox star.

"Inferno" will end its sensational run Sunday night, November 30, and "The Roughneck" will have its premiere Monday, December 1.

Addition to Paramount Staff

James Ashmore Creelman has been added to the scenario staff of the Gloria Swanson unit in Paris, it is announced by Jesse L. Lasky, vice-president of the Famous Players-Lasky corporation. Mr. Creelman is writing the scenario for "Coast of Folly," Miss Swanson's next picture, from an adaption by John Russell of Coningsby Dawson's novel. Exterior scenes will be made in France for the picture by Director Allen Dwan, who recently arrived in Paris.

Premiere of Metro-Goldwyn Specials Brings Marcus Loew Back From Coast

Metro-Goldwyn-Mayer officials are elated over the successful New York premieres of two of its outstanding offerings of the 1924-25 season, "Romola," starring Lillian Gish, at the George M. Cohan Theatre on December 1, and "Greed," the Eric von Stroheim all-star production, at the Cosmopolitan Theatre, on December 4.

A representative audience attended the opening last Monday night of the Henry King-Inspiration feature, in which Dorothy Gish is featured in the production in which Lillian is starred. Marcus Loew, president of Metro-Goldwyn, curtailed his stay on the Coast to attend the premieres.

Equally imposing was the opening on Thursday night of "Greed," with its exceptional cast and splendid story.

Colleen Moore in "So Big" A "Best Bet" on 1925 Card

FIRST NATIONAL'S picturization of Edna Ferber's "So Big," in which Colleen Moore is starred, has developed, in the course of production, into such a remarkable picture that it will easily take rank among the features of the year. It is scheduled for release December 28. It is a leader in First National's pace maker group for the current season.

Director Charles Brabin has made of "So Big" a production that is epic in character and scope, worthy to be ranked, in the opinion of First National executives, along with the finest of the screen visualizations of the great periods of American history. It differs from other productions coming under this classification ("Abraham Lincoln," "Sundown," "Secrets," "The Birth of a Nation," "Little Old New York" and "The Covered Wagon") in that its historical background serves merely to emphasize the animating force of Miss Ferber's novel, that of mother love.

"So Big" is a story of the period in American history when the horse was beginning to give way to the automobile, the dawn of the gas age in American locomotion. The action takes place in Chicago and on a truck farm in the environs of that city. In its depiction of the costumes, manners, vehicles and modes of that day "So Big" has been kept perfectly accurate by Director Brabin, so that the result is historical in accuracy to past manners and customs without any historical character or event in it.

The role of Selina Peake DeJong, shown from young girlhood to old age, gives Colleen Moore her greatest role, and one to which she has adapted herself amazingly. Word has already gone out from Hollywood that a new Colleen Moore will be revealed when this production is screened.

The supporting cast incudes Ben Lyon, John Bowers, Wallace Beery, Gladys Brockwell, Jean Hersholt, Sam DeGrasse, Ford Sterling, Dot Farley, Rosemary Theby, Phyllis Haver, Charlotte Merriam and Henry Hebert.

Betty Compson Begins

Betty Compson has begun work in "New Lives for Old" under the direction of Clarence Badger, who makes this his first production for Paramount. Wallace MacDonald is Miss Compson's leading man. The cast also includes Theodore Kosloff, John Joyce, Margaret Seddon, Joseph Dowling, Gail Henry and Helen Dunbar.

Rudolph Valentino and Nita Naldi in a scene from "The Sainted Devil," a Paramount picture.

Fox Plans Big Celebration for Its 25th Anniversary

FOX FILM CORPORATION will celebrate its twenty-first anniversary during the week beginning January 25, 1925 and ending on January 31.

The anniversary finds this corporation in the midst of releasing the most important product in its entire history and strongly intrenched in the theatres of the world.

An idea of the magnitude of the Fox product and its growth can be gleaned from a summary of the current season's productions which includes five giant specials, 26 specials, 21 star series, 17 Imperial comedies and 20 Sunshine comedies, 7 monkey comedies, 8 Van Bibber comedies, 26 one-reel Educationals and 104 issues of Fox News reel.

Keeping pace with the production has been the demand and "the coming of age" of the corporation finds 28 branches in the United States, 6 in Canada, and 60 others scattered all over the universe distributing this product to theatres of every race.

As the first step in the celebration it has been announced that Fox Film Corporation will give free paper and accessories to all exhibitors playing 100 per cent. Fox pictures during the anniversary period.

By this is meant that any exhibitor who plays some Fox picture, a feature, program, comedy or short subject, on each day of the week celebrating the eventful period in the life of the corporation, will be given free of charge, all the accessories he would ordinarily buy to exploit the particular film in question.

This offer also holds good for houses playing only three days a week, but who on each day during the anniversary celebration, plays one Fox picture or another.

In addition to this a special spinner card has been designed by the firm for use by the 100 per cent. Foxites. Other plans for the proper celebration of the "coming of age" are being discussed by the officials of the company. They will be announced from time to time through the trade press and the dailies.

Scene from "A Cafe in Cairo," in which Priscilla Dean is starred. A Producers Distributing Corporation release.

T. H. Hunter Directing

Under the direction of T. Hayes Hunter, Captain Charles Nungesser, the famous French "Ace," started work at the Roosevelt Flying Field on Long Island on his production for the Associated Exhibitors last Tuesday. The title of the picture is "The Great Air Mail Robbery." The story was written by Jack Lait.

FRANCES HOWARD

Who plays the title role in Buchowetski's Paramount picture, "The Swan."

Universal-Desmond Serial, "The Riddle Rider," Released

UNIVERSAL announces the release of a new serial this week. It is "The Riddle Rider," starring William Desmond, popular Western and serial star, and made by William Craft. Eileen Sedgwick, one of the best known feminine stars in the serial field, is featured in it.

Fred J. McConnell, short subject manager for the Universal Pictures Corporation, personally supervised the making of this serial. In addition to his contribution to the writing of the story, he was on the set and on location with the Craft-Desmond company.

The cast supporting Desmond and Miss Sedgwick includes Helen Holmes, long noted as a serial heroine; Claude Payton, William N. Gould, Ben Corbett and Hughie Mack. The story concerns a mysterious figure in a Western oil locality who avenged the wrongs inflicted upon the weaker members of the community by oil sharks and land grabbers. The figure is known as the Riddle Rider. In reality it is the editor of the local paper, trying to drive the crooks out of the country. The dual role is taken by Desmond. Miss Sedgwick plays that of a young heiress from whom the crooks are seeking to wrest valuable oil land.

"In 'The Riddle Rider,' Universal has a 100 per cent. serial," says McConnell, who is now engaged in conferences with the various Universal exchange forces regarding this winter's output of Universal serials. "I watched this serial in the making, and I know a good serial when I see one. I have been alternately making and selling serials for a number of years. It is all right to talk about serials from a theoretical standpoint, but when you make them and then have to go out and sell them, you learn many things.

"I took great pains in supplying 'The Riddle Rider' with all possible elements of suspense and interest. The thrills are stuffed in chapter after chapter and the high story value of the plot, together with the strong romance woven through its sequences, make this new Universal serial a certainty as far as the box-office is concerned.

"Unusual attention has been given to the publicity work, advertising and exploitation of this serial. Universal has prepared an eight-page, two-color press sheet filled with smashing ads, good stories and a large variety of excellent campaign material. In the matter of 24-sheets, 6-sheets, 3-sheets and one-sheets as well as lobby cards, cut-outs, banners, slides, and heralds, the Universal accessories department has 'stepped out' on this serial."

Warner Brothers Schedule to Be Completed by Feb. 1

THE released pictures in their 1924-25 program have been so well received by exhibitors and the public, that Warner Bros. have determined to make a special effort to keep their promise made early in the season that all of the twenty Screen Classics in the current program would be finished by February 1, and ready for release early in the spring.

In order to accomplish this, a complete rearrangement of the production schedule has been necessary, and after a conference at the Hollywood studio between H. M. and J. L. Warner, the New York office announces that the entire output of the company will be completed on the date first announced.

Increased activity at the western studio marks the first step in the "speed up" program, and high pressure will be in order from now on. The first signs of the new schedule arrangement is an announcement that "Eve's Lover," which Dorothy Farnum is adapting from the novel by W. K. Clifford, to be directed by William Beaudine, with "My Wife and I," adapted from the novel of Paul Bern by Julian Josephson, to be directed by Willard Webb, and Robert Keable's "Recompense," adapted by Dorothy Farnum, and directed by Harry Beaumont, will be the next three big scripts to be put into production.

"Recompense" is the Keable novel announced as a sequel to "Simon Called Peter," and has created almost as much of a furore as the latter book of the English writer.

"The Lighthouse by the Sea," with Rin-Tin-Tin. "The Dark Swan," from Ernest Pascal's sensational novel, and "A Lost Lady," adapted from the best-seller of Willa Cather, have just been completed, and there is in production at the present time nearing completion, "The Bridge of Sighs" and "A Broadway Butterfly" with "Thin Ice" and "The Man Without a Conscience" just starting.

Ernst Lubitsch is also getting ready to start this second contract picture of the current season about which much is not known at present except by Mr. Lubitsch, but concerning which considerable will be forthcoming very soon. Suffice to say that the European director will have a worthy successor to "Three Women" and "The Marriage Circle."

Julian Josephson, who has adapted several of the successful Warner Bros. Screen Classics, was signed last week for another year, and altogether there seems to be very little doubt, the Warners say, but what they will deliver as per promise on Feburary 1.

Scene from "So Big," a First National production

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Justice	Western drama		4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechalcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	2,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Week-end Husbands (Rubens)	Society drama	Feb. 9.	6,700
White Sin (Bellamy)	Rural drama	Feb. 23.	6,237
Telephone Girl (Vaughn)	Series	Feb. 23.	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3.	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8.	2,000
North of Nevada (F. Thomson)	Western	Mar. 15.	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 20.	4,700
Money to Burn	Tel. Girl	Mar. 29.	2,000
Sherlock's Home	Tel. Girl	Mar. 29.	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5.	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12.	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19.	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26.	6,217
William Tells	Tel. Girl	May 3.	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10.	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10.	5,000
For the Love of Mike	Tel. Girl	May 17.	2,000
Danger Line (Hayakawa)	Japan drama	May 24.	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31.	8,312
Dangerous Coward (F. Thomson)	Western	May 31.	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7.	6,591
Fighting Sap (F. Thomson)	Western	June 14.	5,138
There's Millions In It (all-star)	Romantic thriller	June 28.	6,000
Bee's Knees	Tel. Girl	June 28.	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12.	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26.	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9.	6,265
Messalina	Italian spec.	Sep. 6.	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6.	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20.	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20.	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western		
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11.	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15.	6,538
Go-Getters Series	Thrill comedy	Oct. 18.	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19.	8,000
Love Master (Strongheart)	Drama	Jan. 19.	6,779
Painted People (C. Moore)	Comedy	Feb. 9.	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12.	6,910
Flowing Gold (all-star)	Drama	Mar. 1.	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22.	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22.	6,000
Secrets (N. Talmadge)	Drama	Apr. 5.	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19.	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2.	12,000
Cytherea (all-star)	Society drama	May 21.	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3.	7,400
Woman on the Jury (all-star)	Drama	May 17.	7,145
Son of the Sahara (all-star)	Melodrama	May 24.	7,990
Sea Hawk (all-star)	Romantic drama	June 14.	12,045
Marriage Cheat (all-star)	Drama	June 14.	6,622
Those Who Dance (Ince prod.)	Drama	June 21.	7,312
White Moth (LaMarr)	Drama	June 21.	6,571
Perfect Flapper (C. Moore)	Comedy	June 28.	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28.	7,345
For Sale (all-star)	Drama	July 5.	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9.	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30.	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6.	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20.	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8.	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25.	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy		
In Every Woman's Life (all-star)	Drama	Nov. 15.	6,298
Sandra (LaMarr)	Drama		
Classmates (R. Barthelmess)	Drama		
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1.	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18.	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25.	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8.	6,770

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2.	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9.	4,323
The Net (Castleton)	Drama	Feb. 9.	6,000
Shadow of the East (all-star)	Drama	Feb. 16.	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23.	6,112
Blizzard (all-star)	Northern drama	Mar. 1.	5,800
Frogland	Novelty	Mar. 1.	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8.	4,749
Wolf Man (Gilbert)	Drama	Mar. 15.	5,145
Vagabond Trail (Jones)	Drama	Mar. 22.	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29.	6,316
Plundered (Mayo)	Drama	Apr. 5.	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5.	5,812
New England Farm	Instructive	Apr. 12.	1,000
Circus Cowboy (Jones)	Western drama	May 3.	6,400
Slippery Decks	Card expose	May 3.	1,000
Trouble Shooter (Mix)	Western drama	May 17.	5,702
He's My Pal	Imperial comedy	May 17.	2,000
Lone Chance (Gilbert)	Western drama	May 24.	4,385
When Wise Ducks Meet	Comedy	May 24.	2,000
Western Luck (Jones)	Comedy-drama	June 28.	5,000
Magic Needle	"Etching"	June 28.	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12.	6,471
Heart Buster (Mix)	Comedy-drama	July 19.	4,500
Beaten Gold	Instructive	July 19.	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9.	4,899
Pam as You Enter (Moran)	Comedy	Aug. 9.	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16.	5,470
Man Who Came Back (special)	Drama	Sep. 6.	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13.	6,000
Dante's Inferno (special)	Drama	Oct. 11.	5,480
Cyclone Rider (all-star)	Drama	Sep. 20.	6,672
Last of the Duanes (Mix)	Drama	Aug. 30.	6,942
Iron Horse (special)	Railway drama	Sep. 13.	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27.	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25.	5,949
Hearts of Oak (all-star)	Drama	Oct. 11.	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1.	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1.	6,000
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4.	6,936
Jerusalem Today	Instructive	Oct. 4.	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony	Nov. 15.	6,190
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8.	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Honor Among Men (E. Loew)	Romance-drama	Oct. 18.	4,968
Unreal News 4	Novelty	Oct. 11.	2,000
Van Bibber Series	Polite com.	Oct. 25.	2,000
Age of Oil	Instructive	Nov. 1.	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1.	2,000
Nickle Plated West	Sunshine comedy	Nov. 15.	2,000
The Bull Fight	Instructive	Nov. 15.	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22.	4,509
Paul Jones, Jr.	Van Bibber	Nov. 22.	2,000
Finger Lakes	Instructive	Nov. 22.	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29.	5,830
Stolen Sweeties (Monkeys)	Comedy	Nov. 29.	2,000
Salt of the Earth	Instructive	Nov. 29.	1,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29.	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1.	10,125
Wild Oranges (all-star)	Drama	Mar. 15.	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5.	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12.	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23.	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3.	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19.	4,900
Fool's Awakening (Ford)	Drama	Feb. 16.	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1.	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1.	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8.	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8.	7,700
Women Who Give (all-star)	Sea drama	Mar. 22.	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5.	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17.	4,065
Arab (Novarro-Terry)	Drama	July 12.	6,710
Bread (all-star)	Drama	Aug. 2.	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9.	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16.	6,126
Broken Barriers (all-star)	Drama	Aug. 16.	5,717
True As Steel (all-star)	Drama	Jun. 28.	6,454
Revelation (Dana)	Drama	July 5.	8,752
Recoil (Blythe-Hamilton)	Drama	July 12.	7,890
Wine of Youth (all star)	Drama	July 26.	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2.	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16.	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30.	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13.	6,882
His Hour (Pringle)	Drama	Sep. 20.	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27.	5,883
Navigator (Keaton)	Comedy	Sep. 13.	5,600
Bandolero (all star)	Drama	Oct. 11.	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8.	6,315
He Who Gets Slapped (Chaney)	Drama	Nov. 15.	6,600
Rag Man (Coogan)	Comedy-dr.	Nov. 22.	5,883
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25.	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5.	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15.	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22.	6,433
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29.	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5.	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12.	7,000
Breaking Point (all star)	West-Metropolitan	Apr. 19.	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26.	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26.	5,400

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Triumph (C. DeMille prod.)	Theatrical dr	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr	July 5..	6,799
Unguarded Women (Deniels-Dix)	Society dr	July 5..	6,051
Enemy Sex (Compson)	Romantic dr	July 12..	7,861
Side Show of Life (Torrence)	Clown dr	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr	Oct. 11..	6,736
Fast Set (Compson-Menjou)	Domestic dr	....	6,966
Forbidden Paradise (Negri)	Drama	....	
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama	....	
Worldly Goods (Ayres)	**Drama**	Nov. 15—	6,055
Where Honor Ends (Dix)	**Drama**	....	
Sainted Devil (Valentino)	Drama	....	
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6.097
Montmarte (Negri)	Typical drama	Oct. 11	7.000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds	Drama	Nov. 15..	6.230
Tongues of Flame (Meighan-Love)	Melodrama	....	
North of 36 (Torrence-Holt-Wilson)	Historic romance	....	
Argentine Love (Daniels-Cortez)	Spanish romance	....	
Peter Pan (Betty Bronson)	Barrie classic	....	
Locked Doors (Compson)	Original story	....	
Interlocutory (Ayres)	Divorce com-dr.	....	
A Woman Scorned (Negri)	Drama	....	
Miss Bluebeard (Daniels)	The stage success	....	
Golden Bed (LaRocque)	Drama of classes	....	
Man Must Live (Dix)	Newspaper romance	....	
Coming Through (Meighan)	New type Meighan story	....	
The Devil's Cargo (Starke)	Drama of Old California	....	
Lord Chumley (Dana-Griffith-Roberts)	Stage success	....	
Top of the World (Nilsson-Kirkwood)	Africa and England	....	
The Swan (Menjou-Howard)	Stage success	....	
Contraband (Wilson-Noah Beery)	Bootleg drama	....	
Madame Sans Gene (Swanson)	World Famous drama	....	
Thundering Herd (Holt-Wilson)	Buffalo stampede	....	

PATHE

Zeb Versus Paprika	Stan Laurel	Mar.	15..	2,000
Why Mice Leave Home	Terry cartoon	Mar.	15..	1,000
Wolfe and Mountain	Chronicles of America	Mar.	22..	3,000
Scarem Much	Sennett comedy	Mar.	22..	2,000
Fields of Glory	"Sportlight"	Mar.	22..	1,000
Hunters Bold	"Spat Family"	Mar.	22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar.	22..	1,000
Don't Forget	Charles Chase	Mar.	22..	1,000
King of Wild Horses	Rex (horse)	Mar.	29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar.	29..	2,000
Fraidy Cat	Charles Chase	Mar.	29..	1,000
Shanghaied Lovers	Harry Langdon	Mar.	29..	2,000
The Champion	Terry cartoon	Mar.	29..	1,000
Dirty Little Half Breed	Frontier series	Mar.	29..	2,000
Seein' Things	"Our Gang"	Apr.	5..	2,000
Birds of Passage	Bird Novelty	Apr.	5..	3,000
Running Wild	Terry cartoon	Apr.	5..	1,000
Friend Husband	Snub Pollard	Apr.	5..	1,000
The Swift and Strong	"Sportlight"	Apr.	5..	1,000
Girl-Shy	Harold Lloyd	Apr.	12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr.	12..	1,000
Medicine Hat	Frontier series	Apr.	12..	2,000
Brothers Under the Chin	Stan Laurel	Apr.	12..	2,000
Gateway of the West	8th Chronicle	Apr.	19..	3,000
The Hollywood Kid	Sennett comedy	Apr.	19..	2,000
Hit the High Spots	"Spat Family"	Apr.	19..	2,000
One at a Time	Earl Mohan	Apr.	19..	1,000
If Noah Lived Today	Terry cartoon	Apr.	19..	1,000
A Trip to the Pole	Terry cartoon	Apr.	26..	1,000
Sun and Snow	"Sportlight"	Apr.	26..	1,000
Get Busy	Snub Pollard	Apr.	26..	1,000
Highbrow Stuff	Will Rogers	Apr.	26..	2,000
Flickering Youth	Sennett comedy	Apr.	26..	2,000
Commencement Day	"Our Gang"	May	3..	2,000
An Ideal Farm	Terry cartoon	May	3..	1,000
Homeless Pups	Terry cartoon	May	3..	1,000
Sporting Speed	"Sportlight"	May	3..	1,000
Publicity Pays	Charles Chase	May	3..	1,000
When Winter Comes	Terry cartoon	May	10..	1,000
Near Dublin	Stan Laurel	May	10..	2,000
North of 50-50	"Dippy Doo Dads"	May	10..	1,000
The Fortieth Door	Allene Ray—serial	May	17..	
April Fool	Charles Chase	May	17..	2,000
The Pilgrims	Chronicle series	May	17..	3,000
Fishin' Fever	"Sportlight"	May	17..	2,000
Black Oxfords	Sennett comedy	May	17..	2,000
Bottle Babies	"Spat Family"	May	17..	2,000
Going to Congress	Will Rogers	May	24..	2,000
Position Wanted	Charles Chase	May	24..	1,000
The Cat's Meow	Sennett comedy	May	24..	2,000
Cradle Robbers	"Our Gang"	May	31..	2,000
One Good Turn Deserves Another	Terry cartoon	May	31..	1,000
Building Winners	"Sportlight"	May	31..	1,000
Before Taking	Earl Mohan	May	31..	1,000
Rupert of Hee-Haw	Stan Laurel	June	7..	2,000
Yukon Jake	Ben Turpin	June	7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June	7..	1,000
The Flying Carpet	Terry cartoon	June	7..	1,000
Declaration of Independence	"Chronicles"	June	14..	3,000

	Kind of Picture	Review.	Feet
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov	3	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6.242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama			

PRODUCERS DISTRIBUTING CORP.

Re-Creation of Brian Kent	Drama			
Resurrection	Tolstoi novel			
Grit (G. Hunter)	Crook dr	Jan.	12..	5.500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6.605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5.556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5.000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5.607
Not One to Spare (all star)	Pathos dr	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6.317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	8,000
Legend of Hollywood (Marmont)	Drama			
Wise Virgin (Miller)	Drama			
Siren of Seville (Dean)	Drama			
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			
Barbara Frietchie (Vidor)	Civ. War dr	Oct.	11..	7,179

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,253
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature	Nov. 22..	5,530
Girl on the Stairs (Moller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Roaring Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Of the Highway (Logan)	Drama		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.		
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

Woman to Woman (Compson)	Drama	r. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.	....	5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		
Nell Shipman Series	Little dramas		
Featurettes (Talmadge-Tearle-O'Brien)			

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..	6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..	6,000
Daring Love (Hammerstein)	Drama	July 5..	5,605

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Ginson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Valli)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	...
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama		
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama		
Mad Whirl (May MacAvoy)	Comedy-dr.		
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western		
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fwarbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

VITAGRAPH

Love Bandit (Kenyon)	Big Woods drama		6,000
Horseshoes (Semon)	Comedy	Dec. 22..	2,000
Let Not Man Put Asunder (Tellegen)	Divorce drama	Jan. 26..	8,250
My Man (P. R. Miller)	Modern drama		6,800
Trouble Brewing (Semon)	Comedy		2,000
Borrowed Husbands (Florence Vidor)	"Flirt" drama		7,000
Between Friends (A. Nilsson)	Friendship drama	Apr. 26..	6,936
Virtuous Liars (Powell)	Society melodrama	Apr. 19..	5,650
One Law for the Woman (Landis)			6,000
Code of the Wilderness (Bowers)	Modern drama	July 12..	6,480
Behold This Woman (Rich)	Hollywood drama	Aug. 2..	6,425

	Kind of Picture	Review.	Feet
Captain Blood (Kerrigan)	High Sea drama	Sep. 20..	10,068
Clean Heart (Marmont)	Drama	Sep. 27..	7,950
Beloved Brute (De La Motte)	Drama	Nov. 22..	6,719

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	6,810
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama		6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama		7,300
Lover of Camille (all-star)	Romantic drama		7,200
This Woman (Rich)	Society drama	Nov. 1..	7,100

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18...	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.	5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.	5,421
Pal o' Mine (Rich)	Romance	6,070
Traffic in Hearts (R. Frazer)	Social uplift	5,549
Battling Fool (R. Fairbanks)	Prize fight	4,975
Foolish Virgin (E. Hammerstein)	Social drama	5,900
Price She Paid (A. Rubens)	Marriage dr.	5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.	4,570

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

COLUMBIA PRODUCTIONS

	Kind of Picture	Review.	Feet
Midnight Express	Railroad dr.		

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Border Justice (B. Cody)	Ranger dr.		5,300
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,173

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	630
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712

"The Triflers," a Preferred Picture, with Mae Busch, Elliott Dexter, Eva Novak, Frank Mayo, Walter Hiers, Lee Moran.

PROJECTION

EDITED BY F. H. RICHARDSON

Solid Ivory

Hal Hodes, Branch Manager N. Y. Exchange for Educational Films, Inc., sent my good friend Van Powell, Editor "Straight From the Shoulder" Dept., the following, but we have concluded it will be unwise to get things too much mixed up, so Van handed the letter to this department, where such matters properly belong, since they have to do with projection. Manager Hodes says:

Attached find a strip of film taken from one of our Hamilton comedies. I invite your particular attention to the type of punch marks used by a man who probably calls himself an experienced projectionist. They are typical of those used for A LENGTH OF FIVE FEET in the film.

It is evident that this "expert projectionist," being either near-sighted and too vain to wear glasses to enable him to see the screen from the projection room, decided to make punch marks large enough to be observable at any distance by anyone not totally blind.

Effective immediately, it is my intention to hold responsible the exhibitor who employs film BUTCHERS of this type, since only in this way can a certain type of "operator" be made to realize that exhibitors and projectionists who must show films after he has finished with them (And pretty well finished them, too.—Ed.) are entitled to receive them in decent condition.

The marks consist of a diamond-shape cut, which is reproduced herewith, full size, every eighteen inches, with two 1/8-inch punch holes side by side about every six inches between.

For the information of friend Hodes, this department has been conducting an unremitting warfare on the punch artist for more than five years. I am with you in making the theatre PAY for such outrages. When Mr. Exhibitor gets soaked for film a few times, his projectionist will, in all human probability, hear something drop, and the sound thereof won't be low and gentle, either.

I've raved about punch marks until I'm tired. When exchanges themselves get ready to take some really effective steps to abate the CRIME of film punching (INCLUDING THE PUNCHING OF THE FILMS BY THE EXCHANGES THEMSELVES—ABOUT A HUNDRED HOLES AT A CLATTER) I'll do everything possible to back them up, but TALK won't bring home the bacon. Mr. Solid Ivory Top must be hit with a brick, and the brick must be made of pay-for-the-damage-you've-done.

Bluebook School

Question No. 166—Is it possible to form a sure judgment of screen surfaces by substituting one surface for another while a picture is being projected? Explain your answer.

Question No. 167—How may a really reliable comparative test of screen surfaces be made?

Question No. 168—Suppose a salesman is trying to sell your manager a screen. He orates expansively upon its superiority as against your own screen—and all other screens, of course. The manager asks your advice. What would you suggest to him as the advisable thing to have the screen salesman do?

Question No. 169—Tell us what various kinds of reflection is important, insofar as has to do with screen surfaces, and what the practical effect of each one is.

Question No. 170—In your opinion has a visible roughness of a screen surface any value? Give us your views with relation to this matter.

Worm-Eaten Film

A projectionist in the State of Washington, who requests that his name be withheld, has evolved a new name for film which has passed through the merciless hands of the punch fiend. He sends samples of the punched film, together with cop yof a letter he has sent to the one releasing the production, in which he very aptly describes the film as "worm-eaten." The production was "The Sea Hawk." The letter reads as follows:

Gentlemen: I ask you how in the name of common sense you can expect a man to project worm-eaten film such as the samples inclosed, each cut from alternate reel ends of "The Sea Hawk"? The producer has expended tens of thousands of dollars in the effort to give us a masterpiece. He has given us just that, only to have men who truly are "operators," and nothing more, or an exchange which has small respect for the thing it perveys, use a shot gun on it, loaded with something like a quart of bird shot.

I say "shot gun," for the reason that I do not believe any man shiftless enough to use such methods would exert the energy necessary to punch so many holes, unless he had a punch rigged to run by motor.

Scalp Bounty Suggested

It would be a real blessing, did the law permit, for the motion picture industry to place a good, stiff bounty on the scalps of the OUTLAWS who commit such outrages, with an open season of 364 days a year, during which time they might be shot, kicked to death by a jackass—that is, if one jackass could be induced to kick another.

Say, that bird certainly slings a wicked pen, but before you criticize his harsh proposals, think over the "worm-eaten" film which has reached YOU—punched so full of holes that it looks like a collander. My own idea of punishment would be to give the punch artist some old film and a punch, and keep him without food or water until he had punched, say, twenty-five holes in each foot of, say, ten thousand feet of the film, by which time I think hole punching would cease to have further attraction for him and he would be permanently cured.

Excellent Work

Recently, through the courtesy of Cosmopolitan Productions, Friend Daughter and I attended a showing of "Janice Meredith," at the Cosmopolitan Theatre, New York City.

I am well pleased to be able to compliment the projection force which had charge of the screening of the photoplay on their excellent and artistic rendition of the production.

The picture was at all times clear, sharp and brilliant; also I had no fault to find with the tempo of projection. The action was true to life, and the work in general deserving of commendation. My compliments to Projectionists Robert Sanders, Sol Abrams and Harry Tillman. I shall hope to soon again have the privilege of witnessing the rendition of a production by your capable hands.

Just a few days later, daughter and I, through the courtesy of the William Fox Corporation, enjoyed the screening of "Dante's Inferno" and a most excellent comedy at the Central Theatre. The show was inherently a corking good one, and was made doubly so by the faultless work of the projectionists. Just who was on duty at the time I do not know, but the projection force consists of Theodore Ridder, Joseph Frank, George Langer, Louis Weinberger and Samuel Friedman.

Regrets

G. W. Bennewitz, Sioux Falls, S. D., in a letter just received, says:

I regret to learn from the November 8 World that we are to lose the wonderful articles by our friend John Maurer, Massillon, Ohio. I am hoping that he will find time to let us have a few words from his pen between examinations. Best of luck, John!

Which sentiments I am sure we all endorse.

Wants to Trade

Peter J. Kelley, 5042 West 23rd street, Cicero, Ill., has a third edition of the handbook which he desires to trade for a first or second edition. If anyone wants to make that kind of "swap," write him direct.

Bluebook School—Answers 138-142

Question No. 138—Under what conditions would you recommend rear projection?

Harry Dobson, Toronto, Ontario; A. L. Fell, Collingswood, N. J.; Arthur H. Gray, Boston, Mass.; W. R. Gwynn, Longmont, Colo.; C. H. Hanover, Burlington, Iowa; G. W. Bennewitz, Sioux Falls, So. D.; Karl H. Sommermeyer, Marietta, Minn.; Charles Armentrout, Mason City, Iowa, and R. L. Benson, Seattle, Wash.; all made acceptable answers to this question, though there was a wide variance of opinion on some points. I have approved all answers which showed the writer to have either real knowledge of the subject, or to have used his reasoning powers thereon, even though I might not consider the results arrived at as altogether correct.

Armentrout says it is never best, but may be resorted to temporarily under some conditions. Says there are few buildings so constructed that in order to get good results rear projection would be necessary, and if there is such a building one had better look elsewhere for a show-shop location.

Sommermeyer says rear projection on a good translucent screen is highly satisfactory, where projection distance is available allowing not less than a four inch E. F. projection lens to be used. It removes all noise, heat, fire danger, etc., from the auditorium and usually will allow level projection.

Bennewitz says under conditions where it is possible to get the required size picture, and use not less than a 4 n. E. F. projection lens, screen to be ground glass, with not less than 20 feet screen to front row of seats, rear projection is all right. But he is not at all enthusiastic about it.

Gwynn says rear projection should be resorted to in temporary installations only and not then if it can be avoided. It presents several optical handicaps and involves the use of a screen having heavy diffusive powers under all conditions; also it usually will involve the use of a relatively short focal length projection lens.

Fell says:

Where it is possible to obtain a projection distance permitting the use of a projection lens not less than 4 in. E. F. I would suggest rear projection. Certainly it would be better than having the projection room up on the roof, or stuck in some corner of the second or third balcony, and screen results would be just about 100 per cent. better, to say nothing of removing the fire hazard, noise and heat from the auditorium.

Dobson says:

Rear projection is practically a thing of the past. It once was used in airdomes, but seems to have died out. If it were possible to have a projection distance enabling the use of a projection lens of not less than four inches E. F., with a screen of ground glass or tracing linen, with no chance of any one walking in front of the lens, rear projection would be advisable.

Brother Gray, I think, gave us the best constructive argument on the subject. He said:

I can hardly think of a condition existing under modern theatre practise in which rear projection could be considered advantageous as a permanent proposition. It is not that rear projection in itself is objectionable, or even undesirable, but rather because the limited distance from the screen to the rear wall of the stage, under all ordinary conditions, would compel the use of a relatively short focal length projection lens, if a picture of ordinary theatre size be projected.

Lenses of shorter focal length than say 3.5 inches E. F., invariably have an objectionable amount of spherical aberration, which results in the projection of a poorly defined picture which looks to be more or less out-of-focus. This fault is inherent in very short focal length projection lenses. Furthermore, unless a special type of translucent screen, of which the ground glass, tracing linen and "Lux" daylight screens are examples, be used, the lens must be placed outside the line of vision of everyone viewing the picture "out front," else a glare spot will appear within the area of the picture, its exact location being dependent upon upon the angle at which the picture is viewed.

With rear projection, and the proper kind of screen, a picture may be projected which will appear bright and clear in a well-lighted auditorium, and as a novelty or for an advertising stunt this may be worth while. I have been told that a rear projection stunt has been successfully tried out with relay mirrors, which had the effect of lengthening the projection distance, thus permitting of the use of projection lenses of longer focal length than the actual distance lens the screen would allow. This, however, would also seem to savor of a "stunt" and it would seem as though the definition would suffer somewhat through its use.

Out-of-doors rear projection may be accomplished with surprisingly successful results by the use of the Lux screen, provided (a) that no direct sunlight strike the screen. (b) That a shallow shadow box be built around the screen, and (c) that the rear of the screen be protected from external light.

One other element enters, viz: It would seem that the reversal of the film in the projector, made necessary by rear projection. (Emulsion side toward the screen.—Ed.) would to some extent cause additional damage to the emulsion. Most projectors are so designed that the "stock" side of the film receives the greater "punishment" under normal threading conditions.

There, gentlemen, while some of this is not perhaps strictly in line with the actual question, still it is all germain, and I call this a well argued answer to the question.

My own view is that while rear projection has the advantage of removing the projection room entirely outside the auditorium, and usually permitting either level projection or nearly so, still, conditions are such that it can very seldom, if ever, be successfully applied in practice; also it has the disadvantage of making impossible the highly reflective screen surface, where its use will be a large advantage. For these reasons rear projection is, I think, pretty nearly a dead letter.

Question No. 139—Is rear projection with screen at proscenium line and projectors at rear of stage practical?

Most of the men merely said that this question is covered by and answered under question No. 138. This is very nearly correct, and since we have used lots of space answering 138 we will pass 139 up.

Question No. 140—Explain, in detail, just why a leader and tail piece are necessary on each reel of film, and whether a leader and tail piece should be opaque or transparent, and why.

Dobson, Fell, Gwynn, Bennewitz, Sommermeyer, Armentrout, Hanover and W. C. Budge, Springfield Gardens, N. Y., all made good on this one. Most of them gave the reasons for leader as of importance in receiving the brunt of abuse which the main title would receive, and for the purpose of threading in frame, and the trailer to partly cover a possible error in time of change-over.

Again I think Gray has the best of it. He says:

There should be a numbered and titled leader at the beginning of every 1,000 foot unit of film for identification purposes, though modern projection practise does not permit of projecting these to the screen. Since it is just as important that these identifying markers appear on each reel when the said reel finally reaches our fellow projectionists out in "the sticks" as when used first run, they should be, in turn, protected by a subsidiary leader about four feet long. A projecting section—this may be one, two or even three thousand feet in length, or any intermediate footage which local conditions may require—should have its opening action, or title, as the case may be, protected by a leader for threading purposes.

The end of each reel of film should by all means be followed by about five feet of thoroughly opaque trailer, so that in case of a mental lapse on the part of the projectionist, the worst that can happen would be a dark sheet for a second. This is bad enough, but is far preferable to a sudden glare of light, or the interjection of the irrating "End Part Three" in a nine-reel subject. The audience is interested, let us hope, in the story being told on the screen, NOT in how many reels you have run.

NOTE: An opaque white trailer will, if run through the projector several times with the light on, and in the same frame each time, show up the frame lines in a lighter tint than the rest of the film, hence will thereafter make excellent leaders to "thread up on."

Dobson put a part of his answer very well indeed, thus:

All reels, whether single or multiple, should have at least four feet of leader, preferably of developed, printed stock. This should be spliced in frame with the original title of the picture (See Gray's remarks about identifying leader. He is right. Leader may be spliced in frame with that, I think. I am not certain about that, though, but anyhow, even if out of frame, the framing may be readily done on the first title frame.—Ed.) Here is the reason why: When threading, the leader is passed through the mechanism and down into the lower magazine, where it is attached to the lower, or take-up reel hub. Then the film is run through until the main title, or the subject matter, if there be no title (as in the case of an occasional multiple reel production) and you are all set, with the entire title or action available for projection.

Question No. 141—Name the reasons why the white light should never be allowed to show on the screen at the end of a reel, or a subject.

Bennewitz, Dobson, Armentrout, Fell, Budge, Gray, Sommermeyer and Hanover all have good replies to question No. 141.

Dobson says:

It's sloppy and looks like the work of a rank amateur. When the white light shows it spoils all the illusion the picture has created, and reminds the audience that after all it is just a picture; also it requires considerable time for them to get settled back into the theme of the story.

Bennewitz says: "It shows that the projectionist is not on the job, and breaks up the interest of the audience which is following every move of the characters on the silver sheet."

Armentrout says: "It mars the excellence of projection, and makes it appear that there is not a real projectionist on the job."

Fell says (And I want to congratulate Fell on the excellence of his replies to this entire series. While I did not select any of them for publication, still they were all plenty good enough to publish): "Such crude work disgusts an audience, and patrons treated to this sort of a display of crudeness are not apt to drop their dimes in the box office nearly so often as they would were the projectionists more careful in his work."

Budge says: "It ruins the continuity of the film story."

Hanover says: "If for no other reason than

that the projectionist should have too much pride in his work to permit so crude a thing. But there are plenty of other reasons, one of which is that it is a terrific shock to the eyes of many in the audience, and not at all pleasant to any one of them."

Sommermeyer says: "The glare of the white light is very unpleasant to the audience and tends to cheapen the work of the projectionist."

Gray says:

A white sheet at the end of a reel is about the most thoroughly disillusioning effect which can occur during the projection of a motion picture. The critical observer may see that the effect of the reaction from such an occurrence will remain with the theatre patron for a considerable while—perhaps for the remainder of the performance. In our theatre we consider any interruption or "screen fault"' during the projection of a picture as in the nature of a crime, but a white sheet is nothing less than a CAPITAL OFFENSE.

Should this occur, not only does the illusion set up by the picture vanish into thin air, but also there is a severe shock to the optic nerves of every one watching the picture. The iris of the eye is a marvelous automatic diaphragming instrument which is in constant action, and especially so when the eye is watching a motion picture, since this involves constantly changing light values. It contracts and expands just enough to admit the proper amount of light to the retina, as the brilliancy changes from time to time, though at an aggregate low mean value, as the picture runs. Naturally the muscles of the eye are a bit weary from this constant work. Suddenly comes the white sheet, with a consequent glare of light so entirely out of all proportion to that which has immediately preceded it that the iris is unable to contract quickly enough, and a shock to the optic nerves is the result.

IT SHOULD BE ONE OF THE MOST IMPORTANT FUNCTIONS OF THE PROJECTIONIST TO PREVENT, OR TO LIMIT TO AN ABSOLUTE MINIMUM, ALL FORM OF EYESTRAIN TO THE MOTION PICTURE THEATRE PATRON. (That is true.—Ed.) Hence every conceivable care should be exercised to prevent the occurrence of a white sheet during a performance.

Question No. 142—Explain how YOU would determine the time to get ready for the change-over, and the exact time for the change-over.

Gwynn hands us a new one. He says:

I get ready by watching the upper reel. I determine exact time for change-over as follows: I clip just one frame from a point near end of reel, and place it behind a small, illuminated glass (presumably ground glass. —Ed.) When the screen scene is the same as the scene I have before me, it is time to change. Can't say as I regard the clipping as absolutely ethical, but anyhow it does away with the punch, stickers, etcetera.

Not good practice, Brother Gwynn, because clipping, unless absolutely at the end, means the loss of two frames anyhow, and if every one did that, well you can see what the result would soon be. It is better than the punch, and its twin brothers the sticker, scratch marks, etc., but that is all. Make a cue sheet, and thus do the job right.—Ed.

Fell says:

Change-over time is determined by a cue sheet on which the action of the last scenes has been described; also the number of scenes between sub title and end of reel, and at just what point of action in last scene to make change-over.

Budge agrees almost exactly with Fell, except he remarks that with the mirror lamp it is not necessary to strike the light so soon, as the carbons heat up very quickly.

Armentrout agrees with Fell and Budge very closely.

Bennewitz says: I use a reel end alarm and cue the end of each reel.

Dobson says: On each magazine is a change over device, set to ring about four minutes before the end of the reel. Also there is a 10-watt lamp on the left side of each upper magazine, which is lighted while the projector is in operation. This enables me to see just how much film remains on the reel. At the matinee of each new show I make a list of the last scene or title on each reel, and that description is placed on the time schedule on the wall of the projection room.

Gray winds into each reel of film a metal tab made from 28 gauge metal, carefully smoothed and slightly bent to conform to the arc of the roll at that point. This marker is placed three feet from end of the action. When released it drops, making a "click" loud enough to be audible to the projectionist. The tab is 1.5 in. long, by 5/8 in. wide. He remarks that no trouble of any sort has even been experienced through using the tabs. He says: I hesitate to include it here because it probably is so common as to be uninteresting, or is considered such poor projection practise that it is not spoken of in the "best circles."

That stunt has been described several times in this department—rather a long while ago. It is not especially objectionable, but does not tell you when to strike the second arc; also I think the cue sheet should be used, even though the tab be put in as a sort of insurance against error.

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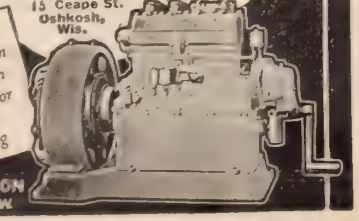

ILLUSTRATION SHOWS 4 KW

Organization

Recently I dropped in at the international office of the I. A. to say howdy to the "boys" and have a chat with International President "Bill" Canavan.

As per usual, we had not talked to exceed three minutes until we were at it, hammer and tongs, in an emphatic, but always friendly argument.

I have many friends, some of them pretty high up in affairs too, but none whose friendship I value more highly than that of President Canavan, even though we do disagree on some points, concerning which I know Canavan is entirely in error—though if Canavan were telling it that last would be exactly reversed, mind you.

However, while we do not agree on all things, still I very well know that Canavan and the other men in the I. A. General offices seek nothing but the best good of and for the membership of the organization. I think, also, they believe that, no matter how mistaken they may think some of my views and methods may be, they credit Richardson with being a firm friend of and believer in the I. A.—so that's that.

The Chief Difference

The chief difference in view as between myself and the I. A. officers and some of its members is that they regard the organization as the WHOLE thing, whereas I regard a labor union as the best thing at present available, but as a decidedly imperfect thing after all. The average union man and his union and international officers usually resent anything in the way of criticism, whereas I am a firm believer in the fact that your really best friend is not your "yes man," but the one who, at the risk of incurring your displeasure, points out your faults.

I really believe that my arguments with Canavan are largely caused by a lack of understanding. I believe he thinks pretty much the same as I do with regard to the matters we discuss. My belief is that a union of high grade men—men well versed in the technique of motion picture projection—is a far stronger union than one composed wholly or in part of men of less ability.

In the course of the discussion I speak of something was mentioned about the relative strength of unions of expert projectionists and unions composed of men of less ability, whereupon International Secretary Green remarked: "What about .....," naming a city where a union composed wholly of high grade projectionists had gone on strike, only to go down in defeat before exhibitors who apparently did not value knowledge and skill suffciently to meet the demands made upon them by the men.

Canavan then remarked: "There you are! The ..... union was composed wholly of high grade projectionists, but they depended upon the fairness of the exhibitor, expecting them to accede to their demands because they really were worth it, meanwhile neglecting their organization."

The Point

And that brings us to the point I started out to discuss. If it be true that the men in question really neglected their organization, then I am indeed surprised. Being high grade men they certainly should have realized the necessity for a well-equipped, compact organization, to use for fighting purposes if necessary.

MERE KNOWLEDGE, NO MATTER OF HOW HIGH A GRADE, CANNOT POSSIBLY TAKE THE PLACE OF ORGANIZATION, OR RENDER ORGANIZATION UNNECESSARY. That is a sad fact, but nevertheless IS fact. The average man seems so constituted that he will grab at the dime in sight, regardless of the fact that its acquisition may and probably will cost him dollars in the future. The application of this is in the fact that the employer, in theatrical as well as other lines, will grab the dime of saving in wages, regardless of what the cost of the grab may be in the future. He can SEE the dime. The dollars are out of immediate sight, hence to him more or less a gamble. The dime in sight wins.

Others Organize

My argument has never been to lessen the effectiveness or organization. The exhibitor has one, and believes in it, even though he has one ..... of a time with it occasionally. The exchanges have one, and they believe in it. The doctor has one, so has the architect and the banker. Try to tell any of these gentlemen that they don't need organization and they will tell you to cease talking foolishment.

My argument has never been to in any degree weaken the organization, but rather to vastly STRENGTHEN ITS POSITION BY RAISING THE STANDARD OF TECHNICAL KNOWLEDGE AMONG THE MEMBERSHIP. My position is that the finished product of the motion picture industry is absolutely at the mercy of the membership of the I. A. wherever the union controls. If the union admits to membership men of mediocre ability, as circumstances very frequently force it to do, and then allows these men to remain as men of mediocre ability without adequate effort to remedy the condition, then a rank injustice has been done, not only to the organization itself, but also to the exhibitor employers, the producers whose work will not be placed before audiences at its full possible entertainment value, to the actors and actresses whose work will be injured by poor reproduction, and last, but not least, to the public which has had the value of the thing it pays a set price for depreciated. All this is true, because the man of mediocre ability will be maintained in a position by the union, projecting motion pictures without the ability to do it efficiently and up to the limit of the possibilities of his equipment in entertaining value.

Evidence

The abundance of punch-marked, oil smeared, scratched, broken film and film

Richardson on Radio

F. H. Richardson, editor of the Projection Department, will make his second radio appearance at 10 P. M. on Saturday, December 6, when he will broadcast from station WHN, New York, a talk on the total lack of danger to audiences in film fires.

Station WHN is located in Loew's State Theatre Building. It broadcasts on a wave length of 360 metres.

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with cracked or strained sprocket holes offers mute but incontrovertible evidence that inefficient methods are "in our midst." My position is that it is just fair dealing and GOOD BUSINESS METHODS for a union to use every possible effort to lead its members upward along the path of technical knowledge of motion picture projection, but if a member refuses to be led, then it is well to apply persuasion in the way of such force as the organization may be able to bring into play.

My Position

My position is that the men should have a real, compact, effective organization, but that a union composed of expert projectionists—men who know the practice AND the theory of motion picture projection, in all its many ramifications, is a very, very much stronger and more powerful organization than one composed in whole or in part of men of less ability. I believe President Canavan is of the same mind about this. I think General Secretary Greene believes it is true also, to say nothing of Assistant President Spencer and the other international officers.

I will go a step further and say that a union which admits men of less than high grade ability as motion picture projectionists, and makes no real effort to have such members improve their knowledge OUGHT to be publicly exposed, because it is acting unfairly by and to every one concerned, including the possible competent non-member who wants to join and work at his profession, but cannot do so until Mr. Dub has a good job—or dies.

Think it over, gentlemen, and see wherein you can find any fault with the arguments I have advanced. If you can you are welcome to space to refute them.

Spot Heat

An official having charge of theatre inspection and the licensing of projectionists in a certain State, who prefers to be incognito, writes as follows:

Among the film fire reports received from projectionists I was very much interested in one, because it sets up the claim that the fire was due to the fact that the new reflecting type arc heated the projector aperture plate to a high temperature. The rheostat was set for fifteen amperes.

Can you give me any information as to why such a condition exists? This letter is not for publication unless it brings out some new point.

Whether or not any new point is brought out, I believe the matter is of general interest to officials and projectionists in general, and that there can be no possible harm in publication, especially if the name and location of the writer be withheld, so here goes:

"The reason the spot of the new reflecting arc is so hot is because there is no glass condenser to absorb and radiate a large portion of the heat. The spot of the new arc IS hot. There is no use denying that, BUT it is nevertheless a fact that the reflector arc is now used scatteringly all over this country and Canada, and very extensively indeed in Europe, without setting up any apparent cause for alarm.

As a matter of fact there is now a reflecting arc which has a condenser. I have not as yet examined this particular equipment, but on the face of it I am not impressed with the desirability of adding a condenser, and thus setting up the loss which the reflecting mirror avoids.

No Alarm

I do not feel the slightest bit of alarm concerning the hot spot of the reflecting arc, because (A) its extensive use has already, it seems to me, pretty thoroughly demonstrated that there is no need for alarm, and (B) it must be remembered that up to the point where the metal of the projector becomes dangerously heated (if this had occurred surely we would have known of it long before this, considering the increasingly large number of the lamps in use in this and other countries) it is, in any event, merely a difference of fractions of a second, or may be possible, in extreme cases, of as much as one or two seconds, in the time required to fire a film with any type of arc light source now in use, using the amperage now employed for motion picture theatre projection.

Shifting Blame?

As to the case which attracted the attention of the official in question, it is not altogether impossible that the projectionist merely sought to cover his own tracks by shifting the blame to the lamp. This may have been deliberate, or it may have been to some extent honest enough, due to the fact that he had heard tales, more or less wild, of the "tremendous" heat of the reflecting arc spot, and himself have found it possibly of greater temperature than what he had been using. Under this condition, with a man not given to careful investigation and analysis, it would be but a step to the conclusion that a fire, caused possibly by a bit of broken film sticking in the aperture, was due to dangerous heating of the aperture plate.

Possible Special Plate

Should it be suspected that there is considerable additional heating of the metal of the projector surrounding the aperture, then a special cooling plate might be required where the reflecting arc is used. I do NOT think anything of the sort is necessary, or even desirable, however, because the reflecting arc has now had a THOROUGH trial, and no actual danger from excess heat has developed, so far as I know.

Incidentally I have, within the past few days, had a letter from a Norway projectionist who mildly roasts we of the U. S. for allowing them over there to get the jump on us. He says the reflecting arc has practically put everything else, including the High Intensity, out of business in Norway, and thinks we are overlooking an important bet.

The Week's Record of Albany Incorporators

Larger capitalization is beginning to make itself manifest in motion picture companies incorporating in New York state. In place of capitalization ranging as low as from $1,000 to $5,000, many companies these days show a strong backing with capitalization running into the hundreds of thousands. During the past week there were ten motion picture companies in New York state that incorporated and received their charters from the secretary of state. These companies with their directors and capitalization, follow:

The Norbell Corporation, $150,000, Bayside, W. H. Taylor, Flushing; J. V. Foscato, J. W. Dayton, Bayside; 105 Second Avenue, Inc., $180,000, Elias Mayer, Louis Schneider, Jacob Boredkin, Brooklyn; Sutphin Amusement Co., Inc., $10,000, Samuel Baker, Ozone Park; Samuel Kraft, Ben Michaelson, New York City; George Jessel Productions, $40,000, George Jessel, Julius Kendler, Morris Blaustein, New York City; Penn Zone Realty Co., $10,000, Lillian Passman, New York City; Regina Klein, Barnet Kaprow, Brooklyn; Princess April, Inc., $20,000; S. Edward Ginsburg, New York; William A. Marks, Louis Weinstein, Brooklyn; Bersam Amusement Co., Inc., $5,000, Philip Wolinsky, Samuel B. Fried, Mary Faden, New York City; Silberg Amusement Co., $5,000, Moses Silverman, Moe Goldman, New York City; Jacob Berg, Brooklyn; Prince of Wales Theatre Corporation, Mabel G. Crawford, Frances Hannah, A. E. Atherton, New York; National-Evans Motion Picture Film Laboratories, Inc., A. I. Stillman, Pompton Plains, N. J.; Mary Megibow, Leonora Davis, New York City, the capitalization of these last two companies not being stated.

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Certified Prints Satisfy Public Demand for Uniform High Quality

"IT is what you deliver not what you promise to deliver that builds a successful business," asserts Ben Goetz, go-getter sales manager of the Consolidated Film Industries, Inc.

"There is no trick about selling Certified Prints," says Mr. Goetz or "Big Ben" as his friends call him; and every one in the trade is a friend of his, whether they do business together or not. "The trade had been waiting for someone to come along and put a dependable guarantee on film printing and service and that is just what the Consolidated has done and is doing."

"The consuming public today demands the article with an established trade-mark. From experience it has learned to view with suspicion the random product—the unnamed offspring of the manufacturer who has neither the courage nor the ability to stand behind his goods. Whether it be chewing gum or cigarettes, ham or hairpins, immediately there flashes into our minds some well known brand that we know we can rely on. The trademark that has made good is the best guarantee that the manufacturer can offer to the consumer," concluded Mr. Goetz.

Not until recent years has the technique of motion picture developing and printing been sufficiently perfected to insure the production of positive prints of a high and uniform standard of quality—a standard that can be maintained in every instance. The

BEN GOETZ

Consolidated Film Industries, Inc., have at considerable cost developed automatic equipment and patented processes that enable them to certify the high and uniform quality of every reel of film it turns out.

Producers, distributors, and exhibitors all share in the benefits of this high grade standardization and the box office tells the story of the actual value of Certified Prints to the motion picture industry.

Audiences of the silent drama are educated today to appreciate the various grades of motion picture photography. They are more and more insisting that only the best photos and reproductions that can be made be presented to them. Certified Prints can satisfy this steadily growing demand on the part of picture theatre patrons.

750-Seat Theatre for Seattle Suburb

L. R. Stradley, a resident of Queen Anne Hill, Seattle, Wash., for twenty-one years, is backing his faith in his community, with the erection of a 750-seat Community theatre, to be completed shortly after January first. It will cover a lot 60 by 120 feet at 1527-29 Queen Anne Avenue, and will be one of the finest suburban houses on the Coast.

Nothing in the way of modern appointments and comforts will be left out. The front will be of brick and stucco, a modern heating plant will be installed, and a large pipe organ.

The Theatre Equipment Co., of Seattle, has complete contracts for projection equipment as follows: two Power projectors, with Governor speed controls and roller pin intermittent movement, 75-ampere series type Westinghouse motor generator, also full leather cushioned Stafford opera chairs which will be set with such excellent spacing that but 750 are to used over a floor space that could nicely accommodate 900.

The house will be on a ground floor seating plan, leaving ample mezzanine floor space for booth, and comfortably appointed rest rooms, baby crying room, smoking room, etc.

GTC

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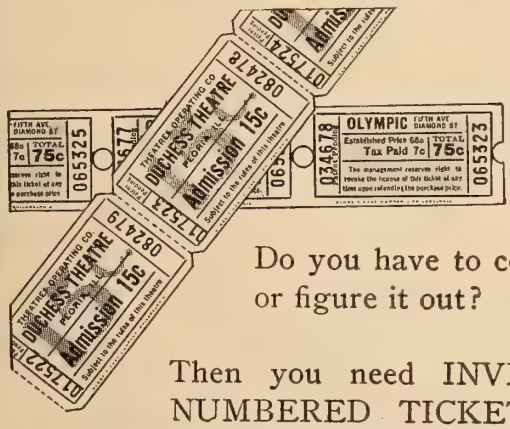

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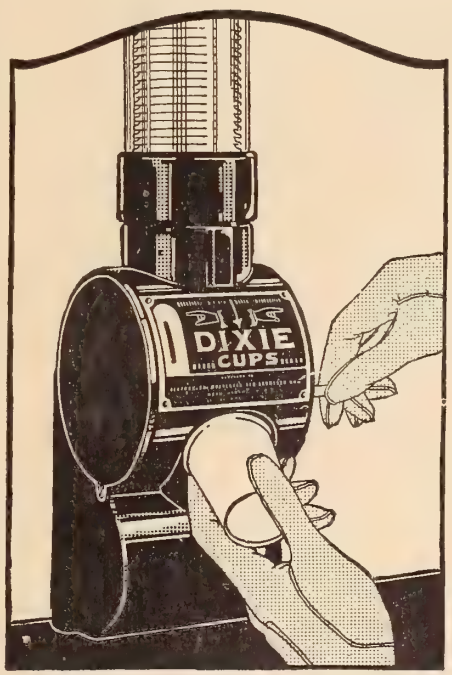

Dixie Cup Service Also Pays a Profit

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"The White Sheep"

A Novelty Feature

All he had was a bleat!

His father had licked every man in the place, was cock of the walk, and ran things with an iron hand. (He was a blacksmith, so it came natural.)

His brothers begrudged the time spent in slumber, for then they couldn't fight. They were called "the fighting Tylers," but not to their faces. Oh, no! It wasn't safe.

But he was like a pigeon in a hawk's nest, a lamb in a lion's cage, a gold fish in an acquarium with a bass. He couldn't fight but he could talk,—some and then more.

What happened to make those tough eggs, his father and brothers, proud of him? Well, it will thrill you just as it did them!

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First in the Field!

Moving Picture WORLD

Vol. 71, No. 7 | December 13, 1924 | PRICE 25 CENTS

Lillian Gish Triumphs Again!

"Romola" Opens for Broadway Run at $2 Top at Geo. M. Cohan Theatre

"Just to be able to see Lillian Gish in the quaint costume of Romola is a treat. And what an actress!—Not since Dorothy Gish played in 'Hearts of the World' has she had such a part as Tessa."
—Louella O. Parsons in N.Y. AMERICAN.

"A film to be remembered."—Mordaunt Hall in N. Y. TIMES.

"Represents the art of the cinema in its highest form. Be sure to put this on your list."—Harriette Underhill in HERALD TRIBUNE.

"Amazingly wondrous to behold! To the end the charm of the Gishes holds one."—A. T. in N. Y. WORLD.

"Lillian Gish's Romola is a beautiful portrait."—Peter Milne in MORNING TELEGRAPH.

"Fine work that—work that brought a cheer from the audience."—Mildred Spain in DAILY NEWS.

"A moving picture of great interest and tremendous pictorial charm."—Helen Bishop in EVENING BULLETIN.

"A Pictorial achievement. Lillian Gish is perfect."—Rose Pelswick in EVENING JOURNAL.

"Lovely as an old print."
—EVENING SUN.

"Henry King, who directed, has produced a lovely work of art. Lillian lovelier than words can describe."
—EVENING POST.

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ROMOLA
By GEORGE ELIOT
with **DOROTHY GISH**
A HENRY KING PRODUCTION
Presented by Inspiration Pictures, Inc. (CHAS. H. DUELL, *Pres.*)
Distributed by
Metro Goldwyn

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

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ONE EVERY WEEK

Wanda Wiley

"That Cute Little Devil"

Here is the girl hailed by critics and public as the greatest comedy find of years. A fascinating beauty with a personality that drags the public right up to the box-office window!

"Good . . . well liked here."
—Victory Theatre, Rossiter, Pa.

"All my patrons liked this one!"
—Strand Theatre, Samson, Ala.

"Clever and funny comedy!"
—Star Theatre, Alexandria, S. D.

Al Alt

"Short and Funny"

He surely is short, but just so surely is he long on laughs. It is his ability to put a record number of laughs in every comedy that has made him a real box-office attraction.

"Good comedy . . . a good drawing card for me!"
—Strand Theatre, Florala, Ala.

"Far above the average . . . consistently good!"
—Queen Theatre, Tyler, Texas.

"A scream . . . best we have had yet!"
—Elmac Theatre, Maple Rapids, Mich.

Consistently Good CENTUR

Nationally Advertised in Saturday Evening Post

...x office receipts as well! says

The Grand Theatre
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Edna Marian

"Beautiful—but Clever"

The funniest costume in her wardrobe couldn't make anyone forget the delightful charm of her pretty face or the many surprising situations that mean uproarious humor.

"Different . . . therefore entertaining!"
—Community Theatre, David City, Neb.

"Real good comedy . . . action all good!"
—Everybody's Theatre, McColl, S. D.

"Going over very big! Plenty of clean wholesome in!" —Century Theatre, Baltimore, Md.

Eddie Gordon

"To See Him Is to Laugh"

That's all you need to do—look and laugh! There is that "something" in the way he stands, the way he looks, that is irresistibly funny. Play one of his pictures and make him an everlasting favorite at your theatre!

"Had the house in an uproar all through!"
—Oak Theatre, Oakdale, Neb.

"Greatest money-getting short subjects I ever played!" —Rialto Theatre, Erie, Pa.

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The Triumphant March still goes

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POLA NEGRI in "Forbidden Paradise" Lubitsch production

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A PAUL BERN PRODUCTION "TOMORROW'S LOVE"

RICHARD DIX IN "A Man Must Live"

POLA NEGRI in "East of Suez"

WILLIAM de MILLE'S "Locked Doors"

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Super-Hits

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THOMAS MEIGHAN IN "Coming Through" WITH LILA LEE

ALLAN DWAN'S "ARGENTINE LOVE" Daniels, Cortez

JAMES CRUZE' "THE GARDEN OF WEEDS"

BACK in August the triumphant march of Paramount's Famous Forty started. Hits like "Manhandled," "Wanderer of the Wasteland," "The Covered Wagon," "Monsieur Beaucaire," "The Enemy Sex," "Sinners in Heaven," "The Alaskan" and "Feet of Clay" composed the front ranks. On they came, one after the other, breaking records, making more money for exhibitors than they'd ever hoped to make before.

Then came the middle ranks—"Empty Hands," "Merton," "The Border Legion"—just as consistently strong.

And now the December and January forces are appearing. Sixteen of them, chosen at random, are shown on these pages. Marvel of marvels, they're stronger than even the front ranks of Famous Forty hits!

Not for a second has the march faltered. Not for a second has Paramount ceased to keep the faith as undisputed leader of this industry!

Pictures CONTRACT IS FAR MORE VALUABLE THAN EVER BEFORE!

Will H. Hays, President.

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Nazimova in The Redeeming Sin

A Drama of the Paris Underworld

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They Bring New Patrons

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A Picture of the Third Generation

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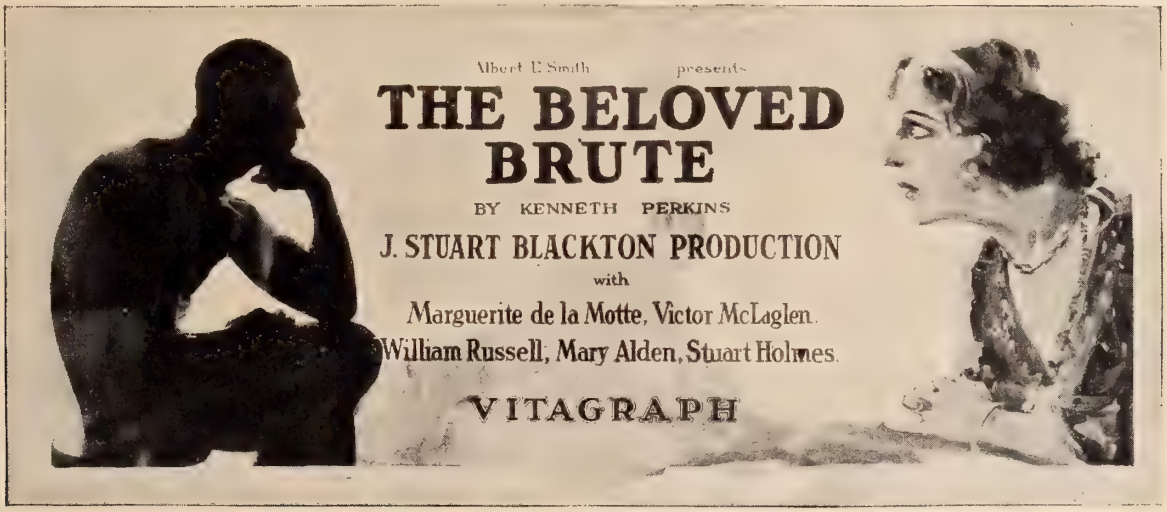

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By FREDERICK ORIN BARTLETT
Adapted by EVE UNSELL *and* JOHN GOODRICH

with

Mae Busch
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Eva Novak
Frank Mayo
Walter Hiers
Lee Moran

A Pretentious Society Drama

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The Picture Sensation of the Year

B. P. Schulberg
Presents
His Dramatic Conception of

"Capital Punishment"

Directed by JAMES P. HOGAN
Adapted by JOHN GOODRICH

with

Clara Bow
Elliott Dexter
Mary Carr
Alec Francis
Joseph Kilgour
Eddie Phillips
George Nichols
George Hackathorne
Margaret Livingston
Robert Ellis
Edith Yorke
Wade Boteler

Released January first

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by Marie Conway Oemler

A Melodrama of Old World Hate Played in the Heart of New York City

WITH

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KENNETH HARLAN
SIGRID HOLMQUIST

WHITMAN BENNETT

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1 "THE FIRE PATROL"
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4 LIONEL BARRYMORE IN "I AM THE MAN"
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in

"I AM THE MAN"

America's premier stage and screen star in his most successful picture!

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"Big screen names, excellent acting, and a gripping story, make 'I am The Man' a sure winner with every type of audience.—The 'Barrymore Tradition' alone would be sufficient to crowd your theatre, and the other popular names in the cast should sell out the standing room—There will be no difficulty in getting them in and they will leave the show well satisfied.—Lionel Barrymore dominates the picture with his characterization—Suspense is sustained throughout.—Lionel Barrymore is among the leaders of American theatrical aristocracies.—The title is good for unique stunts."

"Plenty of tense drama—I heard exclamations on all sides of me—'Wonderful actor' and 'Oh, isn't he grand,' about Lionel Barrymore—Barrymore certainly can act—He carries one away with a series of gripping scenes."

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"Will pack the house"

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"Kid Speed" has . . . much comedy and *will pack the house.*

Larry Semon is improving in his comedy characterizations — having for one thing forsworn the derby hat and wide breeches in favor of nifty tailored apparel, and seems every inch the gentleman.

He is clever as a comedian and his eyebrows and laugh-provoking smile will "get" any audience, no matter how cold or highbrow.

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Fred Thomson

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"QUEMADO"

—and what a picture this one is—

This latest production will double and triple Thomson's already huge following . . . and will double or triple the value of every exhibitor's contract on these Thomson Pictures, and if you think those exhibitors who are lucky enough to have Thomson contracts are not hanging on to them, try and get one from any exhibitor who has one. That's your biggest answer as to the money earning power of these productions.

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Founded on Thomas Dixon's story "The Clansman"

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"The Birth of a Nation" recently played in Toronto—for the tenth time. It had last played in that city two years previously—at ten cents!... a treasure given away.

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ARROW PICTURES CORPORATION *presents*
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SELDOM, if ever, has a picture possessed such money-making possibilities for every exhibitor.

Truly—it is a masterpiece in theme, in artistry, in everything. In every respect by which a picture may be judged, it deserves the million dollar quota which has been set.

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BASED UPON SIR ARTHUR SULLIVAN'S FAMOUS SONG

ADAPTED AND DIRECTED by WILFRED NOY

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DAVID POWELL	ALICE LAKE
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Playing to capacity houses

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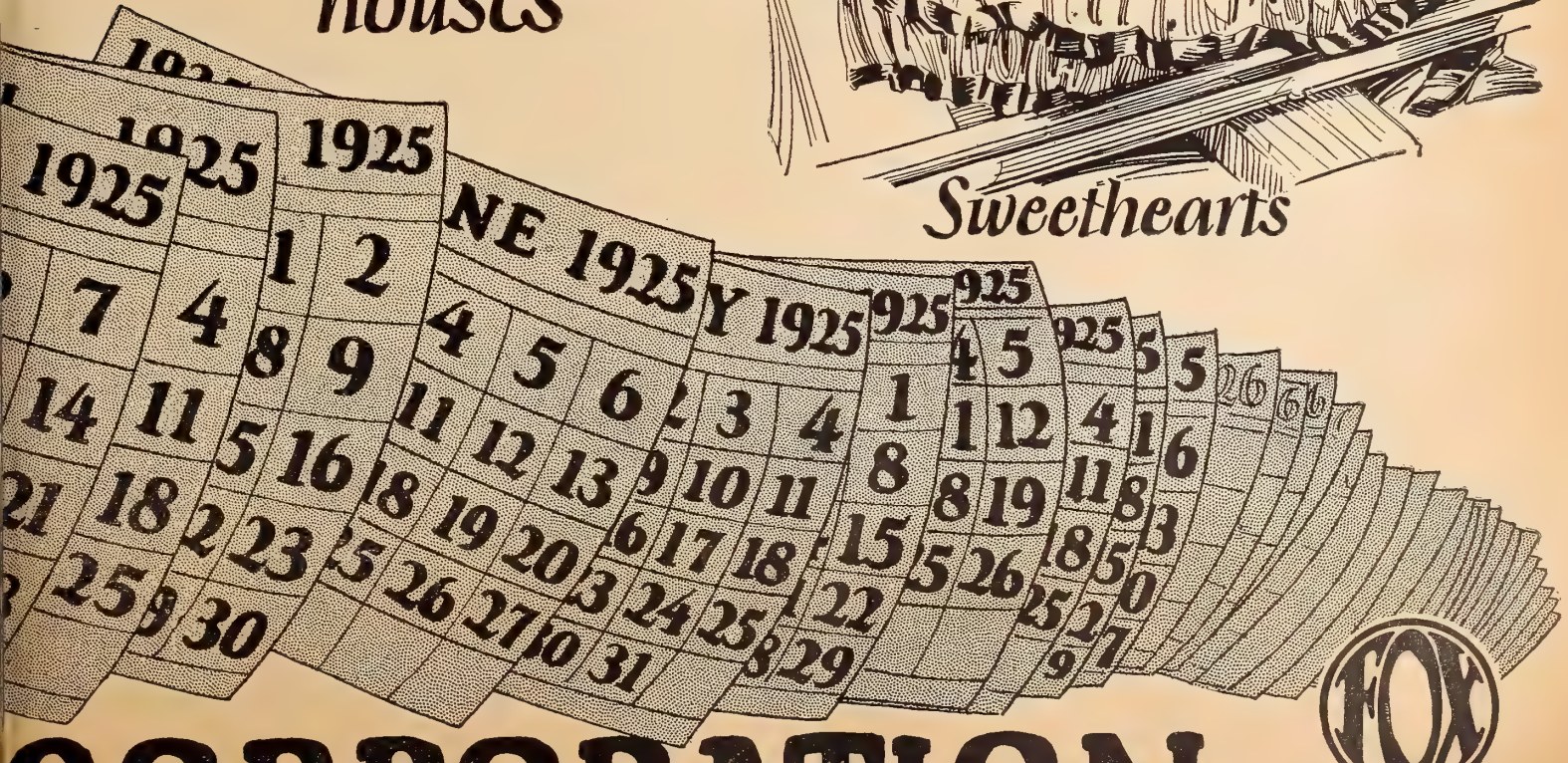

FOX

CORPORATION

HEAR! HEAR!

Speaking of Douglas MacLean:

"The best comedy of the year, by far. Remember, the picture was at the Majestic at the same time that Harold Lloyd was appearing at the Colonial. It was an excellent chance to compare the two comedians and, to our mind, Douglas walked away with the contest."

—Playgoer, "Picking the Ten Best" in Columbus (O.) State-Journal

"It's a 100% laugh producer that abounds in thrills. MacLean, on the strength of 'Never Say Die,' takes his place side by side with Lloyd."

—Variety, Sept. 24

---

and read what the Exhibitors say:

The fellow who plays a picture has reason to *know* its audience value —Exhibitors everywhere agree with the unanimous opinion of the critics.

"Never Say Die"

"Excellent comedy. We held it over a second week and it certainly did draw the crowds."

(Middle West) —from M. P. News.

"This is the first picture we have held over since April."

—Charles H. Wuerz, Mng. Dir., Metro-Goldwyn's California, Los Angeles.

"Yankee Consul"

"A splendid picture that will delight any audience. Drew good business."

—C. B. Hartwig, Antler's Theatre, Helena, Mont.

"Packed theatre all day. Congratulations on another MacLean comedy knockout."

—Charles Raymond, Dir., Paramount Fenway Theatre, Boston.

"Going Up"

"One of the most successful artistic and financial weeks in the Granada history."

—Jack Partington, Mgr., Granada Theatre, San Francisco.

" 'Going Up' will make any box-office receipts go up."

—Sid Grauman, Paramount's Metropolitan, Los Angeles.

Douglas MacLean is willing to stand on the exhibitors' verdict!

Physical Distributors
Pathe Exchange

Associated Exhibitors, Inc.
Arthur S. Kane, President

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HERE'S A SURPRISE!

The LAST MAN on EARTH

WILLIAM FOX PRESENTS
THIS BIG LAUGH SENSATION FOR YOUR
POCKETBOOK'S HEALTH AND
YOUR PATRON'S PLEASURE

A FANTASTIC NOVELTY WITH 1,000
BEAUTIFUL GIRLS ASSEMBLED FROM
ALL PARTS OF THE WORLD

By JOHN D. SWAIN ~ Scenario by DONALD LEE
A J.G. BLYSTONE production

FOX FILM CORPORATION

The Policewoman – 1954 style

They made him feel like the Prince of Wales.

The [illegible] captured at last

Safe in the custody of Miss USA

Making the Last Man last as long as possible

When a fellow needs a friend

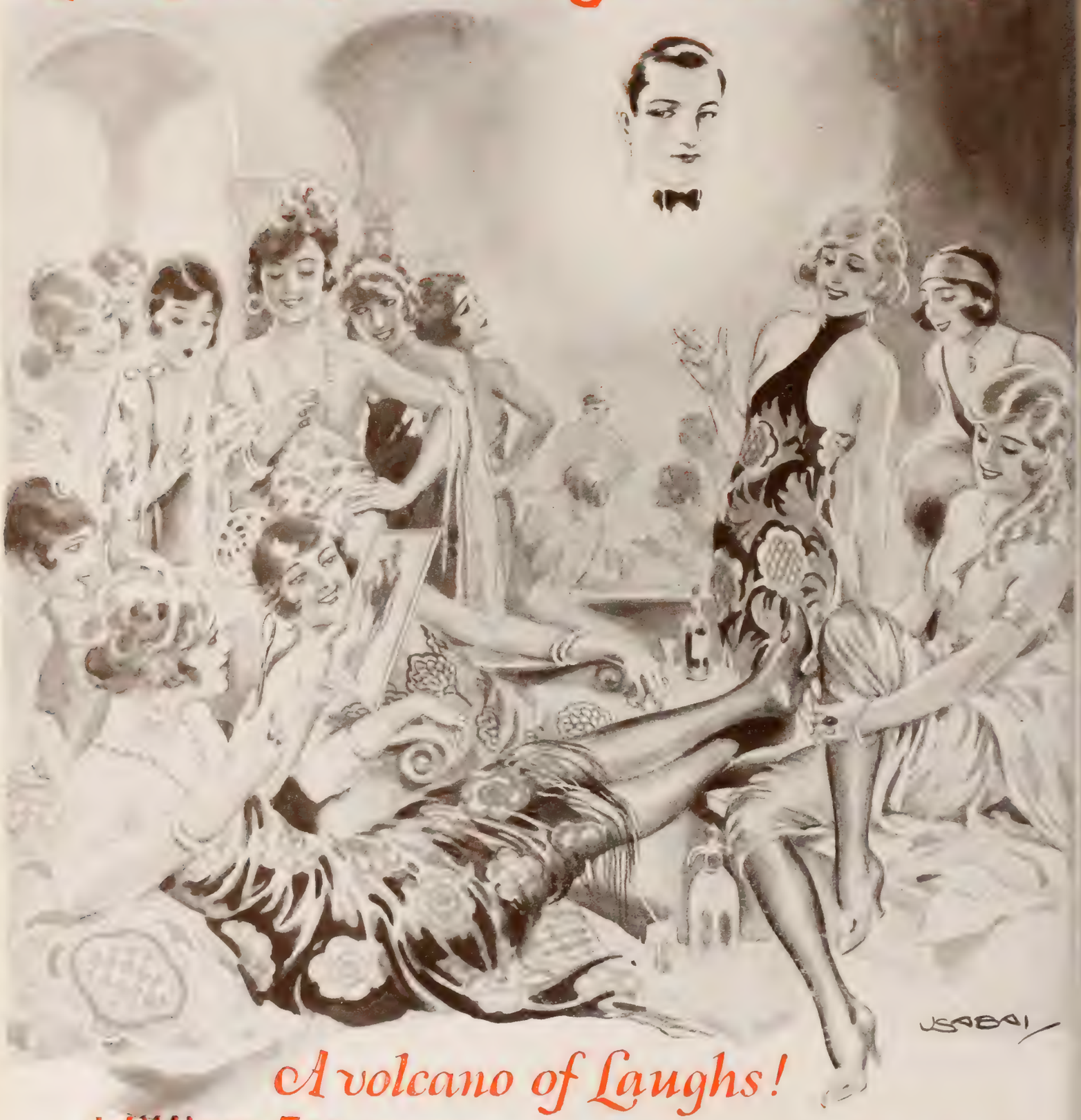
The backward trend of fashion in 1954

William Fox presents

The LAST MAN ON EARTH

The funniest picture of 1924— with 1000 of the world's most beautiful girls plus the most unique story ever written.

Just for fun — Give your patrons and your pocketbook something to smile about!



A volcano of Laughs!

William Fox presents

THE LAST MAN ON EARTH

FOX FILM CORPORATION

Member Motion Picture Producers and Distributors of America Inc. Will Hays, Pres.

F. B. O. Announces

that it has taken on the following brand new subjects, produced by Joe Rock and Bray Productions, Inc., respectively. These new subjects are still being released thru the Standard Cinema Corporation and were formerly distributd by the Selznick Distributing Corporation.

These pictures are now available and will be hereafter thru all exchanges of FILM BOOKING OFFICES of America, Inc.

STAN LAUREL TWO REEL COMEDIES

These STAN LAUREL two-reel side-splitting comedies have been the mainstay of the programs of the thousands of exhibitors the country over. Stan Laurel ALWAYS puts gales of laughter into his work. They never fail to hit. They are produced to make people roar and scream, and they accomplish their purpose. You can pay a lot more for two-reel comedies, but you can't get any more for your money. These comedies are house packers. They bring people in when the feature fails to get 'em in. Millions constantly watch for these STAN LAUREL laffingfests. BOOK 'em and don't fail to see STAN LAUREL in his latest and greatest two reeler—

"MONSIEUR DON'T CARE"

A Side-Splitting Burlesque on Valentino's Gorgeous Production, "Mons. Beaucaire"

This comedy is unquestionably one of the most lavishly dressed and gorgeously produced two-reel comedies ever filmed. It looks like a million dollars on the screen.

JIMMY AUBREY TWO-REEL COMEDIES

Jimmy Aubrey, with his trick mustache and his funny walk, is a riot in thousands of houses. Not much to choose between the box office value of Stan Laurels and Jimmy Aubreys. Both are riots of laughter. See them both, or better still, book them both and tell your folks you'll show them regularly. Give each of these subjects a special night and tell your fans they can see them regularly on that night. Then watch your business grow on those nights. See Aubrey's latest—

New big laff getter—"HEEBIE JEEBIES"

DINKY DOODLE COMBINATION PEN AND INK CARTOONS

The BRAY Cartoons have a reputation throughout the country that nothing can equal. Dinky Doodle is a famous figure. He makes millions roar and entertains millions more. Brilliant animation plus real actors and real photographic scenes makes these preferred cartoons of the screen. Wide variety of fascinating subjects, new every four weeks.

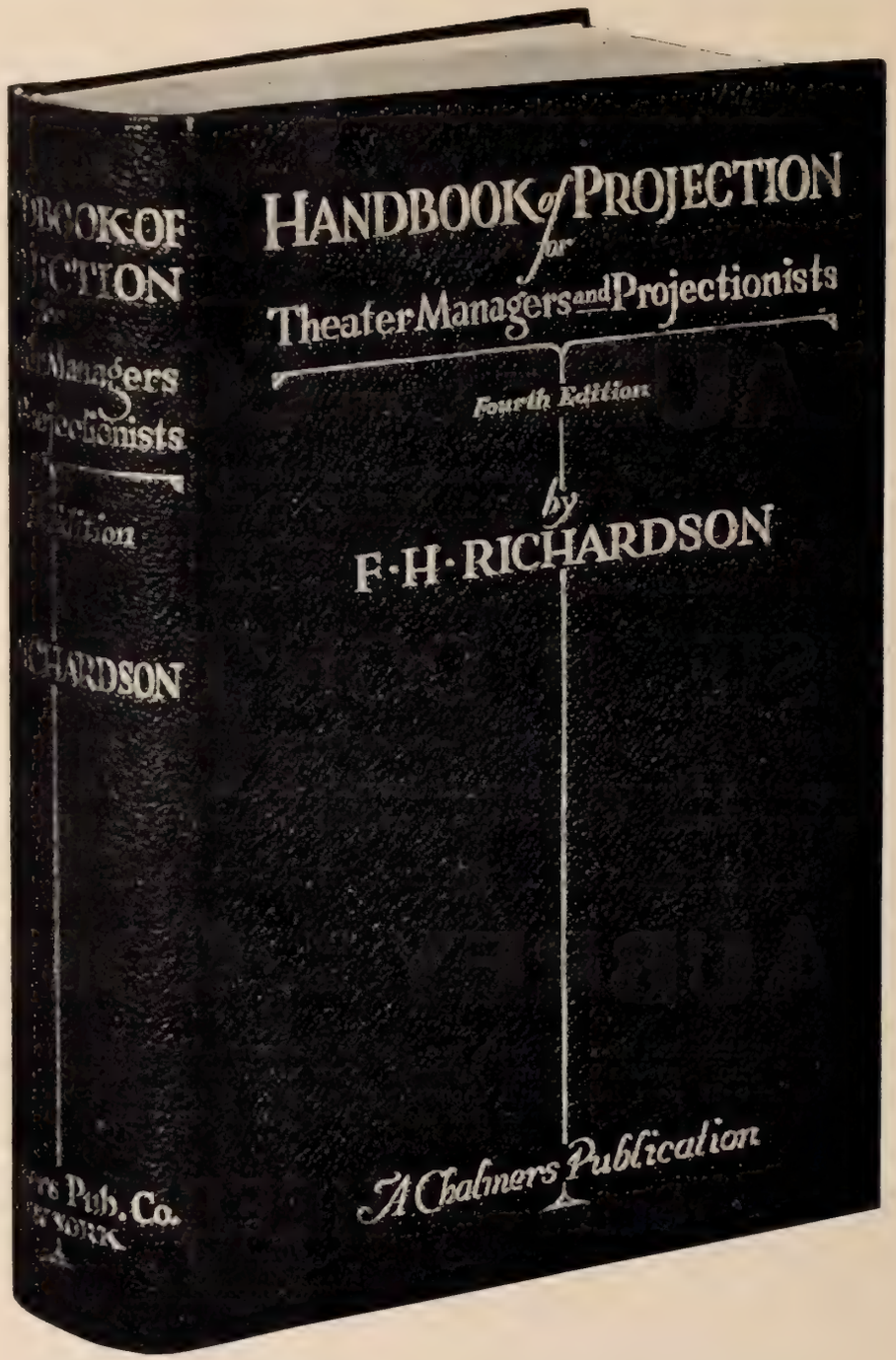
The first of these new DINKY DOODLE CARTOONS is "THE PIED PIPER"

See your F. B. O. Exchange for special advertising material for the STAN LAURELS—THE JIMMY AUBREYS, and the DINKY DOODLE CARTOONS. Distributed from now on regularly thru all the exchanges of—

FILM BOOKING OFFICES

723 SEVENTH AVENUE, NEW YORK CITY, N. Y.
EXCHANGES EVERYWHERE

STOP!



How Many Times Have You Said to Yourself:

"I'm Going to Get This Book"

Ask your Dealer for it, or send Six Dollars to

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE **NEW YORK**

"'Born Rich' was made to entertain. IT DOES"

NEW YORK DAILY NEWS

-and that's that!

Hits-Box-Office Bullseyes-that's the Secret of FIRST NATIONAL LEADERSHIP!

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

An idea that made

The Detailed Story of the Exploitation that packed the Garden Theatre, Paterson, N. J., during the run of "Husbands and Lovers"

HOW about making the radio fans—and your town is full of them—exploit your picture for you? How about cashing in on the radio's tremendous popularity? It can be done. It *was* done in Paterson, N. J., at the Garden Theatre.

The proposition is a three-way tie-up between newspaper, theatre and hardware dealer. In larger cities it may be possible to get the local broadcasting station in on the stunt.

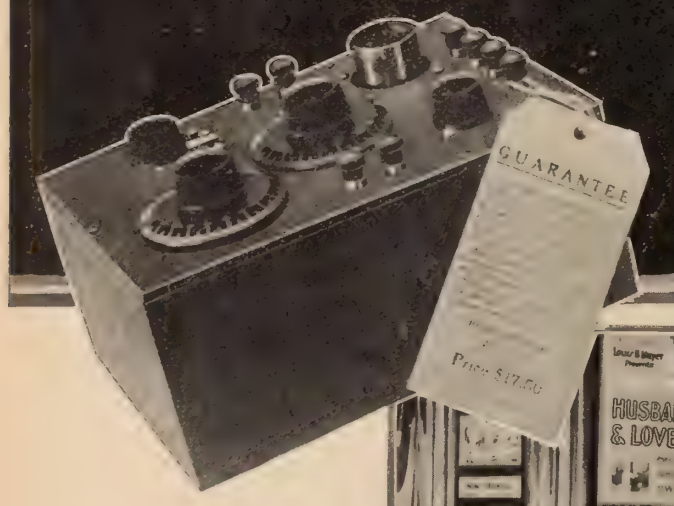
The theatre gives the newspaper six one-tube radio sets, one to be given away each day during the run of the engagement. The sets, without accessories, cost the theatre $6.25 f. o. b. New York, and the newspaper uses the idea as a circulation proposition. Result: front page stories with publicity on the theatre and the picture.

A local merchant or store supply company furnishes you with a show case. This is placed in the lobby and in it is locked the radio set. With each ticket purchased a key is given away—and the key that fits the lock on the show case gets the set.

In Paterson, at the Garden Theatre, keys were supplied by a hardware dealer, in return for which the dealer was given publicity in the lobby. One key each day opens the case, and every day brings a new newspaper story about the winner.

"Husbands and Lovers," at the Garden, opened to tremendous business at the first matinee and continued without a let up.

Inquiries and orders for radio sets should be addressed to Louis B. Mayer Productions, Inc., 1540 Broadway, New York City.



LOUIS B. MAYER PRODUCTIONS

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

page one for 8 days!

LOUIS B. MAYER
presents

The John M. Stahl PRODUCTION

HUSBANDS and LOVERS

with

LEWIS STONE, FLORENCE VIDOR, LEW CODY

ADAPTED BY A. P. YOUNGER FROM AN ORIGINAL STORY BY JOHN M. STAHL
DIRECTED BY . . . . . JOHN M. STAHL
CHIEF PHOTOGRAPHER . . ANTONIO GAUDIO
ASSISTANT DIRECTOR . . SIDNEY ALGIER
ART DIRECTOR . . . . . JACK HOLDEN

The domestic drama that repeats the success of past Stahl knock-outs!

FIRST NATIONAL PICTURES

A First National Picture

Sound Showmanship is behind Sam Rork,

that's why he made "Ponjola"
-and now "*Inez from Hollywood*"

-he has delivered the Goods
that will deliver the Goods
in

SAM E. RORK INC.
presents

"Inez From Hollywood"

Adapted from the story by Adela Rogers St. Johns
with
ANNA Q. NILSSON, LEWIS STONE
and MARY ASTOR
An
ALFRED E. GREEN
Production

FIRST NATIONAL PICTURES

Pick FIRST NATIONAL to travel with and youill be a leader yourself

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THE man who sits at a trade paper desk receives his reports from a hundred different sources. One day it is a New England exhibitor talking to him; the next a man from the Buckeye State. As a result, there are times in the life of an editor when he feels that he should have a sign printed and neatly framed, so that he could often look up from his desk and read: "There are no poor pictures."

Then he would prepare a companion slogan: "There are no automatic successes."

Just after we have heard from one exhibitor that such-and-such a picture proved an absolute "flop," another theatre man will step in to gloat over the amount of money he made with the very same picture.

Those are the moments when the twin signs would come in handy.

* * *

WE had one intimately personal experience along this line that we recall at this moment.

"Name the Man" struck us as a picture among pictures. We said so, with emphasis, large type, and unusual display. But it wasn't very long before a report drifted in to our "Straight From the Shoulder" department:

"Tell Friend Welsh that he may be all O. K. as an editor, but as a judge of pictures he doesn't belong. He certainly steered me wrong on this one."

Of course we felt blue. Who wouldn't?

A week later we met Phil Gleichman. He had just paid ten thousand dollars for the first run in Detroit on "Name the Man." He had spent an additional six thousand dollars advertising it. And the conclusion of the two weeks' engagement found a nice, fat, round figure on the profit side of the ledger.

We felt better. But we again felt the urge to get our sign printed, and to send to our "Straight From the Shoulder" friend his personal copy of: "There are no automatic successes."

* * *

A CERTAIN star whose popularity has been on the wane for the better part of two seasons, recently made a picture that many term the best of her career.

We heard the initial glowing reports on the picture. They were followed with stories of the remarkable business the picture was doing in many cities.

We smugly said to ourselves: "She has 'come back.'"

Then a few weeks ago we expressed the same opinion to an exhibitor in a certain city. He snorted: "'Come back,' nothing. That picture was a terrible 'flop' out here."

And so it was. We found that out by investigation. We also found the reason for the "flop" that is probably as good as any other:

Exhibitors in this particular territory are so convinced that the star's day has passed that they have stopped "putting her over."

The picture had nothing to do with it. The same picture was establishing new records in numerous other territories. When we stated that fact to theatre men in this particular city they were not surprised. Oh, no, they just didn't believe us.

So once more we decided to get our signs printed. "There are no poor pictures." "There are no automatic successes."

* * *

WE tell ourselves that no industry puts the money and time into dealer help that this industry does. And with all the white paper and expensive printing, we still seem to fall far short on the job of "selling our seats."

Which is one of the most cheerful—and discouraging—facts connected with this industry.

Cheerful, because at any time you feel particularly blue, just think of that great unsold public, and the tremendous revenue awaiting there as we slowly learn how to bring it into our theatres.

Discouraging, because, if we face the facts, we will have to confess to a state of smug self-satisfaction on our seat selling work. The truth is we are not putting anywhere near the thought or money into the task of selling the public that we should.

Robert E. Welsh

If its Worth quoting-
It's Worth adding:
"I saw it in THE WORLD"

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

To the motion picture theatre owner there is real value in dealing with a banking institution that is in touch with the operations of the industry as a whole.

There is a sympathetic understanding of his problems difficult to secure from the institution that knows nothing of the industry's ramifications.

In addition to these advantages our two new offices offer the further advantage of CONVENIENT LOCATION to a great number of motion picture exhibitors.

There is the 170th Street Office—at 96-98 East 170th Street; and the Queens Village office, at 215-33 Jamaica Avenue.

Step in, say "Hello" and get acquainted with the type of service that has made Hamilton National so favorably known to the important motion picture factors.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

"On Fifth Avenue at Fifty-seventh Street." That's the way the Universal letter-head reads now. We made a sight-seeing trip last week and visited the new offices. Words don't do them justice. We prophesy a lot of "new offices" in the business. Just as soon as his fellow-executives get a look at Carl Laemmle's new layout. And the sumptuous quarters of R. H. Cochrane. And P. D.'s. It's a far cry from Fourteenth Street, to 1600 Broadway, and then to "Fifth Avenue at Fifty-seventh Street." There is the outline of a real human interest story. Yessir!

The Universal gang are as happy over the move as a group of kids around a Christmas tree. And it's the sort of joy that ought to find expression in better work.

Who said newspapers haven't room for lengthy motion picture features? Five different dailies have wired us within the week asking for permission to reprint the Von Sternberg story which appeared in last week's World. Out of a clear sky.

If you missed that Von Sternberg story better dig up your World now. And if you are missing the current Press Sheet series you are missing some wonderful idea-prompting material.

Speaking About Being First—

Walter Hays, of Buffalo, is the new president of the Motion Picture Theatre Owners of New York. He succeeds Michael J. Walsh, of Yonkers, who was forced to resign due to ill health. That Walsh had positively relinquished his job as State exhibitor ruler and that Hays was his most likely successor was told exclusively in Moving Picture World last week. The World scooped every paper in the field, daily and weekly, on this news story, one of the most important which has broken in New York's film world in months. In last week's issue Moving Picture World also published exclusively photographs of Walsh and Hays.

To further refute a competitor's comical assertion that it scoops the field on news, the World calls attention to last week's first and exclusive story of Josef von Sternberg and his $5,000 masterpiece, "The Salvation Hunters."

That's a ten-strike for the M. P. T. O. of New York—the choice of Walter Hays as president. Seemed hard to believe at first. Seems difficult to associate the outstanding type of exhibitor like Walter Hays with exhibitor politics. And it means there will be more business and less politics than ever in the New York organization. Mr. Hays succeeds an outstanding figure too, in J. M. Walsh. It was a tough break for the organization that ill health should have deprived it of the benefit of Mike Walsh's cool head and shrewd judgment.

Got some more reports to make on Cincinnati. Cheerful reports, too. The territory has been hard hit by the depression in the coal field, but managers whom we met on our recent trip were reporting mines getting to work and theatres opening again.

Landed in the F. B. O. office as Manager E. M. Booth was tearing his hair as an aid to the task of taking over his share of the Selznick product.

You can imagine the atmosphere. And the same scene going on in the Associated Exhibitors' office. "Mad house" is a mild term. And we want to put it in the records that if any Cincinnati exhibitor had a mis-out on his Selznick booking it wasn't the fault of the F. B. O. or Associated staffs. They sure did their best.

Then we went down the hall and landed in the Metro-Goldwyn quarters just as Manager Walter Brandt and the boys were exulting over "He Who Gets Slapped," which had just been screened. It's great to visit an exchange after the staff has just had a glimpse at some real product.

Maurice Schwartz, secretary of the Cincinnati Film Board of Trade, is one of the veterans of the business. Measures up to the point where we once more have to express our admiration for Charlie Pettijohn's ability at picking the right men.

This Joseph Schenck person is still a young man. Wonder where he is going to stop? Wonder if he has any limit? Just as we settle to the moves that have brought him into so strong a position as a distributor, there comes from the Coast the news of "twenty key city Egyptian Theatres, in association with Sid Grauman." Unconfirmed as yet in New York. But very possible. And very likely. Also very important. We'll bet it has already started some tall thinking in more than twenty key cities. Unless the boys exhausted all their heavy thought on the Warner Brothers first announcement of theatre plans. Mebbe they don't take these things so seriously now.

Grauman and Schenck Plan Twenty Key City Theatres

Los Angeles, Dec. 3.

(By wire to Moving Picture World)

Sid Grauman in association with Joseph M. Schenck will build twenty theatres patterned after the Hollywood Egyptian Theatre, according to an announcement by Grauman, who will manage and supervise the entire chain.

These will be built in big key cities, with construction work starting soon after January.

The investment will run into millions.

The theatres will feature two shows daily at advance prices, with elaborate prologues.

Had lunch with Major Thompson, of F. B. O., the other day. And again confirmed our idea that here is one of the most likable figures of the industry. And, also, one of the real capable ones.

He ought to be. Gosh, what a background of experience. As trouble man for Graham and Company, international bankers, the Major has been around the world in business lines and at the helm in a dozen varied enterprises.

Edited a newspaper once, managed a tannery, and—hist!—once even found himself assigned to direct a—s'sh!—a brewery.

There's a story in the tannery episode. It was in India. And on Thursday of a certain week, Major Thompson received instructions to catch a Saturday train and head for 727 Seventh Avenue. Just like that. All in the day's work.

He's making a good film man, too. And his clean-cut personality must be of tremendous value to F. B. O. when talking to skittish independent producers looking for a place to release.—

R. E. W.

Extra Days

Mean

Extra Money!

By C. L. Grant

CAN I afford to chance another week with the picture I am showing? Will the crowds continue to come? What is there left to draw from? What about opposition? How am I to go about it? Others are holding over pictures these days, why can't I? What's the secret, anyway?

Ever ask yourself these questions? Sure you have, dozens of times, if you're a live-wire exhibitor and your house is a representative one.

But suppose you had a couple of theatres, one of which was built just an even one hundred years ago next May, and the other had been converted out of an old church and in a none too good location from a business standpoint, with stairs so steep that you puff before you reach the ticket window, on the wrong side of the street as traffic goes, sandwiched in between a big elaborate first-run house, one of a chain, with millions behind it, and a vaudeville house that had been packing them in for Lord knows how long. Under such conditions, would you have the nerve to extend your week runs for another six days?

Rather a tough question to decide and yet Oscar Perrin, of Albany, N. Y., did it, is still doing it, and what's more to the point, intends to keep right on doing it whenever he has a picture that shows decisively its drawing power during the first three days. Certainly it took nerve the first time, maybe the second, and yet come to think of it, doesn't about everything worth while and successful require a little stiffening of the spine?

When Mr. Perrin took over the Leland Theatre a few years ago, he brought showmanship to the century-old house, showmanship that had been acquired from taking Cohan shows across the country, and years as manager of a local burlesque house. Of pictures he knew absolutely nothing. He was as green as they make them.

Back in those days, the old Leland, which was old before many of us were born, was commonly referred to as a "lemon." It had a rather run-down-at-the-heels appearance. Today you hear the wise, but spineless ones, with their "I-told-you-so's." About the only thing to the Leland's credit was its downtown location and the 1,500 seats on the three floors. It proved a pretty tough proposition getting the people to come to the theatre. Some complained that the ventilation wasn't all that it should be, others that the seats were too narrow or too close together. Pretty near true, too.

"All right," remarked Mr. Perrin, as he took over the house, "fresh air costs us nothing; open the doors whenever possible, the seats will take care of themselves for the time being.

"First of all, I am going to give the people the pictures, and I am going to have the best projection possible. I'll take a chance on the narrow chairs, but never with a picture that flickers."

With the Leland proving fairly successful, Mr. Perrin then took over the Clinton Square Theatre, also located in the business center of the city, but unattractive and with uncushioned pews still in the balcony.

In January, 1923, Mr. Perrin first decided to make the plunge and do the unheard of for Albany, to hold over a picture for the second week.

"He'll learn his little book," remarked one exhibitor, with a doleful shake of his head. "Must have gone plumb crazy, that's all. There aren't enough people as it is to go around. Didn't I play to three-quarters of a house last night?"

Three days after "When Knighthood Was in Flower" opened for a week's run on January 15, 1923, Mr. Perrin had definitely decided to chance another week. He reached his decision after spending much of two evenings in the lobby of the theatre picking up the comment of patrons as they were leaving, seeing with his own eyes just how many were being turned away, unable to secure admission. That decision has brought to Mr. Perrin thousands of dollars in the months that have passed.

"Weren't you a bit scared?" was asked.

"Yes," replied Mr. Perrin, "but the fright was on account of the crowds that we were turning away and losing simply because the theatre wouldn't accommodate them. And then I got to figuring. I figured out that if I could get just one-half of those back, who were being turned away, that I'd fill the house for another week. I knew the picture was good and that the crowds weren't being attracted by any flash in the pan and that there was no reason why they wouldn't come again, even if I couldn't accommodate them the first time. I figured out that if hundreds were willing to stand in line to see the picture, that there were just as many hun-

Under Handicap, Perrin of Albany Shows the Way

dreds who would come back next week if the picture was held over.

"But, mind you, I didn't say a single thing until Saturday about holding the picture for another week. But once the so-called secret was out, I plugged it for all it was worth in the newspapers and on the screen. I didn't want the people to begin holding off on Thursday and Friday with the excuse that they would be able to see the picture next week without any crowding.

"And now, naturally, you would like to know how the second week panned out.

"Far better than many another picture I have run for a straight week. I was enjoying the benefit of a certain class of advertising that never cost me a cent. You know the kind. 'You ought to see the picture at the Leland, etc.'

"And the best part of it all was in the fact that the second week wasn't costing me a dime more for the picture than if I had run it simply for the six days, my contracts for bigger pictures always reading 'for six or twelve days.'"

"Did you spend any time finding out what the opposition had booked for the week?"

"Neither then, nor now, do I give the other houses a thought. If you haven't confidence in your own judgment, you're half licked before you really start. Supposing, for instance, that I find that some other theatre has booked 'The Sea Hawk.' Don't think for a minute that I'd run to some exchange and book 'Captain Blood' or some similar picture for the same week, with the result that neither of us would make any money.

"You don't see one merchant making a big drive on stockings simply because another one down the street is doing the same. Other lines of clothing have their appeal. Not all of us like the same kind of a picture. The owner of a motion picture theatre today is, or at least should be, a business man, selling his wares to the public. Motion picture theatres are no different from business houses, neither runs itself. Don't think that the people will flock to your house simply because it's a theatre, and all that is necessary for you to do is to sit back and bank the money. That day is past and gone."

A bit more confident, no doubt, by reason of his first success in the way of extending a run, Mr. Perrin opened with "Six Days," which came almost unheralded, insofar as Albany was concerned, to the Clinton Square Theatre, with its 750 seats and old church pews. When the picture opened on September 17, the weather was unusually warm for that time of the year, but the crowds came like a house afire. One of the most interesting features connected with this extended run lies in the fact that on the twelfth day the picture closed to more money than on any other day of the two weeks. Attempts by Mr. Perrin to arrange for a further extension were unsuccessful with the local exchange.

OSCAR J. PERRIN

Then came "Little Old New York" which opened at the Leland on November 5, a year ago. Its success was almost instantaneous. Receipts for the first week ran better than $800 over "Knighthood's" first week. By Tuesday night, it was a foregone conclusion that "Little Old New York" would be held over. Its second week was but a duplication of the first.

"Three Weeks" followed some months later at the Leland Theatre, opening on April 28, last spring, and having its original six days extended so that it closed on May 10. There was a period of hot, sticky weather about this time, but so long as the people kept coming, Mr. Perrin lost no time in worrying about the weather, "Three Weeks" running to within a few dollars of "Knighthood's" receipts.

Mind you, all of these pictures were extended from the original six days without any ballyhooing, extensive advertising campaign, or the expenditure of large sums. When "America" opened at the Leland on September 1, last fall, it looked like a winner. However, Mr. Perrin took advantage of the picture and through one of the school commissioners, had teachers throughout the city advise their pupils to see the picture. More than one boy, possibly refused the price of an admission ticket, informed his parents that he simply "had to go," because his teacher told him to.

THE LELAND THEATRE

Veritably "the daddy of them all." It was first opened 99 years ago and will observe its 100th anniversary next May

Anyhow, by Tuesday night, Mr. Perrin decided to run "America" into the second week, the picture playing to unusually heavy business day after day and right up until the last night.

Five successes, one after another, brought a week's extension of "Sea Hawk" at the Leland, running from October 6 to 18, to capacity business.

"Don't forget," remarked Mr. Perrin, "that the old quarter admission has a lot to do with it."

Mr. Perrin is running his two houses on the policy that it is better to have them packed at twenty-five cents than half filled at forty cents.

"Use your own judgment when it comes to figuring out the advisability of extending the original run of a picture," said Mr. Perrin. "But strike while the iron is hot. I am against return engagements instead of holding pictures over. Show a picture a week to capacity business, then take it off and bring it back a few weeks later, and what is the result? Nine times out of ten it doesn't go over. But hold that picture for another week when the whole city is talking about it, and even if you get only one-half the people during the second week, that you have turned away during the first, you score.

"Keep in touch with your people. Hear what they have to say. If a picture pleases nine out of every ten, it's a big winner. If people are willing to stand in line, and Thursday and Friday are going big, take a chance. Simply because someone, somewhere, made week runs a sort of unwritten rule, it doesn't follow that there should be no exceptions."

THE CLINTON SQUARE THEATRE

Not much to look at, perhaps, yet the home of extended runs. It was made over from one of the oldest churches in the Capital City

Ideas!

Gathered Along Broadway By W. Stephen Bush

[Editor's Note—It is the purpose of this new department to make a brief record of new ideas in presentation on Broadway. Every new angle in presentation, which seems to meet the approval of the audience will be set down and described. No doubt other showmen in other cities are helping their box offices with original ideas. Every theatre owner is invited to send reports of interesting and successful new ideas to the Moving Picture World, when full credit will, of course, be given.]

IN the presentation of "ISN'T LIFE WONDERFUL" at the RIVOLI, the compiler of the musical score has matched every original and exquisite thought in the picture with an equally original and exquisite musical setting. Considerations of space preclude the publication of the entire musical score, though the temptation to do this is great. I think that he has rendered a distinct and necessary service to the picture, which deserves at least some little mention in detail. It is necessary to point out at the beginning that "ISN'T LIFE WONDERFUL" is emphatically a picture of moods and characterizations, and not at all what exhibitors call a picture of action. Indeed, one might say it is a succession of very fine scenes, resembling and strongly suggesting animated paintings. In arranging the musical score the compiler no doubt viewed the picture in that light, and selected his music accordingly. The reaction of the audience to the musical accompaniment was obviously favorable. The crowds in the RIVOLI, it seemed to me, caught every single point and responded heartily. The appeal the picture makes to the sympathy of the audience is well sustained by the music. MENDELSSOHN'S "LORELEI" ran like a "lietmotif" through all the pathetic scenes. It proved particularly pleasing in two places, where the lovers are alone in the silence of the night and where the grandmother presents the girl to her lover in her own old bridal gown made over for the occasion. The sharp contrasts in which the film abounds have received an adequate musical medium in every instance in which they occur. The rapid changes from pathos to violence, and back again from violence to pathos, were aided by well-selected, dreamy and sentimental strains, quickly changing to strong and alarming agitatos. The humorous scenes, without which the entertainment value of the picture might have suffered sadly, are particularly well taken care of by the musical score. Well known and simple GERMAN airs, lively waltzes and snatches of dances, quite filled the bill, and were evidently much enjoyed by the audience. A whimsical theme has been invented by the compiler for the diverting figure of the professor. It never fails to arouse the audience to an extra burst of merriment. One thing more should be mentioned. MR. GRIFFITH is constantly trying to emphasize the beauty of his scenic backgrounds even to the moods of sky and forest and river. The great opportunities for getting the right kind of an echo in the orchestra were utilized to the fullest by the musical settings. The prologue, consisting of music, singing and dancing, evoked much applause. A woman sings the first bars of "THE LORELEI." No words are used but the effect is splendid. A chorus in English, taken from a popular song, and a pretty dance by three girls, ended the prologue.

THE CAPITOL THEATRE put on a feature, "JANICE MEREDITH," which had been running for months in another theatre but a few blocks away. The house was crowded at the first matinee, nevertheless—a great tribute to the showmanship for which THE CAPITOL is famous. The musical setting was a model of its kind. Its rendition, too, left nothing to be desired. The clever way the music worked up a climax in the presentation of the cast was sure to win the audience at the start. One would like to dwell on a number of other clever hits, but one particularly fine touch must suffice. Into the midst of all the patriotic music the composer, or compiler, introduces a brief but strong SPANISH tune in the scene where the heroine reads a thrilling passage in her romance about cavaliers who win women with their eyes at the first attempt. It is only an exotic flash, for we are at once plunged back into other characteristic music. The audience understood and enjoyed the little by-play of the star, which, but for the music, might have been missed entirely. The prologue showed a living picture of "WASHINGTON CROSSING THE DELAWARE," a rather obvious and bromidic suggestion, which needed and received strong and serious handling. There was a burst of sustained applause.

THERE was one little innovation at the CAPITOL THEATRE which was much appreciated by the patrons, though you will find no mention of it on the program itself. I refer to the long "leader" of the feature informing the eager and curious public about the famous and distinguished individuals who admit responsibility for the technical equipment and the art titles and the electrical effects, etc., etc., etc. ROXY did not take out this budget of thrilling news altogether but he removed it to the tail end of the last reel. The audience bore up wonderfully well under this change. When an audience is set for entertainment it brooks even the ordinary announcement about "who presents" with ill favor, but to inflict upon these honest payers of admissions all the intimate details of the different staff in the different studios is in the language of the cultured few just a bit "de trop." Much less of it is plenty.

AN idea that brought solid prestige to the theatre, and equally solid profit to the box office, was conceived and successfully carried out by LEE OCHS, of THE PICCADILLY. It is an idea that is good for any city large or important enough to have a consulate of SPAIN, or of any SOUTH AMERICAN and SPANISH-speaking country. Mr. Ochs arranged a Spanish night in connection with "THE SIREN OF SEVILLE," inviting the whole SPANISH and SPANISH AMERICAN diplomatic corps of New York City to attend as guests of honor. The response was most gratifying. What the consular attachés enjoyed most were the magnificent bull fighting scenes, taken from one of the great royal corridas (fights) that are the red letter days in the sporting calendar of SPAIN. These scenes, cleverly woven into the action of the feature, brought down the house repeatedly.

THIS department is anxious to serve all classes of exhibitors, by no means forgetting the so-called "small theatre" owner. I have known of many such, visiting the big houses on BROADWAY, and always being deeply impressed with the music. Nothing keeps the entertainment more fresh and bright, and nothing more surely destroys the deadly germ of routine. Many a small house owes its popularity to a clever pianist with a talent for improvisation. Working up original themes may not always be possible to the leader of a small orchestra, or a piano player, but even the most modest musical library is bound to contain the material for such themes. In the RIVOLI and RIALTO the audiences have come to look for themes as a welcome part of the musical accompaniment. Wherever outstanding characters in a feature or comedy, or even short subject, lend themselves to an illustration by themes, every audience will appreciate them.

What Exhibitors Say About Press Sheets!

By Tom Waller

Moving Picture World this week publishes exclusively the second of a series of articles on press sheets, material for which was obtained from a lengthy questionnaire on the subject submitted to 315 of the leading motion picture theatre managers and advertising men in the United States by Principal Pictures Corporation. A careful survey of the answers to seven of the questions and answers, forming the theme for this week's article, furnishes some statistics which will surprise more than one veteran press sheet editor, and should prove to be not only interesting but also vitally important, especially to the producing and selling end of the business.

"Would you emphasize star, production, or both?

"Which do you consider of greatest news value in your territory, the star or stars or production?

"Do you favor long articles in the press sheet?

"Will your Sunday newspaper or your Saturday afternoon publications use articles of this type? If so, how many?

"Do you favor short articles? If so of what length?

"Have your motion picture editors commented to you on press sheets? If so, and you care to summarize comments, will you please do so?

"What style of material do you desire in supplying articles of value for the motion picture columns of your newspapers? Of what length should these articles be?"

ABOVE are seven of the many pertinent interrogations included in the questionaire submitted to 315 of the livest managers and theatre advertising men in the United States by Principal Corporation in its endeavor to determine the present day status of the press sheet. The first of this series of articles based upon this quiz sheet, which fifty-four showmen have answered, was published in last week's issue of Moving Picture World and related to the two leading queries. In the previous article theatre owners told in a line what they thought of press sheets and their majority rolled up a vote which accorded First National and Paramount orchestra seats for consistently publishing the best press sheets.

A careful survey of the answers to the questions listed above, which comprise the theme for this article, results in some statistics which should prove to be not only interesting but also vitally important, especially to the producing and selling end of the motion picture business.

Twenty-nine of these showmen, or the bulk of the replies in the questionaire, are for equal treatment of the star and the production in the sense of press sheet write-ups. Of the remainder, eight advocate a stronger emphasis in publicizing the production while seven believe that the major portion of press sheet type should be devoted to the star. There are several who are hesitant in proclaiming either and yet could not be considered favoring the playing up of both. These cases are particularly interesting, since they urge stress being laid upon the author and the book, if the picture is an adaptation, at the sacrifice of the star and production.

As the best news medium the star wins over the production by a vote of thirteen to nine. Of the remaining replies on this question, so analagous to the first query as enumerated above, the majority of these showmen take a fifty-fifty stand. A divergence of opinion is rendered and this may be expected in view of the nature of the question. It proves, however, that many towns have a tendency to feature the star. The argument most commonly advanced in such cases is that the star furnishes the best all year round news source while the worth of the production as a news medium in some territories is more or less transient.

Those who favor the productions claim that they are the real selling matter and that by comparison the star is of little or no importance. Quite illustrative of this viewpoint is the one advanced by a Wichita Falls showman. He claims that no matter how established the star may be in the movie constellation he must be surrounded by a good story in order to be a money maker. He summarizes his remarks by saying that only a few stars really draw and that his box office is dependent in the average instance upon the calibre of the production.

The production should receive first consideration in the press sheet unless the star is "a real star"; not "near stars" or "aspiring stars" or "stars that directors would make great." This is the concensus of opinion of the majority of the showmen, especially those representing the bigger cities.

The phrase "all-star-cast" has lost its selling value, in the opinion of a great many. Several, giving an interpretation of it which they say is their public's, maintain that it is a substitute for no "star at all." In such cases little should be mentioned about the cast and the press sheet material should dwell upon the production.

In all, twenty-one showmen consider a "real" star and the production as the best news in their respective territories which cover the greater United States, as the publication of individual comments in this article reveals.

On the questions pertaining to the length of press sheet stories only five showmen, of the entire number who filled out the questionaire, are unrestricted in their advocation of longitude. The others come out emphatically for "shorts."

Differentiation of opinions as to press sheet "mileage" may, in itself, prove even an education to some of the industry's pioneers.

After carefully reading over the replies to these questions the writer could not help but divide the definition of press sheet story lengths into two classes—those gauged by the small town showman, and then the calculation of the city exhibitor.

The showman in a first class city figures a "short" is, at its maximum, a stick, which rarely exceeds twenty lines of type in the average newspaper. In some third class cities, exhibitors, according to their replies in the Principal Pictures' questionaire, estimate a "short" at from 40 to 60 words.

The small town showmen are inclined to diverge in this definition. Their idea of the length of a "short" ranges from 50 to 300 and 500 words, according to their replies to the question on length.

Among exceptions to these classifications are the Blue Mouse Theatres which operate largely in western cities and which consider a "short" as including from 200 to 300 words. The other is by the Commerford Amusements, Pittsburgh, Pa. which is the only organization answering the questionaire to go on record as disliking "shorts."

A rough estimate shows that about 28 of the 54 showmen who filed their replies can utilize feature stories for weekly papers and Saturday or Sunday editions of their daily

Demand More Short Stuff in Press Sheets

newspapers. Their opinion of the length of such features is based principally upon the worth of the feature or the angle which it hits. A few exhibitors can place three features a week in their newspapers. Others in cities, where there are more than one publication, want a different feature for each paper.

On the class of material for the film columns in newspapers these showmen are unanimous in their clamor for the elimination of "the bunk." Twenty-seven of them reply that they have shown some of the press sheets to the city editors in their territories. The opinion of the newspaper world, in general, of the average press sheet is that its creator and writer is "one of those necessary evils," if we are correct in our quotation of the typical reply one exhibitor reports he received. Many of those who have not approached the city desk say they will keep the press sheet away from the editor's "lamps" as long as they are physically capable.

A resume of the answers to the questions listed this week carries the message that the writer of a press sheet should possess not only a news sense but a showman's adaptability as well.

In the first place he should put himself in the chair of the newspaper city editor. In writing his "stuff" he should always bear in mind the news angle and "understandable English." An item worth a stick should be confined to a stick and not splurged out to fill a "hole," of a column or so.

Then he should assume the exhibitor's position. In some towns a jazzy style is essential. In others a conservative and dignified medium of expression is all-necessary.

Cities, as shown by these reports, have to rely upon space in news crammed dailies, and unless their theatre advertising is heavy they are fortunate to get so much as a stick "by" the linotyper's machine. That stick should tell the story and develop some "catchy" or plausibly novel incident about the featured part, if such is essayed by a "real star."

If you have an article, which your newspaper experience tells you is real news, run it as a special story but while writing it imagine you are on the staff of a big daily. Use that same judgment in deciding what is really worth while.

If the star is not of the first water, even though you may be desirous of promoting "him or her" to such position, realize that the showmen of the country are "wise" to such situations, as these answers prove. If you have such a "star," then reserve for that subject not over a column in your press sheet space.

As to the bulk of your remaining white space, turn your attention to the production. First of all consider the origin of your production. If it is the adaptation of a popular book by an author of established brilliance and color it is the book and the writer which should be featured. If the production is based upon an original story the production should occupy the center of the press sheet stage.

Directors and scenario writers and "regulars" of the cast and lot as a whole should not be given much thought, since, with the exception of a meagre handful, they mean nothing to the theatregoer, if you are to believe the facts presented to you in this article.

The reports show that in the small towns, particularly, there is room for feature length stories in some weekly papers and in the Saturday afternoon and Sunday editions of other papers in many of the smaller cities.

Although the cry is for "shorts" there are many interpretations of the lengths of such stories. To be on the safe side, however, it would be an accurate estimate to carry at least two feature stories in each press sheet, neither to exceed a newspaper column in length.

As to the "tastes" of various territories, have one review pepped up and the other in your best Old English. The same should apply to advance readers and features.

As to the "shorts," reach the happy medium with your exhibitor customers by having at least one column devoted to "stick" items and range the rest from two to five paragraphs.

What is a "short" story in a press sheet? This interrogation appears in the Principal questionnaire, and it is defined in many of the comments by exhibitors. Some classify it as a newspaper "stick"; others calculate it to include anywheres from 30 to 500 words. It all depends upon the territory. Read over these comments and you will see that general approval will meet plenty of paragraph items and an abundance of stories not exceeding four reasonable paragraphs. That, in a few lines, seems to be the most suitable definition of "shorts" from the American theatre owners as a whole.

Moving Picture World publishes exclusively some of the best replies to the seven questions forming the basis of this week's story in the succeeding columns. The name and address of each showman is given and then his replies to the questions in their respective order follow.

In order to make the answers and their position as clear as possible the questions, as published in the lead, are republished as follows:

"Would you emphasize star, production, or both?

"Which do you consider of greatest news value in your territory, the star or stars or production?

"Do you favor long articles in the press sheet?

"Will your Sunday newspaper or your Saturday afternoon publications use articles of this type? If so, how many?

"Do you favor short articles? If so, of what length?

"Have your motion picture editors commented to you on press sheets? If so, and you care to summarize comments, will you please do so?

"What style of material do you desire in supplying articles of value for the motion picture columns of your newspapers? Of what length should these articles be?"

Russell Brown, Eugene Greater Theatres Company, Eugene, Ore.: "Both—The star is a drawing star, the production is by a drawing author. Naturally the star or stars have more year-round news value, depending on popularity of past performance—Personally have not found them readily placed—Only by holding out something else can make the grade—One! We change twice a week, so use 'edited' stories—Yes, to the point usually beats the long route—Around six inches, single column—Have requested shorter stories—The length of stories regulates number placed. With limited space, changing twice a week, we try to place stories on both features and one or two advance notices for next week—Advance and review stories—Six to eight inches."

H. Barnes, Rialto Theatre, Burlington: "Depends on star and production—Depends on star and production—No! No! No! Worthless—No—Yes—4 or 5 inches—Yes—Their newspaper copy is too evident as to what it is. Public cares nothing about company who makes pictures, minor players, and director, outside of a half a dozen in the business—Very little—The truth and nothing but the truth—From 2 to 8 inches."

Vic Gauntlett, Blue Mouse Theatres, Seattle, Tacoma, Portland: "About fifty-fifty—It all depends on the picture. If the picture is big enough, production. If not, stars—No—Not very often—One—Absolutely—200 to 300 words—Plenty—Merely stating that the average stories are not of the newspaper style—Commenting on premiere and newspaper criticism—300 words."

John Hart, Jr., National Theatre, Richmond, Va.: "Production (unless an outstanding achievement by the artist)—The production by all means. 'All star casts' have lost their novelty—Not over one or two (readers are of far more value to us)—Yes, advance notices once a week of each production, with photos of stars or 'stills'—Readers every day; long advance article once each week—By all means—6 inches, news set, rarely more—No—Stories with angles which may be applied locally; well written, conservative articles, well retouched 'stills'—Rarely over half a column."

A. F. Dagon, Gaiety, Princess, Vaudette, Springfield, Ill.: "Both—Both are necessary—No. No article over 6 inches in length—Yes—No set number—Yes—blank—blank—blank—blank—Not too long. Half a column."

Morris Rosenthal, Majestic Theatre, Bridgeport, Conn.: "Both—Depends on how big the star is at the box office; sometimes production when taken from well known book—Very few—Seldom—blank—Yes—3 to 4 paragraphs—No—blank—Human interest and original (No bunk) or dog stories—Short."

Harry Spiegel, press representative, Comerford Amusement Company, Scranton, Pa.: "Both—Stars—Yes—Yes—Two of them—No—No—Yes—They all say it's the same thing

Want Even Break for Star and Production

day in, day out, nothing spectacular—Live stuff—About 50 lines."

Milton D. Crandall, director of advertising and publicity for Rowland and Clark Theatres, Pittsburgh, Pa.: "Both—'I don't remember'—Cozy Dolan—No—No — blank — Yes — One-quarter column—Yes, unfavorably—Not suitable for large city newspapers—Stories of news value—Short and snappy."

G. E. Brown, manager of Imperial Theatre, Charlotte, N. C.: "Star where big, story where big; both if necessary—Stars, generally speaking, where big; otherwise production—No—What type? Long? No—Yes—4 to 8 inches, 7 pt., not leaded—No—I was a motion picture and dramatic editor for five years. Now six years in the picture business. Most press stories pure bunk, fakes. Give us straight outline of story and star's part for advance. Good, conservative reviews about 5 or 6 inches long and a few short feature stories with ample one-column cuts and a few D. C. Cuts larger generally not used except in tank towns. Make screen of mats 55 so cuts won't smear and don't try to put whole mob scene in one or two column cuts. Cut out so many mats and furnish those shown—Interesting features, best in connection with the picture—For small towns half a column, for cities 5 to 10 inches."

George E. Guise, Miles Circuit of Detroit Theatres, Detroit, Mich.: "Both—Choice depends on star's name and whether item has any real news value—One or two, should not repeat story of picture in these—Yes—Only one in each paper—Yes—From one to four or five paragraphs—No—blank—Good, well-written, newsy items—Some one-half column, plenty of shorts."

E. Beatty, Butterfield Circuit, Detroit, Mich.: "If the production merited emphasis, yes. If not, and the star gives an unusual performance, would feature the star; or both, as may be warranted—Both have their values. The producers' judgment will generally serve as we all know good star value and good production value—No: Short, cleverly written articles—In most cases—One or two—Yes—Ten or fifteen column, single, lines (10 or 15)—Yes, several times—Practically the same as this questionaire. As far as the press sheets go, I do not think many kicks can be registered. My only fault with the ad service from exchanges is that it is almost impossible to get the display advertising mats that are shown in the press sheets. I really believe most trouble found is due to this. We operate about thirty houses and close contact with the managers would indicate this to be our only trouble—Articles such as indicate in No. 14 or intelligent stories. Not a lot of gush about milk baths, etc.—Not over half column and written so can be used in sections."

Harry Castle, Palace Theatre, Tulsa, Okla.: "Both—Stars—No—Sundays—Blank — Blank —Blank—Blank—Blank—Any—Blank."

A. S. Wieder, Rivoli Theatre, Portland, Ore.: "Both—Both—No—No—Blank—Absolutely—Three to five inches—Yes—The consensus of opinion is that there is too much junk, and, to be frank, some producing companies can save a lot of money by not wasting so much time, paper, etc.—Blank—Five inches (maximum)."

Sayre, Greater Theatres, Seattle, Wash.: "Star, if a good one; that means money—Stars: A good star in a poor picture will outdraw a good picture with an unknown cast—No—Short stuff, yes—Blank—Yes—Two or three sticks—No—Blank—Human interest stories—Short, two or three paragraphs."

Earle F. Dorsey, Loew's Palace and Columbia Theatres, Washington, D. C.: "Depends entirely on the show—Circumstances govern entirely; 'The Sea Hawk' features Sabatini, 'A Sainted Devil' is Valentino, 'Chu-Chin-Chow' is all story—Yes, up to six hundred words; no longer except exceptional cases—Yes; from two hundred fifty to six hundred, habitually—One for each theatre—Yes—Forty to one hundred words, even one hundred fifty—Yes; they demand it to be turned 'into English'—Blank—Stuff of wide literary or technical interest, using the show you have as a case in point; should be somewhat abstract—Two hundred fifty to six hundrede words."

If you have a "real star" play up that subject. "Near stars" and "would-be stars" and "stars that directors would make great" should be given little space. The average director, members of the cast and those on the lot are of such minor interest that their biographies should become a matter of ancient history. Except where the star is of exceptional drawing power, the "real star" and production should get an even break in your press sheet bold-face. That is the consensus of exhibitor opinion, according to the returns on Principal's questionnaire.

F. M. Hamburger, Circle Theatre, Portland, Ore.: "Star and title: We seldom use producer's name—Principally stars—No—Yes—One a week—Yes—Two to four-inch single column—No—Blank—Articles relating to the story of the picture—Not over four-inch one column."

George C. Greenlund, Rialto Theatre, Tacoma, Wash.: "Entirely dependent on importance of each and which you can sell—Such a question is hard to answer because each instance is different; it depends on which is the best merchandise—No, my newspapers will not use them—One-quarter column is the limit—Three is the limit—Yes—From three to five inches in length—No, they never see them—I find that the best results are obtained by taking what material I can use from press sheet and typing same into a short article. Why not put your press material out in this way? It would be received with open arms by many publicity men—Story of the production and location news—Not over one-fourth column."

Eller Metzger, Strand and Willard Theatres, Creston, Ia.: "If star is a star, emphasize him; otherwise, don't. Also play up production from points that appeal to entertainment seeker—That depends entirely on the case in question. Meighan or Norma have news value, Susie Smith has not. A Saturday Evening Post story by a known author has news value, an unknown has no news value—No—Yes—I get some every day but I can't steal the whole page—Yes, short and pithy—Four-inch single, six-inch single, eight-inch single—No—Blank—Material that sells the picture. Patrons don't care what a star ate for breakfast or what size shoes she wears—One column by 6 inches, 8 pt., or one column by 10 inches, 8 pt."

W. H. Youngblood, Majestic and Edisonia Theatres, Johnson City, Tenn.: "Production first—Fifty-fifty — No — No — Blank — Yes—Three hundred sixty to four hundred words—Yes—Blank—Constructive articles showing good side of lives of actors—About one column six or seven inches long."

R. J. Relf, Star Theatre, Decorah, Ia.: "Both, if stars are well enough known—Depends; certain stars are pullers. If not, production should be boosted—No—Have none—Blank—Yes—One-third to one-half column—No—Blank—Type of story, author, big scenes, cast—One-half column."

H. J. Campbell, Majestic Theatre, Hartford, Conn.: "Both—Star must be in production that has advertising value—No—Yes, to a certain extent—Usually run a column or two of short, snappy notes—Yes—It is hard to place stories that will not take up over an inch or two in this column—No—Blank—Notes of coming productions and incidents relating to cast, etc.—One to two inches in depth."

Reeves Espy, Skouras Brothers, St. Louis, Mo.: "Cut down the bunk and give the exhibitor a greater variety of displays, advertisements, cuts, illustrations for his programs, etc.—Blank—No—No—Blank—Blank—Blank — Never interested — Blank — Novel stills of women stars—No articles."

Nat L. Royster, Temple Theatre, Birmingham, Ala.: "Both—Production mostly—No—No—Blank—Yes—From three to six inches, one column—No—Blank—Interesting stories of author and story—Three to six inches, one column."

Charles M. Pincus, Imperial Theatre, San Francisco, Cal.: "On long run pictures, the production; program pictures, the star—This is long-run house, mostly productions, except possibly Valentino—No—No—Blank—Yes—One stick—Yes—The comment has been on the stereotype manner; they are all printed and made up. Never any ideas. Same stuff year in and out. Too many studio press agents write copy for the press sheets about some friend of theirs in the technical department, and write nonsensical stuff about the star's hobbies. Need more special stories and less editorial stuff. Suggest press sheets be made up for use in the key towns instead of the hick towns as now printed—Technical stories about production and star's life—Half column."

L. W. Brophy, Yale Theatre, Muskogee, Okla.: "I would say both; depends on production and star—I would ordinarily say the star—Never—They are usually glad to get it—There are three daily papers here and I would say two or three articles each on film page—I would say, single column, eight

Here It Is—In Their Own Language!

inches, reading each article—Occasionally—It usually depends on how much space they wanted to fill and their comments usually consisted of getting scene cuts and stories to make their movie page attractive—Catchy articles in regard to picture or stars in it—Not too long; not over eight or ten inches, single column."

W. M. Smith, Rialto Theatre, Tulsa, Okla.: —"If the star is a real star, you need nothing, but 'all star casts' would feature production—Outside of a few stars, production means more—No—Yes—One only—Blank—Blank—No—Blank—A story embracing everything about the cast and story in one article—About one column, seven inches."

W. A. Clark, Palace Theatre Bldg., Cincinnati, Ohio: "Both—Both can be used to advantage. If there is anything 'newsy' about the star, carry it, but it should not be a lot of hokum that looks good to the stars and tickles their vanity but won't get past the editor's desk. Not here, anyway—Of fairly good size, but not too long—We have been using them for a long time in all papers—Time and conditions govern this, as well as the type of stories—Blank—Blank—I have always been careful to see that they get darn few of them. No, they have never commented on them—Blank."

David F. Perkins: "Real stars, but the production is most important for general purposes—Stars whose personalities are individual and who stand out command attention above production in 'news' stories—Short—Yes—Depends on my selling talk—Yes—About four sticks—Yes; don't like them; same old stuff—High rates of advertising space require more attention paid to the good small sized advertising, white space, eye-catching design, petty selling talk in the one, two and three column cuts and adaptability to use in expansion of advertising, slugs of one column width, 10-line depth, 'midget' advertisements are invaluable to both large and small space users."

D. F. Shea, Tremont Theatre, Boston, Mass.: "Whatever the release merits—Stories having plausibility are necessary—Two hundred to three hundred words—According to extent of advertising—Blank—Blank—Blank—Yes—Terrible, rotten, poor."

William H. Bauch, General Press Representative of Lytle Theatres: "Both—Some stars have news value; very few productions have—No—Blank—Yes—Five hundred words—No, they never see them—Every newspaper will use at least one advance story and one review or a good feature now and then; that's what a press book should have; all this sales hokum is all wet."

J. Victor Wilson, Robbins Theatrical Enterprises, Inc., Watertown, N. Y.: "Not near stars or artists producers want to make stars—Production, unless that happens to be weak, in which case the star should be played up. The 'All Star' phrase is also worked to death and usually means 'No Star'—No—No—Blank—Yes—From two to four sticks, unless it is a 'Special Story' with actual news value—We never show press sheets to newspaper men; they would unquestionably consider the average motion picture press agent a pretty poor example of editorial publicity man and one (providing he receives a salary for his stuff) obtains money under false pretense—Blank."

Ben T. Hall, Elmira, N. Y.: "Both, but no long pedigrees of star—Star—By no means—Sunday paper accepts brief ones—Blank—Yes—Blank—Yes, on their inefficiency—Blank."

Raymond B. Jones, Publicity Director for Southern Enterprises, Dallas, Texas: "The trouble with press agents now is that they take up too much space with stories that interest on one. Picture and star are the things—Greatest news value in star oftener than on production. On production when it is a big picture and on star when it is a big star. Circumstances alter the cases—No. When using a long story you run the chance of having it all thrown away—No. They demand articles about three or four hundred words—None—Yes—Three to four hundred words—Motion picture editor of Dallas News is always crabbing about bad press books—Says that there is nothing in them that he wants to use."

M. L. Overman, Fort Armstrong Theatre, Rock Island, Ill.: "Emphasize both star and production. Stars count a great deal, especially in the smaller towns—The production, as far as the individual picture is concerned—No. The editors don't like them and we must satisfy the editor if we expect him to use the stuff we give him—Our newspapers will use good material any time—They use on the average of one item a day. Sennett stuff gets in oftenest because their cuts and news stories have the greatest general appeal and are the best written—Yes, short articles are easier to get in—About one-fourth column with a mat to illustrate—Yes, Sennett, Universal, Famous and First National are the only press sheets they like. They generally rewrite material issued by other companies—The average press review or advance contains too many superlatives and too much about the producer and others who had a hand in the making of the picture. Outside of the cast no one cares who made the picture. Directors' names mean nothing unless he is known as a man who has made nothing but big productions. Cuts are generally crowded with credit lines which not only spoil the appearance of the cut but fill the ad with stuff no one cares to read. The same space should be filled with lines about the production. There are too many mediocre artists in the publicity departments. We have our own artist draw our ads for us whenever we run across poor art work in the regular material. But many exhibitors have no artist of their own who is capable of turning out good material."

A standard layout for press sheets, size and type of scene and advertising cuts, the merit of "catch lines" and the material appearance in general of the medium most necessary to put over the picture, will be told in the article in this series appearing in next week's issue of Moving Picture World. The happy medium in this respect is gleaned from answers to questions on this subject in the Principal questionnaire.

Ludy Brown, Palace and Amuse-U Theatres, Muscatine, Ia.: "Both—Stars that are real favorites okay, but few; production best. Would suggest the theatre showing dates be placed at bottom of reader instead of the very beginning—Short and to the point—No—Blank—Yes—1x3 and 1x5—No—Blank."

E. W. Berg, D. F. R. Enterprises, Wichita Falls, Texas: "If no star, emphasize picture; if star, both, but picture first—The stars are popular but must have stories; where good star and good story, picture usually knock-out. However, few stars are good drawing power—Not over one or two; most should be short and meaty—Our papers will use occasionally stories of not over one column—One each Sunday for each house—Yes—From forty to sixty lines—They do not comment, they look upon the publicity men as a necessary evil—Blank."

Barry Burke, Palace Theatre, Fort Worth, Texas: "Chiefly star; sometimes director and producer—Star—No, medium, but 'meaty'—Yes—One Sunday and two midweek—Yes, if 'meaty'—Blank—Yes—More about the story without divulging the plot too much, and less about 'Billy Blank,' star of 'So and So,' was locked up in jail all night, mistaken for someone, or the coat worn by Billy Blank came from generations back. They do not care about the 'props' that go to make up a picture; they want an idea (without telling the story) as to whether they care to spend their time and money in seeing the picture."

D. J. O'Brien, Mirror Theatre, Manchester, N. H.: "Both—Stars—No—If room on Saturday—One or two—Yes—Five hundred words—No—Blank."

Ralph Thomas Kettering, General Representative for Jones, Linick and Schaefer Theatres, Chicago, Ill.: "Both. Also shorts regarding individual members of cast—The supporting cast as well as the star and author. Thus items can be localized—Only the interviews—Yes, if written in an interesting and newsy manner—One or two a week—Plenty of them—Never over a stick—Yes—Press sheets should never be sent to editors; should be sent direct to press agent, who will use experience in distributing proper style of stuff to individual newspapers."

Ed. C. Curdts, Bijou Liberty Theatre, Greenville, S. C.: "Both—Both—No—Yes—One or two—Yes—One-fourth column—Yes—Blank."

B. Aronson, Raleigh, N. C.: "Both—Stars seem to have the preference here—No—Yes—One each week—Yes—One column, six to ten inches—No—Blank."

Harry W. Crull: "I would emphasize production—Anything having general news value, whether it be concerning star or production—No—No — No — Blank — Most emphatically—Short paragraphs, not more than a stickful each—Very frequently—They would be glad to get real, honest to goodness news and not the same gush that generally reaches their desks."

John A. Schwalm, Rialto Theatre, Hamilton, Ohio: "Both—The production is gradually supplanting the stars—No—Yes—One

(Continued on page 613)

Sunday Situation Is Tense in Erie, Pa.

Three more exhibitors in Erie, Pa., alleged violators of the Blue Laws pertaining to Sunday operation of motion picture houses, were given hearings the past week before Justice of the Peace K. R. Morrison, of Wesleyville, Pa., and were fined $4 and costs each. As was done at the first hearings, in which 12 exhibitors were found guilty and fined similar amounts, attorneys for the theatre men announced their intention of taking an appeal from the decision of the justice of the peace.

Grant H. Harmon, Leo Guerrein and Frank A. Fairgraves were the defendants. Women witnesses, sent out by the Rev. H. C. Shaw, who is leading the Blue Law enforcement movement, testified they traveled in an auto and stopped in the vicinity of the Princess, Hippodrome and Regent theatres, watching people go to the box-office and then into the theatre. Meanwhile, in spite of the campaign, theatres in Erie continue to open on Sunday.

Underwriters Revise Rules

Important Changes Become Effective First of Year

Jessie S. Phillips, general manager of the National Bureau of Casualty and Surety Underwriters, announces a complete revision of the rules, classifications and rates for the miscellaneous lines of public liability and property damage liability insurance, to become effective on January 1, 1925, and affect the following classes of insurance in all sections of the country: owners, landlords, tenants, theatre, residence, farm employers, elevators, teams, public liability and property damage liability.

The classification experience developed for theatre public liability during the five latest available policy years shows a total exposure of 10,180,057 seats, with total incurred losses of $549,088.

A rate differential has been established for Greater New York, where the experience indicate that conditions differ materially from those in the remainder of the country. The rate level in the country at large outside of New York has not been changed. In Greater New York the rate level has been increased 62 per cent., and in addition the rates have been made the same for all classes of theatres.

Big San Francisco Deal

The interests of Schneider Bros., San Francisco, in the T. & D. Enterprises, Inc., controlling, with associates, more than forty-five moving picture theatres in northern California and Nevada, have been purchased by M. Naify and Nasser Bros., the deal involving about 200,000 and the exchange of a large block of stock. As a result of the transfer plans are going ahead for the erection of several new theatres in interior towns. The officers of the amusement concern are E. H. Emmick, president; M. Naify, vice-president and general manager; J. G. Hunter, secretary, and J. C. McCann, assistant secretary.

Condemns Cartage Tax

Jensen-Von Herberg Resent Action of Northwest Film Board of Trade

Referring to a recent action of the Northwest Film Board of Trade to the effect that all first-run film furnished theatres in Seattle is henceforth to be called for and returned to the exchange at the exhibitors' expense, the Greater Theatres Company (Jensen & Von Herberg) have gone on record as opposed to the move for several reasons, and state that they will not consent to the additional expense thus imposed. Several of the reasons for their attitude are:

That all existing contracts with their firm were purchased on the basis that these handling charges were to be paid by the exchanges. That the new charge is contrary to custom long since established. That it is in direct opposition to the practice of all other firms from whom supplies and equipment are purchased.

That so far as they have been able to discover, this is the only section in the entire country making such demands on first-run exhibitors. Notification is further served that all contracts made in future must include delivery charges in the purchase price, and must be understood as part of the consideration for the contract even though not in actual printed type of the regular form of the contract.

Unique Law Suit

Position of Furniture Basis of $25,000 Action Against Ohio House

One of the most unusual law suits ever filed in Cincinnati, and probably the first of its kind ever recorded in this region, has developed here in the case of a local resident against the Capitol Theatre Co., of which I. Libson is the executive head.

The suit, which is for $25,000 plus some $500 physician's fees, is based on a claim by the plaintiff who alleges that while a patron at the Capitol late in September, he tripped over a clothes tree in the gentlemen's smoking room striking his head on a towel receiver in such a manner as to permanently impair the sight of one eye. The plaintiff's attorney alleges negligence on the part of the theatre.

Fox Now Has 58 Foreign Exchanges

Thirteen foreign offices have been added to the foreign distributing organization of Fox Film Corporation since the first of the year, according to official statements issued this week from the New York headquarters of that producer. The increase brings the total of the foreign branches to 58.

The 13 new exchanges and their managers are as follows: Weltevreden, Dutch East Indies, V. T. Jeune; Soerabaia, Dutch East Indies, M. Hung; Singapore, Federated Malay States, Tian Lye; Riga, Latvia, E. Stammer; Budapest, Hungary, Bela Colussi; Bologna, Italy, Uga Bassi; Milan, Italy, Carlo Borgheri; Naples, Italy, G. Lauricella; Rome, Italy, Bruno Fux; Kobe, Japan, Delbert Goodman; Tokyo, Japan, W. S. Kingsbury; Seoul, Korea, J. H. Morris.

Coming and Going

Hobart Henley, Metro-Goldwyn director, is in New York looking for new screen material.

John B. Rock, Vitagraph's general sales manager, left this week for Atlanta where, after a sales conference, he will proceed to New Orleans and Dallas.

A. Victor Smith and Edward Auger, of Vitagraph, were in Chicago this week attending a sales conference of their company's mid-western representatives.

Upon returning from Washington and Atlanta, W. Ray Johnston, head of Rayart Pictures, started this week on another trip which will include stop-overs at Pittsburgh, Cleveland and Chicago. In the latter city Johnston expects to meet Dwight C. Leeper, vice-president of Richmount Pictures. Those two will then travel to Los Angeles for a brief stay.

Melvin Hirsch of the Aywon Film Corporation is scheduled to leave New York for a trip through the West this week.

Thomas Geraghty, scenario writer, is scheduled to arrive in New York this week from the Coast.

J. M. Franklin, manager of B. F. Keith's Theatre at Ottawa, Ontario, spent the last week of November in New York City where he conferred with E. F. Albee and Clark Brown at the Keith headquarters regarding picture and vaudeville bookings at the attractive Ottawa house.

Jesse L. Lasky left New York for the Coast this week to supervise the final editing of "Peter Pan."

Gordon Beresford has returned from Los Angeles. He has started work on a picture of his own.

Ernest Bru, managing director for Unity Film, London, and also representative of Richard Talmadge productions in Europe, arrived in New York late this week on the S.S. Paris. He is making his headquarters at the Hotel Astor.

Phil Gleichman is in New York from Detroit.

Colvin J. Brown, eastern representative for the Thomas H. Ince Corporation, according to reports, is expected to leave shortly for the west on a business trip.

J. A. Koerpl, well known mid-western exchange man, is in New York.

Jack Heagney has returned to Detroit after a stay in New York.

Nat Levine, sales head for M. J. Winkler, is in the mid-west on a sales trip.

Due to the illness of his son, John D. Tippett has postponed his trip to Europe.

Lillian and Dorothy Gish left New York late this week for Hollywood.

Ince Studio to Suspend

The Culver City studio erected by the late Thomas H. Ince will be closed on December 11 for an indefinite period. Plans for the reopening will hinge on the decision of officers of the holding company, a statement says. One more picture will be completed before the studio closes. Two productions for which casts had been engaged have been abandoned. Colvin W. Brown, eastern representative, says that the closing move is only to facilitate reorganization plans.

Saenger Loses Appeal; Lease and Contract Conditions Cited

THE value of theater leases, good will connected therewith, and film contracts acquired for stock must be determined, for invested capital purposes under the provisions of the Revenue Act of 1918, in the light of facts and circumstances existing at the time of the acquisition thereof. The subsequent earnings alone which are not shown to have been reasonable, anticipated or based upon past experience or known existing facts are not sufficient evidence to establish a valuation of such assets. This the United States Board of Tax Appeals has ruled in deciding adversely the appeal of the Saenger Amusement Company, Inc., from a deficiency in tax assessed by the Commissioner of Internal Revenue.

The appeal involved excess profits taxes for 1918 and 1919, and arose from the disallowance in invested capital of the value claimed by the company of certain theater leases, good will connected therewith, and film contracts, and also from the disallowance in invested capital of the amount of stock issued, based upon the writing up of the value of film contracts acquired from outside interests in the ordinary course of business.

When the Saenger Amusement Company was incorporated in 1913 as a successor to the partnership of Saenger Brothers, it had a capital stock of $100,000 par value and acquired leases on the Saenger, Palace, Queen, Lyseum and Princess Theatres. John and Ad Saenger each held 40 per cent of the stock and L. M. Ash and E. V. Richards were each given 10 per cent of the stock. No property was turned in by either L. M. Ash or E. V. Richards, but the Saengers exchanged leases on the five theaters, the equipment therein and good will connected therewith, and film contracts for their share of the stock.

In 1915, contracts were made with certain producers, and the corporation issued an additional amount of $50,000 par value stock to its stockholders in proportion to their stock ownership, which represented the value of the contracts as determined by the corporation in excess of the consideration required to be paid for the use of films.

The Commissioner disallowed the value of the leases on the various theaters, on the ground that no value had been established, and also the alleged value of the film contracts on the ground that it was not proven that they had a value in excess of the consideration required to be paid for the use of the films.

In handing down its opinion, the Board of Tax appeals pointed out that the question involved is whether the film contracts and theater leases had an actual value. The taxpayer relied upon the earnings of the corporation and the success which it attained in subsequent years to establish the value of the leases, contracts, etc., turned over to it for stock when it was organized.

"While subsequent earnings are not to be disregarded in determining values of leases and contracts, it must be kept in mind that it is only the value of assets shown to exist at the time stock was issued therefore which can be included in invested capital," the decision holds. "The determination of values of assets paid in for stock must be made in the light of all available evidence existing at the date of the acquisition. Subsequent earnings may be used only to corroborate or substantiate a valuation based on the reasonable expectation of future earnings. A valuation, however, based upon the expectation of future earnings must be determined in the light of known facts existing at that time or upon past experience. A hope of future earnings not based upon some known facts or circumstances, or a mere guess by the owners as to the future earning capacity however accurate it may be proven to be by subsequent events, does not prove value. Future earnings alone are not proof without reference to the facts from which they could have been reasonably anticipated."

Similar reasoning is applied to the film contracts under consideration.

Selling Your Seats

Milt Crandall Tells Another Good Sales Idea.

How Bob Irwin handles his touring bill room.

A real marriage for Sinners in Heaven.

Offered kisses to men with girls.

How Hyman surrounded Hot Water at the Brooklyn Mark Strand.

A fashion show helped Nellie the Cloak Model.

Wires from Meighan sell The Alaskan.

Getting a window on a sombrero.

London sandwichmen crave another Lincoln.

Got $500 to $50 on The Wine of Life in Savannah.

How London staged The Sea Hawk.

Football crowds respond to appeal for The Wine of Life.

Speed Spook car to have long tour.

Feet of clay were passes to DeMille play.

Reserved seat order first appeal for The Sea Hawk in Easton.

Advertising examples on Hot Water, The Sea Hawk, Inferno, A Sainted Devil, This Woman and Abraham Lincoln.

(All these and many others in Selling the Picture to the Public. Turn over a few pages.)

New Willard Opens

Loew Theatre in Richmond Hill, New York, Gets Gala Send-off

The New Willard, latest addition to the Marcus Loew circuit of picture and vaudeville theatres, was opened last week in Richmond Hill, New York. Loew was unable to attend the opening of his new million dollar playhouse, as he did not arrive in New York from the West Coast until the day following, but a large number of stars, including Bebe Daniels, Peggy Hopkins Joyce and Dagmar Godowsky, were on hand to give the occasion a gala aspect.

Nicholas M. Schenck, vice-president of Metro-Goldwyn and of Loew's, Inc., officiated in Mr. Loew's absence, with Charles C. Moskowitz, assistant general manager to Mr. Schenck.

George Kann is the manager of Loew's Willard Theatre. Kann is well known in New York theatrical circles, having previously been manager of Loew's Alhambra, Brooklyn, and also an executive for the Ward and Gylnne circuit in Brooklyn. George is a brother of Maurice Kann, managing editor of the Film Daily.

N. Y. Film Commission Budget Is $117,695

The New York State Motion Picture Commission has requested that the sum of $117,695 be included in the state budget next year to meet its running expenses. This represents an increase of $18,925 over what was granted last year. Among the items in the budget is a request for the sum of $4,000 as a salary to another deputy commissioner, while the commission also, if it gets the money, plans to add an assistant secretary at $2,000, two reviewers at $1,800 each and a stenographer at $1,500. It places traveling expenses at $5,000.

Sees Kenmore Taxpayers

Syracuse Exhibitor Makes Big Offer to Run Community House

Morris Fitzer, of Syracuse, has offered to pay the town of Kenmore, N. Y., just across the Buffalo city line, the sum of $10,000 a year, with an increase of $500 annually until $15,000 is reached to operate the proposed new theatre to be erected soon at a cost of $350,000.

The house will be known as the Kenmore Theatre. It will have a seating capacity of 2,816 and a frontage on Delaware avenue of 260 feet. There will be 12 stores on the Delaware avenue front. It is planned to issue about $150,000 in stock.

The proposition was laid before the Kenmore Taxpayers' Association by Newborn H. Lewis, who presented a sketch made by Architect B. C. Buell, of Kenmore, of the proposed house. Fitzer appeared before the association and offered to operate the house six days a week, with no Sunday performances until such a time as the people of the town desire exhibitions on Sunday. He also offered to donate the use of the theatre Sundays for religious purposes. No decision on the Fitzer offer has been made as as yet. Kenmore business men have long wished a motion picture house in their town, knowing that it will aid business in Kenmore and be a good thing for the community if the shows are high class. A detail story about Kenmore appeared in last week's issue of Moving Picture World.

Coolidge Streeter Dies

Coolidge Streeter of the production department of Producers Distributing Corporation, died November 30 at his home in New York City after an illness of ten days that developed into pneumonia. Mr. Street was associated with Producers Distributing Corporation and the Hodkinson Corporation for the past four years and was well known in producing circles as a dramatic critic and scenario editor. He is survived by a wife and two children, one of four and one of a year and a half.

JANITORS AND ENGINEERS OF CHICAGO AT LOGGERHEADS

A dispute is on between the theatrical janitor union and the steamfitters and engineers' organization in Chicago. The engineers claim that for several years the janitors here have enlisted the theatre engineers into their union where they belong to the other union. The dispute has been carried to the meeting of the national organization at El Paso for adjustment by the American Federation of Labor.

"More Censorship" Bills Crowd Indiana Legislative Sessions

RECENT sessions of the Indiana state legislature have not been considered complete without a fight to put through a measure to provide censorship for motion pictures and the abolishment of Sunday shows, and the coming session of the state assembly apparently will be no exception to the rule. Already one member has announced his intention of introducing a bill that will have some censorship features and at the same time provide more rigid restriction on Sunday shows.

Earl W. Payne, of Bloomington, recently elected as state senator from Monroe, Greene and Brown counties, has announced that he will introduce such a bill. He said it will not be of a radical nature but will tend "to raise the standard of moving pictures and theatrical performances."

Payne was in conference in Indianapolis recently with Roscoe Carpenter, of Lyons, a former minister, who is interested in the bill and is planning to perfect an organization in both the house and senate to crystallize sentiment in favor of the proposed measure. Carpenter said an effort will be made to enlist the aid of all the minsterial associations and other church organizations in the state. He said D. C. Stephenson, former Klan leader, has been asked to organize and lead the forces in favor of the bill.

The censorship and Sunday closing question has bobbed up at every session of the legislature for several years, and in each instance has precipitated a warm fight. A "movie" censorship bill was introduced in the 1923 session of the legislature by Senator Claude Steele, of Knox, and was overwhelmingly defeated. Similar measures at previous sessions have met a similar fate.

Opponents of censorship legislation in Indiana say that before the legislators enact a law providing additional regulation for motion pictures, it would be well for them to familiarize themselves with such laws as have been in force for many years. No obsene or suggestive picture can be exhibited now without violating the law, and if the law is not enforced it is the fault of the public, the police and the prosecutors. The old law against conducting business on Sunday has been held by many lawyers to include Sunday shows, but it is not enforced because there is no demand for its enforcement. Public opinion in Indiana sanctions Sunday entertainment, it would thus seem.

What Exhibitors Say About Press Books

(Continued from page 610)

on each picture each day—Yes—One hundred words—Yes—Blank."

N. Schechts, Cincinnati, Ohio: "All—Both—No—Yes—One to each paper—Yes—Two hundred words—Yes—Blank."

T. H. F., Bishops-Cass Theatres, Denver, Colo.: "Depends on picture, but when in doubt, production—Stories seem to get by best dealing with production, bringing stars in indirectly. Star stories are acceptable only when they deal with fresh material—Very seldom—Hardly ever—Blank—Yes—Four hundred words—Blank—Blank."

Ed. Turner, Imperial Theatre, Ashville, N. C.: "According to production, but to satisfy local patronage, some of each—According to local conditions—No—Short ones—Three—Yes—Not over two hundred words—No—Blank."

J. S. Phillip, Rialto Theatre, Fort Worth, Texas: "Production. Why build up a star soon gone from you—Theme, name, production—Fifty line will more than tell all the merits—Sunday only—One—Yes—Fifty lines—Mostly bull—Very poor."

H. Laence, Bellevue Theatre, Niagara Falls, N. Y.: "Star if known, director if known, or author if book has big sale—Production, with casual mention of star—No—Yes, if short—Several—Yes—About thirty or forty lines—Yes—Press agents have run out of adjectives. They never will admit that theirs is not the greatest production made. People do not believe motion picture advertising any more. Too exaggerated and it seems that just the suggestive or risque situations are picked out for stills and mats, yet the photoplay in question might be as clean as a hound's tooth. Let's get down to earth and try to stop this exaggeration. Flaming ads might get one day's business, but how about the rest of the run? When getting up press books remember the towns of under 100,000 and bear in mind that they play to the same people week after week, with all of them trying to help the manager run his theatre."

JESSE GOLDBURG INTENDS TO BUILD OWN STUDIOS

Having purchased the property, Jesse J. Goldburg, president of Independent Pictures Corporation, upon his arrival in Hollywood, announced that he was ready to see architectural plans and estimates for the new Independent studios which will be located out in the same section as that in which the Fox and Harold Lloyd units now work. The building of the new studios at this time is attributed to the rapid growth of Independent Pictures Corporation.

State Rights Sales

Ray Johnson, president of Rayart Pictures, announces two new deals which Rayart has just closed: The Exhibitors Film Exchange, Washington, D. C., last week purchased for Washington territory the six Harry J. Brown productions starring Reed Howes; also with Eltabran Film Company, of Atlanta and Charlotte, for the Rayart series of six Metropolitan Melodramas, featuring George Larkin, for the Southeeastern States. This exchange also closed for the 101 Ranch production, "Trail Dust," for the same territory.

Dave Mountan, president of Richmount Pictures, Inc., announces an important foreign deal with Co-operative Film Exchange, Ltd., for the territory of Australia. It comprises a minimum of 52 subjects to be taken within a period of twelve months. This will comprise practically the entire Rayart product and other pictures for which Richmount control the foreign rights. Another deal of importance is that of the "Battling Brewster" serial and a second serial to be produced by Rayart Pictures to Universal Pictures Corporation for the Far East and South America and twenty-four features for Japan and the Philippine Islands. Also six features for India, Burma and Ceylon.

The independent exchange contracting for "The Early Bird" along with "The Speed Spook" and the third Johnny Hines feature to come, "The Cracker Jack," received word this week that prints on "The Early Bird" have just been completed by the Lyman Howe Laboratories in Wilkesbarre and will be rushed with all possible haste to the exchanges that have early play dates on this feature. Prints will go forward to American Feature Film Company, Boston, Mass.; Commonwealth Film Corporation, New York City; Dependable Pictures Corporation? F. & R. Film Company, Minneapolis, Minn.; Ludwig Film Exchanges, Milwaukee, Wis.; Masterpiece Film Attractions, Philadelphia, Pa.; Skirboll Productions, Inc., Cleveland Ohio; Trio Productions, Washington, D. C.; Film Classics of Illinois, Chicago; All Star Feature Films, Dallas, Texas; Home State Film Company, Inc., Little Rock, Ark.; De Luxe Feature Film Company, Denver, Colo., and Simmonds-Kann Enterprises, Inc., New York City.

Independent Films, Inc., of Boston, and the Celebrated Players Film Corporation, of Chicago, have purchased "Flattery" for their territories.

Film Robberies Increase with Approach of Holiday Season

BANDITS, sneak thieves and pickpockets with the approahcing holidays seem to be infesting the motion picture theatres of the country. Moving Picture World correspondents from all over included this weeks in their news letters and dispatches stories of hold-ups and petty thieveries. Below are some of these reports.

Two theatres in San Francisco were entered during Thanksgiving week. The rear door of the Republic Theatre at Sutter and Steiner streets was forced and the combination of the safe manipulated, the yeggs obtaining jewelry valued at $5,000 and $125 in cash. The jewelry was the property of Mrs. W. Jackson, wife of the owner of the house. Efforts were made to effect an entrance to the office of the U. C. Theatre, in the suburban city of Berkeley, but the parties were apparently frightened away before completing their work. Early in the year there were several theatre robberies here, but until the recent robbery, no losses had been reported for several months.

Playing the part of detective, Herman Vineberg, manager of the Mark Strand Theatre in Albany, N. Y., nabbed a man giving the name of Thomas Ross, hailing from New York City, on a charge of stealing a purse belonging to Mrs. William Lakin, as she was watching the picture. Ross was taken to police headquarters and admitted to $500 bail, with a hearing set for a later date.

While hundreds of patrons watched the program at Loew's Park Theatre, Cleveland, two men robbed George Hillman, manager, and Miss Vivian Siebold, cashier, of between $2,000 and $3,000. The robbers approached the two while they were totalling up the day's receipts, and while one of the men covered the manager and cashier with a revolver, the other scooped up the money.

George Heaney of 4628 North Racine avenue, Chicago, a messenger for the Pantheon Theater of Lubliner & Trinz Circuit at Sheridan road and Eastwood avenue, hailed a taxi and started for a bank with $6,000 of the theater's money. Two blocks from the theater two men jumped on the running board, took the 6,000 from Heaney and disappeared.

West Coast Theatres, Inc., Plans Extensive Future Building

THE annual meeting of the stockholders of West Coast Theatres, Inc., was held on November 17 at the general offices of the corporation, 200 Knickerbocker Building, Los Angeles. Of particular importance at the annual meeting was the election of directors and officers for the ensuing year, and the discussion of matters of prime importance for the coming twelve months, including the huge building program being inaugurated by the big concern.

Among the outstanding events was the re-election of Messrs. M. Gore, Adolph Ramish, Sol Lesser, A. L. Gore and Frank S. Hutton as members of the board of directors. Arthur L. Bernstein and Edwin J. Loeb were the new members of the board elected. Immediately following the election, the same executive committee, composed of Messrs. M. Gore, Adolph Ramish, Sol Lesser and A. L. Gore, was re-elected.

Among the matters of importance acted upon was the approval by the new board of directors of the building program for 1925, which includes the erection of theatres now building and those soon to be erected, totaling fifteen beautiful playhouses in various sections of the state. The total estimated costs represented in the 1925 building program is $2,591,139, which does not include the figures for the new and elaborate theatre to be erected in Oakland. Following are the theatres listed in this group and the estimated costs of each:

Washington and Vermont, $553,139; Orange, $45,000; Long Beach, $465,000; Pasadena Avenue and Avenue 56, $208,000; Tenth and Western, $360,000; Slauson and Mesa Drive, $240,000; Ocean Park, $135,000; Manchester and Moneta, $200,000; Beverly Drive and Wilshire Boulevard, $95,000; Glendale, $300,000; Huntington Park, $205,000; South Pasadena, $165,000, and Washington and Lake, $25,000. The estimated figures for the new Oakland theatre are not yet available.

Bad Film War

The Buffalo Film Board of Trade and members of Buffalo Zone, M. P. T. O. of N. Y., Inc., are co-operating with the Eastman Film Company, in an educational campaign to eliminate film mutilation in the Buffalo territory. Sydney Samson, president of the Film Board, announces that the first step in the campaign will be the distribution of the booklet, "Film Mutilation and How to Prevent It," published by the Eastman company, a copy of which will be sent to every exhibitor in the territory. An inspector will also be appointed to visit theatres in the district.

News on Every Page

A smallpox scare is putting a crimp in theatre business in Binghamton, N. Y. The details appear on page 628.

In Ogdensburg, N. Y., Jim Burnham leased the City Opera House for $5,000 per year. This he did with the odds of the "wise" ones against him. He has been there for quite some time now and from the story on page 628 it would seem that he has found in the Opera house a vein of virgin gold.

Thanksgiving proved a joy to most exhibitors. In Pittsburgh it marked an event for Harry Davis since on that day he opened up a beautiful new theatre in his home town, as told on page 629. In Albany, according to the narrative on page 627, showmen spent the greater part of the day in appropriate carving of turkey gobblers.

Due to the diminishing of week-end transients, showmen in Ottawa, according to the story appearing on page 631, have decided to shelve for a time the raise in Saturday admissions.

Quaker Towns Disagree on Use of Ensign

Use of the American flag for advertising purposes is legal in one Pennsylvania town and illegal in another. The mayor of Sharpsburg is said to have sanctioned the use of the ensign to advertise "Barbara Frietchie," while the chief of police in Etna, an adjoining village, is credited with having declared it illegal, and ruled off Etna's streets a float advertising the picture said to have been adorned with national colors.

Samuel Suckno, Prominent Albany Exhibitor, Is Dead

SAMUEL SUCKNO, 55 years of age, owner of the Albany and Regent theatres in Albany, N. Y., a vice-president in the Motion Picture Theatre Owners of New York State, Inc., a member of the Albany Theatre Managers' Association, and one of the pioneer exhibitors in this city, died at the Mount Sinai Hospital, New York City, on November 27, following an illness of several weeks. Mr. Suckno left Albany about a month ago for New York and for a time his recovery was anticipated. He became worse, however, and a day or two before the end came his family was summoned to the hospital.

Mr. Suckno came to Albany from New York about twenty-five years ago, and for a time was the proprietor of a clothing store. Sensing the future of motion pictures, Mr. Suckno converted the store into a theatre known as "The White Way." Later on he acquired other theatres in various parts of the city, and until recently operated not only the Albany and Regent theatres, but also the Delaware and Arbor Hill houses.

Mr. Suckno is well known throughout New York state by reason of his activities with the state association. He was also a member of the Albany zoning committee named at the Buffalo convention a few months ago. Mr. Suckno is survived by his wife, three sons, two daughters, his father and mother, and a number of sisters and brothers.

Practically every exhibitor in this section attended the funeral of Mr. Suckno in this city on Sunday afternoon. Members of the Albany Film Board of Trade as well as members of the Albany Theatre Managers' Association, attended in a body. The floral tributes were unusually beautiful and included pieces from practically every exchange in this city. The death of Mr. Suckno follows that by but a few weeks, of William Berinstein, another pioneer exhibitor of Albany, whose death occurred in New York City the latter part of September.

Black Estate Over Million

Appraised Value is $1,100,437—Stock Sales Are Disclosed

An estate valued at $1,100,437 was left by John A. Black, who died at South Orange, N. J., on December 14, 1923, and was a partner with his brother, Alfred S. Black, in the Black New England Theatres, Inc. According to the report, under a contract made in 1920 he and his brother sold 3,750 shares of the theatre stock, in which they were equally interested, to Famous Players for $86,706. Delivery was made on February 1 last. It also appears that under a contract of June 17- 1922, the Blacks sold 26,250 shares to Famous Players and the sum due the estate on February 1, 1925, will be $35,411. Black left his brother $50,000 and gave his secretary and chauffeur each $10,000. He owned 150 shares of Powers Film Products, appraised at $350.

Suits Are Dismissed

Contractors as Plaintiffs Rejected by Court in Knickerbocker Fatality

The United States Supreme Court on December 1 dismissed suits brought by the Union Iron Works and others connected with the construction of the Knickerbocker Theatre, Washington, D. C., the roof of which collapsed on January 28, 1922, with a loss of nearly 100 lives and more than that number of persons injured. The court held that the suits, which were brought to prevent damage actions against the companies and persons involved, were not properly before it.

The case arose from a suit for damages brought in the lower federal courts by Guy Sturgis, administrator of the estate of Victor M. Sturgis, one of the victims of the disaster. The constructors sought to have the suit thrown out of court and appealed to the Supreme Court.

A large number of cases of similar character are pending, action on which has been delayed until the Supreme Court indicated whether they could be filed.

Big Paramount Earnings

The earnings of Famous Players-Lasky Corporation for 1924 are expected to exceed those of 1921, when they reached $4,683,971. Net profits for the first nine months of the year came to $2,921,842. That would indicate that the last quarter's earnings will be about $1,700,000.

Here are the earnings since 1918: That year, $1,281,175; 1919, $3,109,226; 1920, $5,321,240; 1921, $4,683,971; 1922, $4,105,872; 1923, $4,240,669.

Illinois' Good Roads Hurt Small Exhibitors

The ever increasing system of good roads in Illinois is playing havoc with small-town theatres. Almost every day some house in the smaller villages throws up the sponge. With a concrete road it is hard to keep the people with motor cars in the small towns and they drive to the nearest large town to witness the latest motion picture features. Other amusements have also suffered from the same cause.

Schenck Reports Plans

United Artists Assured of Twelve Productions a Year

The industry may count on United Artists for twelve releases next year, according to a statement from Joseph M. Schenck, chairman of the board of directors, and no more productions will be road-showed, including "The Thief of Bagdad." Hiram Abrams will have charge of the distribution. Mr. Schenck will devote considerable time to a study of distribution problems.

Mary Pickford, Doug Fairbanks and Charles Chaplin have agreed to produce as follows: two a year from Mary, three each in two years from Doug and Charlie, Griffith's allotment to be decided later. Default penalties are included in the above contracts.

Norma Talmadge joins United Artists when her First National contract ends next November and will produce two a year. Other plans call for two more units, assuring the organization of twelve releases a year.

Pres. O'Toole Broadcasts

President M. J. O'Toole of the M. P. T. O. A. broadcast from the Gimbel station in New York City on November 29 a message on the motion picture industry in which he stated that it is advancing in a rapid and constructive way. The next evening found President O'Toole in Dover, N. J., as the guest of Chairman R. F. Woodhull of the board of directors and the members of the Business Men's Association of that place. The big event of the week was the joint luncheon session of the Rotary, Kiwanis and Lions held in the Penn Harris Hotel in Harrisburg, Pa., when President O'Toole was the principal speaker.

Vitagraph Sales Session

Vitagraph held this week at its headquarters a general sales meeting. Branch managers from the East and upper Atlantic seaboard were in attendance. This was followed by a meeting of Vitagraph's midwestern sales representatives in Chicago. It is understood that the company's 1924-25 schedule was discussed at both of these sessions.

Loew's, Inc., Dividend

The board of directors of Loew's, Inc., has declared a quarterly dividend of 50 cents a share on the capital stock of the company, payable December 30, 1924, to stockholders of record at the close of business December 13, 1924.

Walter Hays Succeeds Walsh as President of M. P. T. O. of N. Y.

(Special to Moving Picture World)

ALBANY, Dec. 3—Walter Hays, of Buffalo, vice-president of the Mitchell Mark Realty Corporation, operating motion picture theatres in New York city, Brooklyn, Albany, Troy and Syracuse, and recently named as a director in the Ritz-Carlton Producing company, was elected president of the Motion Picture Theatre Owners of New York State at a meeting held in Albany Wednesday afternoon, December 3. Mr. Hays succeeds Michael Walsh, of Yonkers, who was forced to resign through illness.

Headquarters of the state association will hereafter be located in Albany, where a clerical force will be installed and where a room will also be provided for meetings of the board of directors. Mr. Hays is planning to spend at least one day each week, and possibly more, at the headquarters in Albany.

The Albany zone committee was also organized Wednesday with Meyer, Schine, of Gloversville, as chairman; Benjamin Apple, of Troy, secretary; and Uly S. Hill of Albany and Troy, as treasurer. In addition to the three officers, the board of directors will consist of Louis Buettner, of Cohoes; Ray Candee, of Utica; William Benton, of Saratoga Springs and W. H. Farley of Albany.

The Zone Committee will hold its first meeting in Albany on Friday, December 12, at which time the committee will formulate definite plans and begin functioning along lines similar with the Buffalo and New York zone committees, which have been organized for some time past.

Wednesday's meeting also decided that an aggressive fight will again be waged in New York state in an effort to do away with motion picture censorship. A legislative committee with W. W. Farley, as chairman and with Jules Michaels, of Buffalo, and John Manheimer, of New York city, was given authority to draft a bill which will be introduced in the legislature early in January, and which will call for the repeal of the present statute. This committee will work in conjunction with President Hays to the end that one exhibitor will be named in each assembly district to bring about public sentiment favorable to the removal of censorship.

A rotating board of arbitration will hereafter function in settling disagreements between exhibitors and exchanges. Louis Buettner and Jack Krause, the latter chairman of the arbitration committee from the exchanges, will meet and prepare their calendar thirty days in advance, in order that all parties may be fully aware of proceedings. Under the rotating plan, Mr. Buettner will name four exhibitors, drafted from the entire membership in the M. P. T. O. from the Albany zone, to serve at two sessions, these to be then replaced by others. The representation will still remain at three each, the additional person being named in order that there may at all time be a full representation in case of illness on the part of one person. It is believed that by those rotating the membership that exhibitors will not only take a greater interest in the proceedings but that they will also become much more familiar with the work being done.

Children's matinees were given full sanction by the state association and plans are under way to work in conjunction with the public relations department of the Hays national organization to the end that these matinees may become more frequent.

Each zone committee will have equal representation in the state association, having seven members on the board of directors and with the financial quota based upon the film strength of each zone.

The state association met first, its meeting lasting from 12:30 until 3 o'clock, after which the zone committee met and organized and at 4 o'clock, the Albany Film Board of Trade met with the entire assemblage.

Among those present at the meeting were: Robert Wagner, Little Falls; William Smalley, Cooperstown; Charles Moyer, Herkimer; S. A. Moross, of New York, secretary of the T. O. C. C.; Charles L. O'Reilly, president of the same organization; Benjamin Davis, of Gloversville; Jacob Rosenthal, Benjamin Apple, Uly S. Hill and Walter Roberts, of Troy; Meyer Schine, of Gloversville; Charles McCarthy, Hoosick Falls; John Manheimer and Rudolph Saunders, New York; Walter Hays, Buffalo; Louis Buettner, Cohoes; Charles Hayman, Niagara Falls; Sol Raives, New York; Jules Michaels, Buffalo; George Roberts, Elmira; Moe Mark, New York; Abe Stone, Albany; and Henry Manis, New York.

A telegram from William Callahan, representing the Rochester exhibitors, indicated the re-entrance of these exhibitors once more in the state organization.

Tax Free Song Hits

It is rare to find really popular hits in the list of tax free music, but at the present time there are available to exhibitors quite a number of truly good numbers. Among the hits on the tax free list at the present time are several published by the Denton & Haskins Music Company, of 1595 Broadway, New York City. These include "I Want You Back, Old Pal," which makes its appearance on Brunswick Records December 15; "Somebody Stole My Gal," "Of All My Wife's Relations, I Love Myself the Best," the comedy number dedicated to Tad, cartoonist of the Hearst papers, and "Station Y-OU," the radio song hit.

Exhibitors interested in tax free music are advised to use these and other tax free numbers.

T. O. C. C. HOLDS REGULAR MONTHLY LUNCHEON

The Theatre Owners of Commerce, at its Greater New York exhibitor organization, held its monthly luncheon at the Hotel Astor, Tuesday, December 2. The meeting was private and its members listened to a short talk by the honor guest, Judge Moses H. Grossman. Ogden Mills and State Senator James Higgins were also invited but were unable to attend. As far as could be learned the meeting was mainly a social and routine affair.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Rowland and Clark's Educational Films Are Put Over by Special Announcement

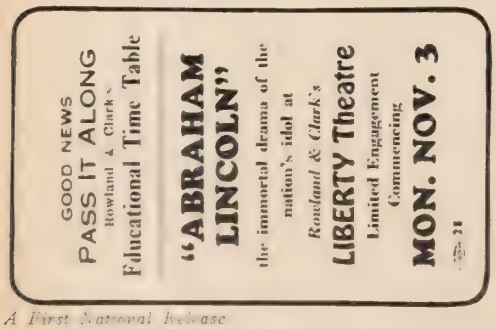
ANOTHER of the stunts used by the Rowland and Clark Theatres in Pittsburg, is what they call an Educational Time Table. Just why they call it a time table is not apparent from the copy sent in by Milt Crandall, but they had to call it something. The main idea is that it makes for business, and secures the cooperation of the schools.

We use Milt Crandall's letter in full, feeling that we cannot well improve his explanation. He writes:

"I am enclosing a sample copy of what we term an Educational Time Table. We have been using this system of getting our pictures before the principals and teachers in the schools of this district, and find it a most effective medium.

Tried Eight Months

As we started the Educational Time Table eight months ago, we have had sufficient time to know of its merits. The plan that we adopted when we inaugurated it was a simple one. We mailed out twenty-eight hundred (2800) postal cards to the principals and teachers of this district, attaching thereto a return postal card. We asked all the principals and teachers that were in favor of announcing pictures of educational character, to serve on our Advisory Visual Education Committee. We impressed upon them that we were open at all times to constructive criticism and assistance, and as fast as they returned the signed cards we filed them in alphabetical order.



A First National Release

THE TIME TABLE CARD

"We received favorable answers from about twenty-five per cent. of the principals and teachers. Not a large percentage, I will admit, but still a very good working basis, as the major portion of the replies were from principals some of the teachers being timid about placing their name on record for a stunt of this kind without the endorsement of their principal or superintendent of schools.

Keep Faith

"We then had printed the inexpensive little card, such as we are enclosing, which can be sent out on a penny stamp, and which is small enough to fit the vest pocket or purse. We made it a rule never to send out this little Educational Time Table unless it was in the interest of a picture of Educational value, and the result has been that whenever a principal or teacher receives one of the little Educational Time Tables, he is enthusiastic about announcing the 'good news' to the children."

The card Milt sends is on hard stock 3⅞ by 2⅝, printed in black on one side with the other left blank for the address. The important part is to reserve this for pictures which really live up to the billing. Use it just once to put over a doubtful subject and you'll lose it forever, but if you hold faith with your educational friends, this is a good stunt twelve months in the year and for a house of any size.

Taken in conjunction with the Student Tickets which we have already explained, it keeps up the interest of the teachers, and assures invaluable advertising at a minimum cost.

Colored the Arab

Using an Arab for a perambulator for The Arab at the Strand Theatre, Birmingham, Ala., D. Roscoe Faunce gave him a horse for the first two days. Then he put him down on the ground for three more days before the opening and the first four days of the showing.

The reason for the horse was a local parade, after that the Arab hoofed it and while he walked he handed out throwaways. Passes went to the ones most neatly colored.

One thousand samples of talcum powder were given the ladies and the lobby housed a miniature tent just large enough to contain a cutout of the Arab and the girl.

Touring Ad Car Is Real Money Saver

Robert E. Irwin, who manages one of the road showings of The Thief of Bagdad, sends in an interesting picture of the advertising car he uses with his outfit. He is using it in the same way that a circus uses its advertising card.

The interior is provided with racks for the various sorts of paper used on the production, with paste can and buckets and all of the rest of the posting outfit; a complete bill room on wheels.

This car moves from town to town under its own power. When it gets near the city which is to be the next stop, the pasting for that stand is started and the car works its way into town. After the local work is done, the car heads for the next date, posting along that road as far out as is thought desirable. Irwin carries his own crew and is ready to go to work as soon as he hits town. There is no delay for local arrangements. The paper is all laid out and is taken from the rack only as needed, with the result that it does not become torn or jumbled.

He writes that he can save in railroad fares and forwarding costs more than the cost of the car, so that instead of being an expensive luxury it really is an economy.

As the car is painted a bright blue, with gilt lettering and crimson running gear, it serves as a ballyhoo wherever it goes, both in town and on the road.

It strikes us that a similar car would be even more valuable for local use where any considerable pasting is done. The usual truck is the reverse of an advertisement, but a new body on the old chassis would pay for itself in advertising value alone, not to mention the convenience. It's a fine idea.

A United Artists Release

ROBERT E. IRWIN'S AUTOMOBILE ADVERTISING CAR

This is a miniature bill room on wheels used by one of The Thief of Bagdad units to post the towns routed by this section. It has a strong ballyhoo value and saves its upkeep and more in railroad fares and shipping charges. Try one.

Sinners in Heaven Had Real Marriage

Because the kick in Sinners in Heaven is the self-marriage of a castaway couple, Harry Feldman, of the Park Theatre, Branford, Conn., revived the real wedding idea for his big exploitation. A. J. Callahan, a Paramounteer, assisted him in getting it over.

He stretched the stunt over a seven-day period, adding to the story each day. By the time he was ready to open with the show—and a Friday, at that—he had persuaded the local merchants to donate a complete outfit and the bride and groom come down the aisle wearing some of their wedding presents. Even the ring was a donation.

The wedding was conducted with due solemnity, with the organ playing a wedding march and all the other fixings, and at the conclusion of the ceremony the happy pair were formally presented with such presents as they were not already wearing. Feldman's own contribution was $25 in money, but the gifts ran well into three figures.

It made for a wonderful three-day business, proving that the old stunt is as helpful as ever if you put it over properly.

Scattered

Printing auto license numbers was one of the stunts used to put over The Arab at the Lyric Theatre, Lima, Ohio.

This time the numbers were not printed in the classified ads but scattered through the news stories. Not a single pass remained uncalled for. The "What Is a Sheik?" contest was employed as well.

Brazen Kissers

The old candy kiss stunt was given a new coat of paint out in Des Moines in behalf of Circe the Enchantress at the Strand Theatre.

They have some nice looking girls out in the corn belt and a number were hired to approach all men accompanied by a woman and coo "May I give you a kiss?"

Before the shock was over they would produce a couple of candy kisses with the admonition to "eat the candy and read the wrapper," which of course told all about the Mae Murray picture.

By the end of the first day the "Strand Kissing Girls" were locally famous.

Tie-ups to toilet articles and lingerie were also made. The latter works particularly well because of the excellent stills for use in this connection.

Work Now On Your Yuletide Expliotation Stunts.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THANKSGIVING Week had Harold Lloyd as the star attraction, in "Hot Water," a picture which required but fifty-five minutes to put through the machine. Three additional film subjects and four diversified musical presentations brought the whole show up to a total of one hour and fifty-six minutes. With such a short film feature, and the remaining show being broken up by numbers of not over ten minutes, the turn-overs were frequent, a condition that keeps the box-office busy.

The overture by the Famed Mark Strand Orchestra was "Il Guarany," by Gomez. It was lighted as follows: An orange Mestrum flood of 150 amperes on the musicians from the dome, and a magenta flood from the booth covering the orange. Silver draw curtains were closed over the production stage, above colors covering them and the pleats being picked out by four orange arch spots. Large, or orchestra, stage in blue foots and borders, and medium green open box lamps back of transparent silver curtains over the windows at either side of the orchestra. Eight minutes.

A timely feature was Pilgrims Going to Church, a transition number the opening of which disclosed a reproduction of the painting of that name on a scrim in a huge frame, backed and masked by a deep blue plush cyclorama. Soft blue and green floods from the side, and green foots, made a good effect on the painting. Behind the scrim singers were grouped the same as in the original, singing hymn to Thanksgiving. As the above named blue and green lights dimmed off these singers became visible, lighted by white flood from one side and magenta from the other. At the close the number went back to its opening position. Four minutes.

Herma Menth, pianist, played Saint-Saens' "Danse Macabre," accompanied by an Angelus reproducing piano. The backing for this was deep blue plush cyclorama in the center of which was transparent window from floor to flies. Magenta and soft green box lamps behind the window. Two Italian hanging lamps suspended center stage. Pianos back to back, and draped. For encore pianist went to second piano. Six minutes. Light pink spot on artist from the dome.

The biggest number was Garland of Roses, running twelve minutes and offering six selections. The set was a rose garden, including ten rose trees, a rose wall and rose trees in the transparent windows at either side of the musicians. Baby spots of light pink and white picked out branches of the trees. The selections were: "To a Wild Rose," sung by soprano with tenor and contralto coming in on the chorus. "Sweet Rosie O'Grady," by male quartette. "Just for Remembrance Bring Me a Rose," quartette, soprano and contralto. "Rose of Washington Square," danced by six girls. "Mighty Lak a Rose," solo dance by premiere danseuse, and "Roses of Picardy," by ensemble. Costuming was conventional summer stuff, and girls wore artists smocks and hats for Washington Square dance.

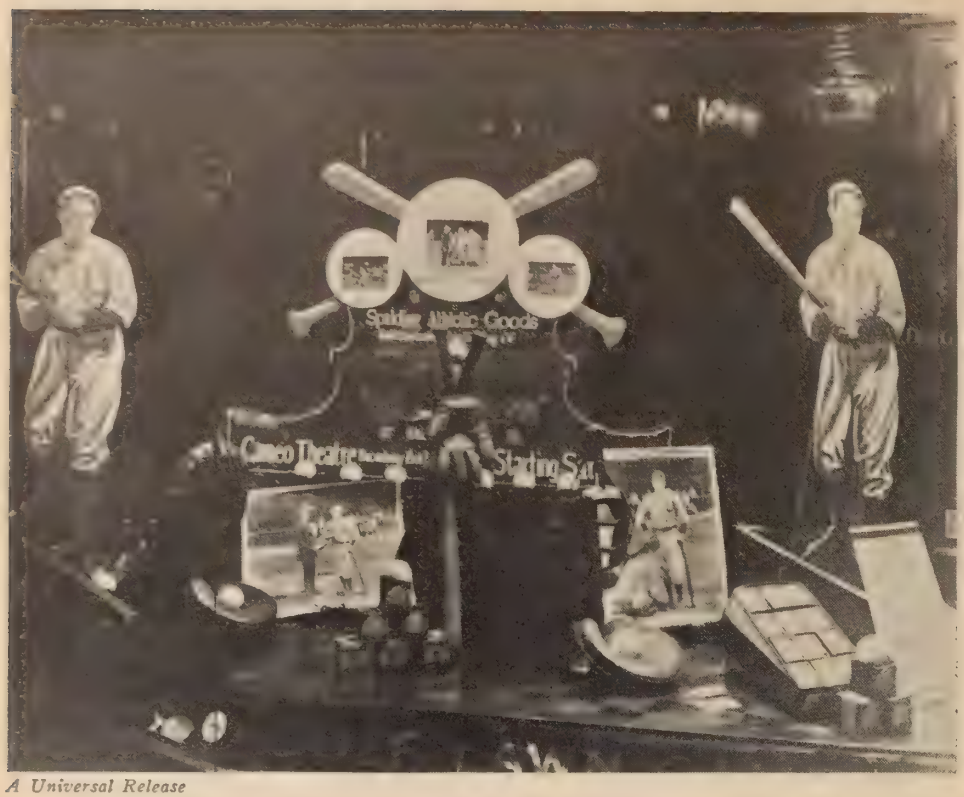
Soprano sang "Give Me All of You," appearing on the apron of the large stage, under white spot from booth. Accompanying lights similar to overture. Three minutes.

All of the above numbers, as well as the music for the three short film subjects, was broadcast Tuesday night of the week on the 9 o'clock show through Station WNYC as part of the regular weekly concert of the Brooklyn Mark Strand Theatre. The second portion of the concert was from the specially built studio adjoining the stage.

A Vitagraph Release

ONE OF THE MOST ELABORATE TROLLEY PERAMBULATORS EVER BUILT

Done by Goldburg Brothers for the Sun Theatre, Omaha. This trolley car was run at intervals for a full month before the showing and constantly for several days before the opening. It shows the electrically illuminated Arabella, Captain Blood's ship, chased by a sea serpent, which is a point Sabatini never thought of for this story.



A Universal Release

HOOKING PITTSBURGH SPORTS TO THE CAMEO THEATRE

The offer of a trophy to the most valuable member of the Pirates got so much publicity for the Jack Dempsey series that the Cameo easily got a Spaulding tie-up to Hoot Gibson in Hit and Run at the Cameo.

McManus Praises Studio Assistance

Charles F. McManus, who slipped down the coast with a lot of other northwesterners to join out with the Turner, Dahnken and Langley outfit in Southern California, writes that he gets splendid co-operation from the studios.

As he is located at the Strand Theatre, Pasadena, he can do a lot of borrowing denied those further away and he writes very appreciatively of the assistance given him by Fred Stanley, who wrote Those Who Dance; Charles Condon, of the Metro-Goldwyn; Barrett C. Kiesling, personal representative of Cecil De Mille and a lot of the others.

Stanley, for example, supplied him with typed pages from the scenario of Those Who Dance, selecting the big punch scenes. These were mounted on one sheet cards, illustrated with stills of the scene described and with red arrows pointing to the vital moment. They attracted no end of attention, and Mac suggests that doubtless Stanley will be glad to oblige others—if too many do not write at once. It's a good idea for any story.

For Feet of Clay he got the loan of the gowns worn by Vera Reynolds for window displays and he made a drive on The Border Legion, two of the best stunts being shown here. We particularly like the section of paper blocking the doorway.

The Strand plays pre-release and his bookings for October and November run: Beaucaire, His Hour, Border Legion, Feet of Clay, Madonna of the Streets, The Alaskan, Captain Blood and Hot Water. Pretty nice for Mac, and yet the better they are the harder you have to work to sell them to what they deserve. Now that he has found his way back, he promises to be more frequent. He was a year late with this letter.

Nellie the Model Had Fashion Show

Because Nellie the Beautiful Cloak Model offers such a fine chance, and also because the release is a trifle old, Don Nichols, of the Paris Theatre, Durham, N. C., decided upon a fashion show with eight local girls as models.

It put the show over like a pre-release, and for two days he tested his capacity. The girls were all well known in polite circles and were better drawing cards than Nellie herself. Nellie's chief job was to give the excuse for the show, but she did that nicely and people liked her.

For several weeks the house has been giving out blotters for Abraham Lincoln, and Mr. Nichols says that it is the best advertising medium he ever handled. People come around and ask for them.

Are Very Popular

The reason is that these are the popular vest pocket size we mentioned some time ago. They are 2 by 3¼ inches, large enough to be useful and yet small enough to go into a vest pocket memorandum book or the pocket check book.

If you have not tried these out, select some title that will appeal to the solid business man, get the blotters into the business section and you'll be delighted with the result. But get good blotters. A poor blotter is the worst advertisement you can have, and generally these cost more than the more absorbent stock. And above all, get blotters that will blot from either side instead of the sort faced with paper, to let it take a better impression. Then use clear type faces, for the ink will spread a little.

If you can get one of Mr. Nichols' blotters, you'll have one that meets every specification.

Wired 'Em In

Oscar White used the telegram to get attention for The Alaskan, but he did not use the customary fake message to "Dear Patron." Instead he pasted stills with a message from Tom Meighan telling that he would be at the Rex on specified dates in "The greatest outdoor picture ever made."

This message was repeated on the backs of 500 star photos and shot into the houses.

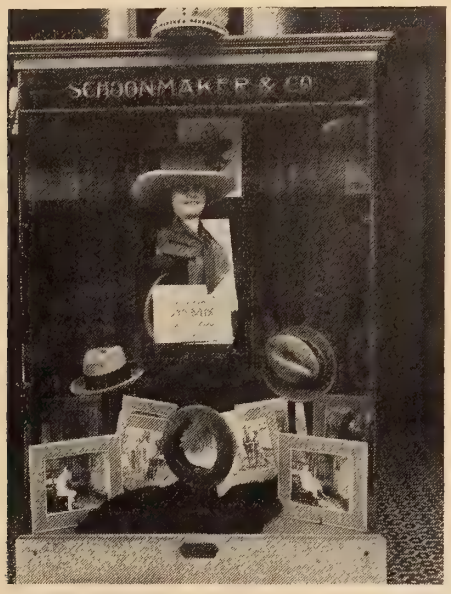
An Associated Exhibitors Release

WORKING THE HACK STUNT ON NEVER SAY DIE OUT WEST

Harry Marsh, of the Broadway Theatre, Muskogee, Okla., took on the suggestion for this comedy and thoughtfully placed the outfit where the photographer could shoot the poster on the marquise as well. The house is behind the poster.

Gets a Window for Tom's Big Sombrero

Louis Abrahams, of Fox's American Theatre, Paterson, N. J., got this nice window on the strength of a hat supposed to have been specially made for Tom Mix by the Stetson Company.



A Fox Release

THE HAT WINDOW

The Stetson concern makes these for regular stock, but they are not carried in the Eastern agencies and only one or two of the New York stores carry even the smaller sized sombreros, so that this big fellow is as much of a curiosity as a silk hat would be in Lapland.

Getting the loan of one was the excuse for a nice display of stills for Oh, You Tony, and helped run the business up at very small cost.

Sold America

Eddie Collins sold America on conservative lines, but he sold to close to the capacity of the Queen Theatre, Galveston. His best bet was to get the picture announced in every class room in the public schools, both verbally and by card.

To get this he ran a private screening on the previous Saturday for the newspaper men, the superintendent of the schools, the heads of all local orders and a few others who might help.

The superintendent of schools liked the picture so well that he ordered all teachers to commend the subject to their classes, and further permitted a window card to be tacked in each room.

The only stunt was an essay contest for ticket prizes, worked with the Tribune.

Both are Red!
The Parker Duofold Pen
The Sea That Parts Before Your Eyes
Cecil B. De Mille's
Paramount Picture
THE TEN COMMANDMENTS
Criterion Theatre Broadway at 44th St.
Parker Duofold Pen
Have Your Name Engraved on Your Pen While You Wait
25
Parker Duofold

A Universal Release

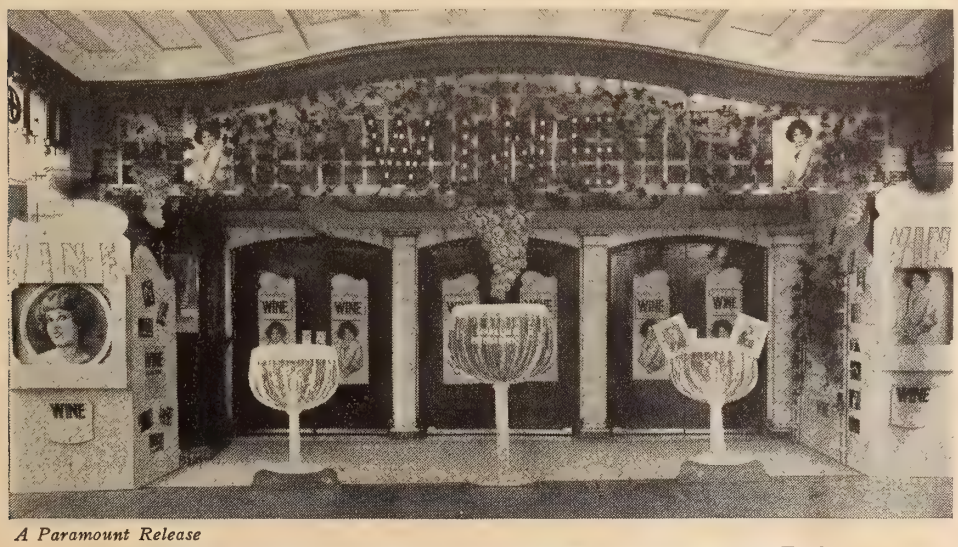
TYING A SUPER TO THE COLOR OF A FOUNTAIN PEN

Because the Parker pen is red and the way out of Egypt was across the Red Sea, the alert press agent effected this tie up in the Parker window in the Woolworth Building for the run of the De Mille feature at the Criterion Theatre.

Hooked to Opening

When the Auditorium Theatre, Minneapolis, opened as the Lyceum, Tess of the d'Urbevilles was selected for the initial feature and three book stores were induced to make a special spread on the sale of the Hardy novel.

These windows helped the opening, but on the other hand the opening helped the sale of the book above the ordinary book hook-up.



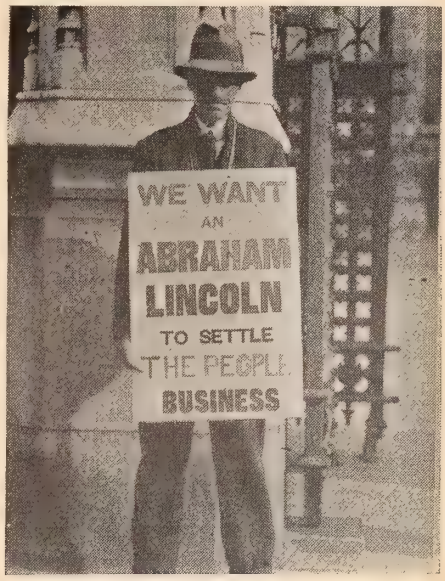
A Paramount Release

THESE WINE GLASSES LOOK MORE LIKE PONY BEERS

They were used in front of the Columbia Theatre, Portland, Ore. The color scheme does not reproduce, but the panels were in purple and blue, air brushd in gold, and made a most effective appeal apart from the tempting glasses.

London Lincoln Had an Odd Sandwich Man

When politics got all mixed up over in Great Britain, culminating in the recent General Election, the manager of the Princess Theatre, London, put out a sandwich man to parade the vicinity of the House of Parliament.



A First National Release

A LONDON SIGN

There was no reference to the fact that the Rockett film was playing at the Princess, but so much had been done on behalf of the picture that the connection was obvious and the sign was more effective than it would have been with more direct copy.

$500 for $50

It cost the Lucas Theatre, Savannah, Ga., about $50 for extra stage hands to work a fashion show in conjunction with The Wine of Life. It brought the house more than $500 additional business. That was what this run drew, but a fashion show often makes new friends for a house, and the real gain is probably much in excess of this.

A First National Release

THE NOVEL SETTING FOR THE SEA HAWK IN LONDON

This covers an area of 130 by 140 feet, and the ship is 24 feet wide by 16 feet high and and comes 32 feet from the drop. This is surmounted by the deck house which sinks when the picture starts. The screen is back of the sail.

Presented the Hawk in Scenic Splendor

For the premier of The Sea Hawk in Great Britain, Horace Judge, of the First National publicity staff, and Kessler Howes, of the famous Albert Hall, London, worked out the largest presentation stunts ever used on either side of the Atlantic.

Before the overture the spectator faced what is called a curtain of light. This works on the old Black Art principle of partially blinding the spectator with a glare of light, but the effect was arrived at through a refinement of the crude idea of naked lights. One hundred amber sunray lamps sent into the auditorium a glow of light that prevented the spectator from seeing into the darkness back of the foots.

With the first strains of the overture these lights began to dim down, bringing up the stage picture as shown in an adjacent cut, the galleass of The Sea Hawk.

The topsails are painted on the back drop, which is 104 by 130 feet, but the sail carrying the shield is a drop curtain which conceals the screen until the picture starts, when it is lowered.

From the base of this curtain there projects a built-up prow which extends 32 feet toward the audience. It is 24 feet wide and sixteen feet high. Atop this is a deck house which is lowered when the picture is screened; an operation requiring the services of eight men. In all 27 men are stationed in the hold of the ship to work the light and mechanical effects. Six spots are trained on the set and other lighting is used to pick out the sails, while a number of lanterns give motion to the waves.

On the deck of the ship a Welsh choir, dressed as pirates, sing the theme song, the lighting dying down as the final chorus is reached, when the screen curtain is dropped, the deck house sunk and the singers taken out of the way.

The prologue made such a hit that a firm not using the pictures applied for the use of the device as a stage presentation.

As Albert Hall seats some 6,000 persons, some idea of the stage space may be gained. Probably the prologue will stand for some little time as the most elaborate setting ever used in connection with a picture.

Three thousand yards of canvas were used in constructing the set and the back drop alone weighs nearly 500 pounds and is hung from a roof girder by 32 sets of steel cables.

Silly Questions

Getting columns on an old stunt was what pleased R. H. Ramsey, of the Princess Theatre, Toledo. He dug out the old "What would you do with a million dollars?" and offered 63 prizes for the best replies in 150 words. The Blade sponsored the idea and awarded the prizes which ran $25, $15, $10, ten ones and fifty pairs of tickets.

For $60 in money Ramsey got better than a column a day, and the Blade was pleased with the idea because the thousands of replies suggested a good circulation stunt.

Played to Collegians

Frank J. Miller, City Manager, and J. S. Shields, of the Modjeska Theatre, Augusta, Ga., made a drive on a local football game to get business for The Wine of Life. With a $15 outlay they brought in about $400.

Most of the work was done in four windows. In a furniture store a half length cutout was placed behind a sofa with an ornamental frame of stills. In a cigar store there was a drive on Murads and the college colors of the competing teams, while in a third window the same colors fluttered away from a masked-in electric fan with a miniature goal on the opposite side to add to the local color.

Cutouts of football players dressed the marquise.

JACKIE MAKES THE FRONT PAGE IN GREEK PAPERS

He made the front page of practically every newspaper in Greece when he arrrived there on his relief ship. One of them gets him as Tzeky Koytkan, or that is as near as our types will show the letters. No wonder he came home.

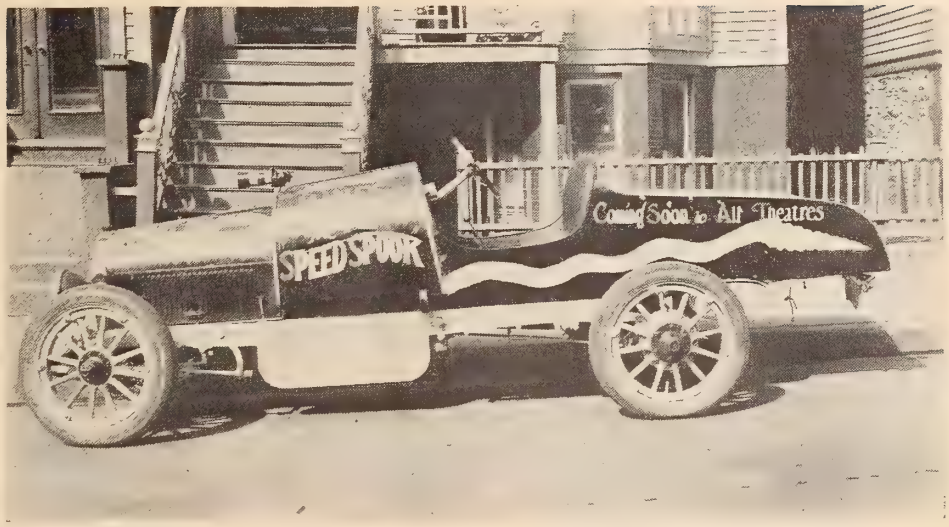
Speed Spook Car Is a Tireless Worker

Because of the success of the original car designed for The Speed Spook, a second car has been ordered and will be ready for delivery very shortly. This will be shipped south, making its first stop at Dallas. Meanwhile the original is busy in the vicinity of New York, and it has proven one of the best ballyhoos of the season.

As the cut shows, this is a car with what appears to be a double bonnet. In reality the car is a Buick with the motor lowered and a false bonnet built to conceal the driver, who uses the horn as a periscope. Merely parked at the curb it gets attention through its oddity, but when it threads through the traffic with no visible driver it is as good as an entire circus parade.

During the last campaign the car managed to horn into the limelight, but it will work in a lot of other ways.

About the best handling to date is reported from Providence where the picture had been booked into the E. F. Albee theatre. Here the management published a photograph of some standard make daily for a week, asking how many readers could identify the make by the appearance of the car. The last day the picture was that of the Spook with the announcement that the car itself would appear on the streets the following day. The result was that people were looking for the car and were all set when it came along. This can be worked with pictures alone where the car cannot be had. Not everyone can get the car, but the photograph is available.



A C. C. Burr Release

THE MODERN VERSION OF THE HEADLESS HORSEMAN

This is the car used for exploitation of The Speed Spook. The motor has been dropped down and the driver is crouched in the fake bonnet, sighting through a periscope camouflaged as a horn. It made even Broadway take notice.

Animates a Display for Captain Blood

Looking for something different for Captain Blood, the Strand Theatre, Milwaukee, worked out an animated shadow box that sold a lot of extra tickets. Poor perspective makes this display look flat, but in reality the deck is several inches deep and mounted upon rockers which permit a realistic imitation of a ship rolling on the waves.

The background is several inches from the ship, and here two of the boats are provided with flashers which give a realistic imitation of cannon fire.

The model was nicely proportioned and made a fascinating display. Probably the picture could have been sold with merely a painted banner, but it could not have been sold to as great an advantage, and the house wanted to make a cleanup with the picture. Even a slight animation will help a display, but this was on an unusually elaborate scale, and worked proportionately.

The Feet of Clay Served as Passes

Here's something different. E. B. Roberts, of the Majestic Theatre, Austin, Texas, had a local concern bake up a thousand clay feet. These were tagged with the statement that a foot was good for one free admission to the Thursday or Friday matinee when accompanied by one paid admission.

Nearly all of the feet walked in on one or the other of these two dull afternoons and all of them served as advertisements, since the recipients displayed them to all their friends.

But the big bet was a pre-showing to the Austin Ministerial Association, a college faculty and others. The ministers were invited because of the other world scenes and their comments made decidedly good copy for newspaper work.

These two stunts were sufficient to put the picture well over the average at a very small extra expense, the feet costing only $20.

If you have no local pottery, perhaps a toy store can order dolls' feet for you if you ask about it in time. Probably they will cost less than these did, though two cents to sell a ticket to an off afternoon is a mighty good investment.

A Vitagraph Release

AN ANIMATED DISPLAY FOR CAPTAIN BLOOD

This is the shadow box in the lobby of the Strand Theatre, Milwaukee. The entire ship is rocked by means of a motor, while flashers in the portholes of the attacking ships give the suggestion of gunfire.

This Is New

Traffic cops got a bump out in Los Angeles while Al Christie's feature, Reckless Romance was playing at the Forum Theatre.

The perambulator was a Ford driven by a young girl who gazed ardently into the face of the young man beside her, her head being turned at right angles to the traffic. She looked to be as reckless a romancer as even Al Christie could devise, but in realtiy the young man who was dressed as a girl was keeping a close eye on the road.

A false face placed on the side of the head and topped by a blonde wig permitted him to look through the curls and catch the traffic signals, but more than one crossing cop started to make a pinch for one-armed driving.

When the first of the fall rains hit town the device was made even more effective by rigging a beach umbrella over the open car and bannering the umbrella, too.

Look Who's Here!

Pola Brown, who pinch-batted for Pola Negri last time she went into a New England window, was the big noise for Feet of Clay at the Bijou Theatre, New Haven.

It was advertised that she would appear in the window of a local store wearing the bathing suit used by Vera Reynolds in the picture.

Yale classrooms played to empty benches, but they filled the seats at the Bijou.

For Mail Orders

Because seats were reserved for the showing of The Sea Hawk at the Orpheum Theatre, Easton, Pa., the first advertising shot was a blank to be filled in as an order for reservations. This not only sold the seats to the forehanded, but it gave everyone a realization of the extra importance of the production.

The local taxis were bannered with an offer to take anyone to the opening performance without cost in the event of rain. The taxi company repeated the offer in the newspapers, paying for the space itself. A special rate had been arranged for in the event of rain.

This House Organ Is Many Volumed

The Strand Theatre, Minneapolis, sends in a throwaway in the form of a one-sheet house organ that presents some new ideas, not the least novel of which is the editor's idea of volume numbering. The first issue is Vol. I, No. 1, and the second Vol. 2. Outside of that it is a mighty useful little sheet, and no one cares about the volume number. This cut shows the front page set for Hot Water. It gives an idea of the usual layout.

Strand Theatre News
HAROLD LLOYD IN "HOT WATER" AT STRAND
Authorities Investigate Quivering of Buildings on South 7th Street
FIND LAUGHTER OF THOUSANDS AT STRAND THEATRE CAUSE
PETITION GOTTEN OUT BY MADISON GUESTS CLAIMING LAUGHING OF STRAND PATRONS PREVENT SLEEP.
AUCTION SALE OF VEST BUTTONS CONDUCTED BY STRAND JANITOR
STRAND MANAGER PRESENTS SERVICE SPECIALTY IN CONJUNCTION WITH "HOT WATER"
CRITICS AND PUBLIC CLAIM LLOYD'S LATEST LAUGHFEST TO BE HIS GREATEST
ELECTION RETURNS AT THE STRAND TUESDAY NIGHT
LAUGH-HOWL-SCREAM SHRIEK-YELL-ROLLER WITH LAUGHTER AT THIS GREAT LAUGH RIOT
YOU CAN'T AFFORD TO MISS IT!
STARTS SATURDAY, NOV. 1ST

A Pathe Release

A SELLER FOR LLOYD

The back page—there are only the two pages—is a straight throwaway style, for most of the selling is done with the front. In combination this forms the best two-side throwaway we have seen, and the form is to be recommended.

The Strand puts out from 20,000 to 40,000 a week, according to the amount of effort they decide to put into a campaign.

Second Week Space Better Than First

About the poorest advertisement on The Sea Hawk used by Loew's Valentine Theatre, Toledo, was that for the opening. They used a small cut of the galley slaves, but the halftone used above by no means suggests the vigor of the subject. Most of the selling was done by the type, so far as this particular display is concerned, though we imagine that any newspaper space is merely supplemental to a number of exploitation devices. It is one of the weakest Sea Hawk ads we have seen, and with such a wealth of good drawing available on this subject, the fault does not lie with First National. They offer strong cuts in all sizes, and it would have been better had the cut space of the two designs shown been exchanged for one larger cut. A spirited cut with large figures would have been a far better attention-getter than the smaller line cut and the clinch halftone. The ship cut in the second example is more striking, largely because of the black mass in the foreground, not heavy enough to be offensive, yet sufficiently pronounced to be striking. The single head is also better than the double cut, though neither halftone helps its space very greatly. The big punch in the second display is that panel at the top, and this is hurt, though not spoiled, by the lettered "special announcement" which in its incompetent weakness detracts a little from the strength of the announcement. Plain white space would have been better than this, but better still would have been some such line as "by popular demand," or "one week more" displayed in a bold type of about the value of that railroad gothic at the top of the first week's ad. The quotations from the local criticisms make a good filler. Argument is scarcely necessary. The hold over is argument enough. Both spaces are spoiled with unnecessary hand lettering. That three-line bank would have been much better in type and could have been set in a letter that would give white space between the lines and distinction to the lines themselves.

LOEW'S VALENTINE
Toledo's Family Theatre
WEEK COMMENCING TOMORROW NOV 2
A GLAMOROUS ROMANCE OF THE SPANISH MAIN
AND A FIERY DRAMA OF ELEMENTAL LOVES AND HATES
Over 3000 slaves, sailors and fighting men engaged in a naval battle on the high seas.
Four largest ships ever built, at a cost of $285,000, for a motion picture in actual combat.
An entire Algerian city
Galley slaves shown for the first time.
Barbary corsairs and the piracy of Spanish and English buccaneers.
RAFAEL SABATINI'S MIGHTIEST STORY
"The SEA HAWK"
with
MILTON SILLS
SUPPORTED BY
ENID BENNETT, LLOYD HUGHES, WALLACE BEERY
AND A CAST OF 3000 PLAYERS
Come Early! Avoid Waiting
Sunday Continuous 1 P. M. to 11 P. M.
Weekday Continuous 11 A. M. to 11 P. M.
Aft., 15c, 25c
Eve., 40c, 50c
Evg. Prices All Day Sunday
Complete Local, State and National Elections Tuesday Eve.

A First National Release

THE OPENING WEEK

SPECIAL ANNOUNCEMENT
Owing to the big demand the past week and because thousands were unable to attend this mammoth adventure photodrama, it will be held over for a second and final week.
STARTING TOMORROW, NOV. 9
The Management
THEY CAME, THEY SAW, THEY WERE CONQUERED!
MITCHELL WOODBURY
In The Toledo "Times"
"Don't miss 'The Sea Hawk.' It is one of the really worthwhile offerings of the photodrama."
EARL AIKEN
In The "News-Bee"
"Puns grow in everybody's garden nowadays but we can't resist saying 'The Sea Hawk' is a bird."
H. C. M.
In The "Blade"
"'The Sea Hawk' is one picture that does not fall in even one instance all the praise that has been bestowed by advance advertising."
RAFAEL SABATINI'S Mightiest Romance
The SEA HAWK
with MILTON SILLS AND A SUPERB CAST OF 3000 PLAYERS
THOUSANDS OF GALLEY SLAVES, CORSAIRS, JANISSARIES, HAREM BEAUTIES and FIGHTING PIRATES
COME EARLY! AVOID WAITING
Sunday Continuous—1 P. M. to 11 P. M.
Aft. 15c, 25c — Eve. 40c, 50c
Evening Prices All Day Sunday
A First National Picture
LOEW'S VALENTINE
THE PLAYHOUSE OF THE PEOPLE

A First National Release

THE REPEAT WEEK

Tells Inferno Was Made in Hollywood

Because of the earlier version of The Inferno, made in Italy, the Monroe Theatre, Chicago, gives emphasis to the fact that the Fox production was made in Hollywood. This may give some comfort to the reformers who contend that they are always raising hell in Hollywood, but the line has some value in that it gives emphasis to the American origin of this Fox release. Probably not many recall the old release, but the emphasis is not wasted, for "Made in Hollywood" is assurance of a picture made to American standards.

MONROE
MONROE AT DEARBORN
CONTINUOUS 11 A. M. TO 11 P. M.
MADE IN HOLLYWOOD
DORE'S MASTERPIECES OF ART VIVIDLY REPRODUCED IN MOTION PICTURES
WILLIAM FOX PRESENTS
DANTE'S INFERNO

A Fox Release

FOR THE CHICAGO RUN

Double Run Is a Convincing Idea

Booking a picture into two houses is not an unusual idea, but we do not recall that it has been done before in Baltimore, and so this extra large space to tell that Valentino is to be seen at the Century and Parkway conveys in that fact alone the suggestion of unusual drawing power and therefore unusual picture quality. The statement might have carried better in type and with this disposition of the cut we think that type would have been easier than hand lettering and would have gained added display through the value of the contrast with the hand work on the press book cut. The line, "the

king of romance," just above the name of the star cuts down the display value of this materially, and is not of sufficient importance to warrant its insertion in a form that will detract from the star name. "Valentino" is easily the best selling word in the space and

A Paramount Release

WORKING AROUND A CUT

it should have been given every chance to get over. The lower portion of the display is much better than the upper. Probably it does not matter greatly. Valentino will get over whether the advertisement be good or poor, but if it is just as easy to get a good display, it would seem that a good display were profitable. The cut is particularly good and it prints up very nicely.

A Typical Design for Lloyd Title

We clip this fifty line space from the Chicago papers on Hot Water. It seems to be an original and not a press book cut, and it is cleverly done in a space where the line rate exceeds the inch rate in the smaller cities. It does not show up as well by itself as it does set down in the midst of a collection of conventional displays, but you can

A Pathe Release

FOR HOT WATER

get the idea. And it carries the suggestion for a good window display in a hardware store. Get a bunch of teakettles, paint faces on them in watercolor and you'll have a really original display.

Simple Drawing Has Distinction

There is not much story to this simple figure of a woman in the space from the Metropolitan Theatre, Baltimore, but the picture is This Woman, and there she is. You can't ask for better than that. And because she is made to look like a very interesting woman, we think this cut will sell better than the most passionate clutch. There's the woman. She looks interesting. Therefore the play must possess interest. It is one of the best single figure attractors in

A Warner Brothers' Release

A DISTINCTIVE FIGURE

the past few months, and it works the better because it achieves effect without the use of heavy blacks. The shading has been handled with unusual skill, and it is the contrast between the ground and the slender figure that gets and holds the attention. House artists who desire a good suggestion should paste this reproduction up. It is unusually well worth while.

Works Plan Book Into Good Space

There is nothing much to this large space from the Rivoli Theatre, Baltimore, that was not on the mat as it came from the exchange, yet it works into a very nice looking display, dropping about 13 1-3 inches across four columns. Only the head and tail pieces are supplied, and these work into the general scheme as well as though the entire space had been locally set. Sometimes a lack of harmony in the local type selections makes the supplied cut look like a stranger in the space, but here there is none of that suggestion. Down at the bottom, over to the left is a personal endorsement signed by "The Management." That is necessary where the cut is supplied to a number of theatres, but we think that the value of the personal endorsement is such that it would have paid to rout the general signature to set in the name of the manager. It carries greater con-

POSITIVELY ONE WEEK ONLY
RIVOLI
A Cinema Production We Are Proud to Present
The Life Romance of the Greatest Man America Ever Produced!
"ABRAHAM LINCOLN"
—WITH—
GEORGE A. BILLINGS
AS LINCOLN
Adapted to the Screen by Francis Marion
Directed by Phillip Rosen
The screen has never revealed a film as great!
Here is Romance!
Here is Adventure!
Here is Humor!
Here is Drama! Here is Thrill!
Here are all the elements of Great Entertainment combined in one Marvelous Motion Picture
We're Coming, Father Abraham—
Three Hundred Thousand Strong!
From all their throats one exultation—from all the world one proclamation—"Abraham Lincoln" is a revelation!
Its beauty will captivate you—
Its realism will startle you!
"If you miss seeing Abraham Lincoln as he lives on our screen, you miss one of the greatest treats this life can give you."
THE MANAGEMENT.
RIVOLI SYMPHONY ORCHESTRA, FELICE RUA Conducting
2 FEATURE PRESENTATION
12.00, 2.20, 4.40, 6.48, 7.45 and 9.46
BEGINNING MONDAY, NOVEMBER 10
"THE SEA HAWK" with MILTON SILLS and a Cast of Thousands

A First National Release

FROM THE PLAN BOOK

viction than the semi-annoymous "The Management." But such little refinements are not necessary in order to sell Lincoln, and this does very nicely.

Built Up Painting

One of the stunts on The Enchanted Cottage at Nashville was a display in a paint store urging the reader to enchant his cottage with a certain brand of paint and see The Enchanted Cottage at the Knickerbocker.

The new part of the idea was the way the display was worked. The backing was apparently one of the special cards supplied by the manufacturers for window displays. This was set back from the glass and the intervening space was sanded into the semblance of a road, with a neat white fence and several toy autos speeding along.

It made the difference between a picture and a production, and held much closer attention, a part of which went to the signs. The same thing can often be done with lithographic cutouts if you are willing to go to the little extra trouble that will double or better the value of the straight cutout.

Came in Late

James Austin, of the Opera House, Franklin, Mass., was not able to swing the regular Paramount Week, but that did not depress him. He had one all his own.

John P. McConville, Boston Paramounteer, got him a layout of Paramount Week paper and helped him to frame up the only float ever seen in the town with the exception of a circus parade. It housed two pretty girls and had display space for framed pictures of the Paramount stars.

It was a little late in the season, but it gave the Famous Forty a great start.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"North of 36"

Irvin Willat Adds an Interesting Chapter to the Pioneers in a New Paramount Production

Reviewed by Epes W. Sargent

It is inevitable that all stories of the winning of the West shall be compared to "The Covered Wagon," just as "The Birth of a Nation" continued to be the standard of measurement long after the splendors of that first big play had been eclipsed. In "North of 36" Irvin Willat has produced a story that can hold its own well with the story of the Oregon pioneers. It is not an imitation, but another phase of the development; another saga of the Western plains, picturesque, colorful and with a fairly strong story by the author of "The Covered Wagon."

This is a more intimate type of tale. Instead of following the fortunes of the mile-long train of prairie wagons, "North of 36" deals with the individual fortune of Taisie Lockhart in her effort to win through the Indian country to the railhead with her huge herd of cattle, and in place of the snake-like trail of covered wagons there are seemingly interminable masses of longhorn cattle. Underlying both stories is the single idea of the opening of the Western territory.

With colorful material, Mr. Willat has produced a remarkably colorful picture. At all times the photography is worthy of the unusual scenic settings and there are a score of shots, the stampedes and the night herding, any single frame of which is in itself pure art. Remington never did better with his figures nor Bierstadt with his landscapes. The picture is a treat to art lovers, but the purely pictorial is merely a background for the unfolding of the story. Much of the action deals with the trite theme of obtaining "the papers," but this hackneyed idea is told in such vigorous action that you can forgive the melodramatic standby. The comedy relief is unusually well handled. It is a part of the story, seldom an intrusion, and is so precisely placed that the tension of suspense does not break. There are some delightful scenes in which Guy Oliver, as mayor of Abilene, welcomes the first huge drove, which is stampeded through the tented town to the blare of the welcoming brass band. There is novelty in the arrival of the old-time train with its wood-burning engine, and fine contrast between the prairie scenes and those on the Texas ranch. The picture easily can hold its own with its archtype. Without "The Covered Wagon" it would be well worth a roadshowing. Deprived of the advantage of priority, it remains one of the most noteworthy super-features of the season.

Lois Wilson is even better in this than in the earlier production because she is given a more prominent place in the story. Ernest Torrence dominates the plot with his usual artistry and Noah Beery is capital as the ex-outlaw who has become State Treasurer. With not only the opportunity but the incentive to overact, he holds himself within the picture at all times. Even in spite of his villainy one questions the scene in which he is callously turned over to the Indians for torture, but these scenes are so delicately handled that they will not affect the squeamish.

Jack Holt carries himself well in the role of McMasters and there are a number of capital bits played as carefully as though they were star parts. The entire production has been cast with unusual skill to add to the ensemble. "North of 36" is an achievement rather than a production.

Cast

Dan McMasters ..... **Jack Holt**
Jim Nabours ..... **Ernest Torrence**
Taisie Lockhart ..... **Lois Wilson**
Sim Rudabaugh ..... **Noah Beery**
Dell Williams ..... **David Dunbar**
Cinquo Centavos ..... **Stephen Carr**
Major McCoyne ..... **Guy Oliver**
Sanchez ..... **William Carroll**
Col. Griswold ..... **Clarence Geldert**
Pattison ..... **George Irving**
Milly ..... **Ella Miller**

Story by Emerson Hough.
Scenario by James Hamilton.
Directed by Irvin Willat.
Length, 7,908 feet.

Story

Sim Rudabaugh, ex-outlaw and Treasurer of Texas in the early days, plots to corner the script which represents the rich cattle lands. He particularly covets the last great ranch, owned by Taisie Lockhart. Taisie has not the money to pay her riders, but they refuse to be discharged. There comes Dan McMasters, whose father was an old friend of Lockhart's. He brings word that the railroad has been pushed through to Abilene. If they can get their cattle to the railhead they can realize upon their potential riches —but it is a thousand miles across Indian country. Taisie decides to take the chance. Dan offers his escort, but circumstances raise the suspicion he and not Rudabaugh is trying to get Taisie's land-script. He is driven off and joins up with Rudabaugh, to spy upon his plans and foil his evil devices. During a night attack the cattle are stampeded but are stopped by the cowmen, headed by Jim Nabours, the foreman, and at last reach Abilene, where their arrival is made a gala event. Dan wins Taisie, Sim is given to the Comanche chief, whose wives he has slain, and Jim attains the longed for dignity of a boiled shirt.

FEATURES REVIEWED IN THIS ISSUE

Inez from Hollywood (First National)
Daughters of the Night (Fox)
Isn't Life Wonderful? (United Artists)
North of 36 (Paramount)
On Probation (Steiner)
On the Stroke of Three (F. B. O.)
Romola (Metro-Goldwyn)
Roughneck, The (Fox)
Smouldering Fires (Universal)
Trigger Fingers (F. B. O.)

"Isn't Life Wonderful?"

Powerful in Its Simplicity and Realism, D. W. Griffith's Latest Is Limited in Its Appeal

Reviewed by C. S. Sewell

In his newest picture, "Isn't Life Wonderful?" which is receiving its initial showing at the Rivoli Theatre, New York, D. W. Griffith has again dared to attempt something new in theme and in treatment. He has gone to Germany after the war and found his inspiration in a story of the sufferings and hardships of a family of Polish refugees. It is a story which is simplicity itself, a page from life which depends upon its absolute realism, its remarkable character delineation and superb handling. He has steered clear of melodrama or the familiar devices of the drama to heighten the effect. There are no villains, no plotting, no intrigue, but at the same time there is no dearth of drama, emotion, humor, or of the other things that stir the spectator, just as there is no dearth of these elementals in life itself.

This picture is life itself presented on the screen, and the very simplicity of its story and treatment magnifies its power. It is not when life moves along smoothly but when it is beset with difficulties and hardships that it is most dramatic, and what could be more gripping than the struggle for life itself? So, this little story centers in a struggle for mere existence against seemingly insuperable obstacles, and to the average man will seem depressing; but it is brightened by the wonderful optimism of the heroine who, undaunted by crushing circumstances, finds life wonderful and mere existence, when love is present, a reason for enjoyment.

With opportunities for big scenes, Mr. Griffith has contented himself with epitomizing the hunger madness of the workmen in an attack on a profiteer's wagon and on the pitiful little supply of potatoes belonging to the hero and heroine. Even the happy ending is unhappy from a material standpoint, for the couple are left bereft of everything but the thought that they have each other and their great love.

Although there are some slight slips, Mr. Griffith's direction of this picture is marvelous and none but a master of the art could have gotten such dramatic force out of scenes showing the family utterly dejected with their meal of horse turnips, or such pathos as the scene where the heroine waits at her sweetheart's bedside or where she attempts to buy meat and finds the price has risen out of reach before she gets into the shop, or the exaltation of these simple folk over a meal consisting of a single egg, a bowl of potatoes and liverwurst.

Equally fine is the work of the players. Carol Dempster gives a truly remarkable performance; one of the most effective the screen has ever seen is her display of simple emotions. Neil Hamilton, with less to do, scores heavily, as do all of the others. There

is no exaggeration in their acting or expression, a simple movement or gesture, a slight smile on a gaunt face speaking volumes.

Comedy in keeping with the spirit of the picture is supplied by Lupino Lane as a strolling actor, and there is excellent suspense and dramatic interest in the futile attempt of the hero and heroine to escape the workmen temporarily made beasts by hunger.

For those who are moved by sentiment or who grasp the simplicity and humanity of this story, the bigness of the drama of life itself, and can enter into the finer points of this truly remarkable interpretation, "Isn't Life Wonderful?" will prove inspiring. But, after all, we seriously doubt its appeal to the masses. Foremost among the considerations which would seemingly mitigate against its general box office success is the depressing nature of the story, despite its note of optimism, for it is a drab little tale that is unfolded. And despite its intensity for those who are moved by its emotional appeal, the very absence of theatricalism and devices for building up punch and interest will have their effect. In short, to many it may prove commonplace and depressing. In its very simplicity and realism lies its greatest strength and weakness, and because of its tone it does not seem the kind of a picture the average patron would recommend to his friend who goes to the theatre primarily to be entertained and amused.

Cast

Inga ..... **Carol Dempster**
Hans ..... **Neil Hamilton**
Grandmother ..... **Helen Lowell**
Professor ..... **Erville Alderson**
Brother ..... **Frank Puglia**
Aunt ..... **Marcia Harris**
Rudolph ..... **Lupino Lane**
Worker ..... **Paul Rhekopf**
Worker ..... **Count Van Schacht**

Story by Major Geoffrey Moss.
Directed by D. W. Griffith.
Length, 8,600 feet.

Story

Among the thousands of refugees who flocked to Berlin was the family of a Polish professor and the days following the war show them in a terrific struggle for mere xistence. They manage to get a place to live but their combined resources and the high prices of food result in their only being able to get a potato apiece and for long periods they have to subsist on horse turnips. Despite this, the love of one son, Hans, for his cousin Inga is so great that they determine to overcome all obstacles. Inga works overtime in another place and collects a pitiful supply of things for their new home, while Hans alone builds a little hut and finds a little allotment where he grows enough potatoes to keep him through the winter. All is rosy and they start out to harvest their little crop, but are followed by workmen who temporarily made beasts through their hunger and suffering of their families rob them of all. The world looks black, but Inga rises to the occasion and makes Hans realize that they still have each other, and that after all "Isn't Life Wonderful."

"Romola"

Lillian Gish Starred in Pictorially Beautiful Adaptation of George Eliot's Classic Novel

Reviewed by C. S. Sewell

George Eliot's classic novel, "Romola," with its story laid in Florence, Italy, in the fifteenth century, has reached the screen as a Henry King production for Inspiration Pictures, Inc., with Lillian Gish as the star and Dorothy Gish featured, and is being distributed through Metro-Goldwyn.

The most striking feature of this production is its magnificence and wonderful pictorial beauty. Filmed on the actual locations called for in the story, so finely has it been handled, with such painstaking attention to accuracy of detail, that it is a vivid presentation of the life of that period, and the spectator is made to feel as if he has been actually transported back to Florence in the days of the de Medici.

"Romola" is certainly a masterpiece of beauty and splendor, with wonderful shots of the city of Florence, its palaces, streets, market-places and cathedrals, with striking interior scenes, gorgeous costumes and well-handled mobs. We doubt if there has ever been a picture that can excel it in these respects.

As to the story, while there are scenes that are dramatically and emotionally effective, they occur mostly in the latter part of the picture. Narrative in form, it is lacking in love interest, and concerns mostly the rise to fame of the rascally adventurer, Tito, and his marriage to Romola, who does not love him, while her love for Carlo is only suggested and he is provided with no opportunities of a romantic nature.

As presented at the Cohan Theatre in New York, this picture is in thirteen reels, and particularly in the first half there is a noticeable slowness of movement due to the elaborate attention to details and the holding of some of the scenes too long. The tempo quickens in the second half and there is no lack of real action in the climax. These sequences have been effectively handled, and the scene where Savonarola is fastened to a pole and a fire built under him is undeniably impressive, but it is unpleasant and, although rain puts out the fire, he apparently meets death as a martyr, by hanging. The scene where Tito is choked and held under water by the foster-father he has disowned, until he drowns, is decidedly gruesome.

The performance of the players is uniformly excellent. Lillian Gish is not only strikingly beautiful as Romola, with an ideal spiritual type of beauty, but her acting is remarkably effective. Dorothy Gish as the little peasant girl shows to advantage and contributes excellent comedy and human interest touches. W. H. Powell as Tito has the lion's share of the action and is not only a remarkably good type for the role but makes a distinctly fine impression and gives a wonderful performance. Charles Lane does excellent work as Baldassarro, and Bonaventura Ibanez likewise as the blind father of Romola. The portrayal of Savonarola by Herbert Grimwood is remarkably effective and he bears a marvelous likeness to the pictures of the Florentine ecclesiastic painted by the Italian masters.

Personally, while we felt its pictorial charm, the story did not get a strong hold on our emotions and the interest was weakened by the maze of detail and incident, and we doubt whether the magnificence, splendor and beauty of this picture, plus the excellent work of the cast, will outweigh these other considerations in the minds of the average patron. In a word, its box office reaction will rest largely on its pictorial appeal.

Cast

Romola ..... **Lillian Gish**
Tessa ..... **Dorothy Gish**
Tito Melena ..... **William H. Powell**
Carlo ..... **Ronald Coleman**
Baldassaro ..... **Charles Lane**
Savonarola ..... **Herbert Grimwood**
Bardo Bardi ..... **Bonaventura Ibanez**
Adolfo Spini ..... **Frank Puglia**
Brigida ..... **Amelia Summerville**
Nello ..... **Eduilio Mucci**

Based on novel by George Eliot.
Directed by Henry King.
Length, 12,974 feet.

Story

A boat approaching Italy is set upon by pirates and Baldassaro, a noted scholar, gives his adopted son Tito a ring that will be a passport with all men of learning. Tito escapes but Baldassaro is captured. Tito reaches Florence at the time that the people incited by the priest, Savonarola, has risen and cast out their ruler, Piero de Medici. Ac-

cidentally he aids Bardi, a blind man and noted scholar and is received with honors, finally winning consent to his marriage to his daughter Romola who loves Carlo, an artist. Through the aid of Spini, an adventurer who has become the real power behind the government, Tito rises to the post of chief magistrate. In the meantime he flirts with Tessa a peasant girl, going through a mock marriage during a carnival, which is very real to Tessa, so he installs her in a house and a child is born to them. Tito shows his real nature when he sells the priceless books of Bardi, and Romola leaves him. He issues a decree that means death to Savonarola but his ambition overleaps itself and he is chased by the mob. Jumping into the river he meets death by drowning at the hands of Baldassaro, whom he has refused to recognize. Romola meets Tessa and befriends her, and finally finds happiness with Carlo who has remained faithful to her.

"On The Stroke of Three"

Kenneth Harlan and Madge Bellamy in Good F. B. O. Box Office Picture

Reviewed by Sumner Smith

"On The Stroke of Three" is a celevr, neatly constructed and very entertaining box office picture. Without any special high lights, it nevertheless manages to entertain from beginning to end because of a human quality due to its story, written by Henry Payson Dowst, and fine acting by Kenneth Harlan, Madge Bellamy, Mary Carr and supporting players. The plot is logical and possesses increasing suspense, though the well known custom of avoiding unhappy endings insures payment of the mortgage on the stroke of three and winning of the daughter of the big financier.

Worthy of note is the fact that it has sentimental appeal without a bit of sentimentality. Harlan is earnest in his effort to be a man of affairs and manly as the lover; Madge Bellamy is a typical lively American girl in love, but not attempting to elicit sympathy by the subterfuge of downcast glances and tear-filled eyes. They portray romance very effectively. Mary Carr as the mother gives another example of competent, restrained acting.

The tone of the picture is distinctly one of optimism. But it isn't saccharine. It's red-blooded and honest. The village banker is a mean man, but he isn't violently vallainous; the financier is hard-headed, but he logically turns out to be a decent sort of a chap, for a' that.

"On The Stroke of Three" ought to go well in any theatre.

Cast

Judson Forrest.....Kenneth Harlan
Mary Beverly Jordan.....Madge Bellamy
Ma Forrest.....Mary Carr
Duley.....Eddie Phillips
Jasper Saddler.....Robert Dudley
Henry Mogridge.....John Miljan
Lafayette Jordan.....Edward Davis
Emily Jordan.....Dorothy Dahm

Story by Henry Payson Dowst.
Continuity by Philip Lonergan.
Directed by F. Harmon Weight.
Photographed by Victor Mellon.
Length, 6,707 feet.

Story

Lafayette Jordan, financier, plans to inundate Caribou canyon and turn it into a reservoir, but the villagers won't sell him their land. Among the resentful villagers is Judson Forrest, who wants to be an inventor. Mary Jordan, daughter of the financier, is hurt and spends a night at his home. Learning of his attitude toward her father, she poses as a domestic at the Jordan home. Later, in New York, Judson looks her up. He is trying to sell his invention and to get funds mortgages his home. The village banker, in league with Jordan, sells the financier the mortgage and a foreclosure threatens when Jordan's business agent double-crosses Judson. The youth thinks Mary working against him. Friends come to Judson's aid and he pays off the mortgage in the nick of time. He learns that Jordan knew nothing of the methods employed by his agent and that Mary loves him.

"Daughters of the Night"

Fox Offers Cast of Little-Known Players In Program Melodrama of the Telephone Industry

Reviewed by C. S. Sewell

Under the title of "Daughters of the Night" which is capable of several different interpretations but which probably more strongly suggests a sensational or jazz theme, William Fox is offering a picturization of an entirely different type of story. In reality, it is a small-town-crook melodrama of the telephone industry with the hero as a lineman and the significance of the title lying in the fact that the heroine is a night operator in the village exchange.

There are a number of shots of a training school for operators, of linemen at work climbing poles and repairing wires and in fact the telephone plays a vital part in the story, the theme itself, however, follows familiar melodramatic lines. There are two brothers disinherited because of their wildness. One joins his crook pals and the other makes good by becoming a telephone lineman. Through the stretching of coincidence, both are brought to the same village and a fire in the exchange gives one brother the chance to prove a hero and rescue his sweetheart while the other loses his life after fleeing from a bank robbery.

The telephone sequences are effective and will doubtless prove interesting to those who are unfamiliar with the inside of this great industry. There are thrill scenes and considerable action, but the story does not develop any great punch. After some of the fine work in the past we had expected Director Elmer Clifton to turn out a more forceful picture, although it is true he did not have a story of much strength to start with.

While capable, the cast is composed entirely of unknown or little known players with Orville Caldwell as the hero, and Alyce Mills as the heroine. One of the best performances is that of Alice Chapin as the scheming old grandmother and she is a realistic type.

An inconsistency in the story, probably due to bad assembling shows the hero receiving a message in the country long after the local fire department has been notified and beating them to the fire. There are other weaknesses to the picture, and while the melodramatic angle is mildly exciting and the telephone stuff adds to the interest, "Daughters of the Night" is in our opinion just a fair program picture.

Cast

Billy Roberts.....Orville Caldwell
Betty Blair.....Alyce Mills
Doc Long.....Phelps Decker
Grandma.....Alice Chapin
Kilmaster.....Warner Richmond
Eloise Dabb.....Bobbie Perkins
Mrs. Dabb.....Clarice Vance
Mr. Dabb.....Claude Cooper
Dick Oliver.....Charles Slattery
Prof. Woodbury.....Willard Robertson
Jimmy Roberts.....Henry Sands

Story by Willard Robertson.
Directed by Elmer Clifton.
Length, 5,740 feet.

Story

Betty Blair finishes a training course at the school for telephone operators in New York and returns to her home town Midvale where her scheming aunt makes her promise to marry a scheming wealthy lawyer, Kilmaster. Jimmy and Billy Roberts cap the climax to a wild career by getting arrested in a street brawl and are turned out by their irate father. Jimmy joins his crook pals while Billy determines to make good. He wanders into Midvale and gets a job as lineman with the telephone company where he meets Betty and falls in love with her. Jimmy's gang pick out the Midvale bank for a haul. In making a getaway Jimmy rushes into the telephone building. A fire starts and he is trapped but sends a last message to his mother over the phone. The thieves have cut the wires, but Betty stays on the job untill Billy repairs them and sends an alarm which brings about the capture of the gang. Billy rushes back and rescues her from the flames and, having made good returns home with his bride to be and gets his parents forgiveness.

"Trigger Fingers"

First of F. B. O.'s New Texas Ranger Series Starring Bob Custer Is Exciting Border Melodrama

Reviewed by C. S. Sewell

Released through F. B. O., "Trigger Fingers" is the first offering of the new "Texas Ranger" series of Jesse Goldburg productions for Independent Pictures Corporation starring Bob Custer.

As indicated by the general title of the series these are stories of the border built around the activities of the "Rangers" in their dealings with criminals, smugglers and other lawbreakers, and this one has for its theme the masquerading of the hero Sergeant Steele as a noted bandit in order to ferret out the culprits involved in a series of mysterious mine robberies and especially to bring about the capture of a masked bandit leader known as "The Black Hawk."

"Trigger Fingers" is a picture with more than the usual amount of action and villainy, heroism and intrigue. It is true that the plot follows along the usual lines of stories of this type, but it has been capably directed by Reeves Eason and so filled with action and exciting situations that it should prove a satisfactory offering for patrons who like vigorous melodramas of the outdoors. The story moves with such rapidity from situation to situation that there is no opportunity for the interest to lag. There is plenty of excitement and melodramatic punch, a mystery element in the identity of the masked bandit, good riding and hard fighting with a sprinkling of comedy in the character of the boob book-daughter deputy who is always getting in wrong, and of course there is the ever-present and necessary romantic element. Altogether "Trigger Fingers" has an unusual amount of action, vigor and punch and is an auspicious opener for the new series.

In type, this picture suggests the activities of the Northwest Mounted Police with the locale changed to the Southwest and Bob Custer, whom we do not recall having seen before, is entirely satisfactory as the vigorous he-man hero, a sergeant of the Rangers. His support is capable with Margaret Landis as the girl, Bill Dyer and Max Asher supplying the comedy, Joe Bennett and George Fields villainous enough to suit anybody and Fontaine LaRue as an Indian girl.

Cast

Serg. Steele.....Bob Custer
Dr. Deering.....George Fields
Ruth Deering.....Margaret Landis
Sheriff.....Bill Dyer
His Deputy.....Max Asher
Murtison.....Joe Bennett
Wetona.....Fontaine La Rue

Story and Scenario by William Lester.
Directed by Reeves Enson.
Length, 4,775 feet.

(Continued on page 643)

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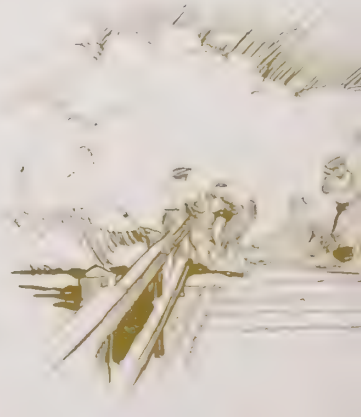

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support for his great idea, and his dare-devil leap into the darkness of the unknown seas (Columbus); the perils that surrounded the first white settlers (Jamestown); the amazing achievement of George Rogers Clark and his backwoodsmen (Vincennes); the tremendous task of Wolfe (Wolfe and Montcalm); the terrific sacrifices of the South in the Civil War (Dixie); etc., etc.

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Dixie; the sacrifice and heroism of the South in the Civil War

The Eve of the Revolution; the embattled farmers of Massachusetts fire the shots heard around the world.

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Yorktown; George Washington causes the surrender of Cornwallis; the finish of the Revolution

The Declaration of Independence; a small band of patriots defy the world's greatest power, and the United States is born

The Gateway of the West; how young George Washington set his feet on the path of fame

Wolfe and Montcalm; a frail, young invalid accomplishes the impossible and wins an empire from France

The Frontier Woman; how the heroic wives of the settlers carried on while their men were away on the battle line

Vincennes; the heroic and romantic victory of George Rogers Clark and his frontiersmen

Daniel Boone; the great pioneer wins Kentucky for the whites

Columbus; how the great discoverer won at last by persistence and courage

Jamestown; the battle against heavy odds by the first English settlers

The Puritans; the first Puritans in Massachusetts not only had enemies here but in England

The Pilgrims; the romance of the Mayflower

Peter Stuyvesant; how Holland lost her American empire

If you think history is not drama, what about those epic topics "The Covered Wagon," "The Iron Horse," "The Last Frontier," "America," "Abraham Lincoln," etc. etc.?

Pathé
Distributors

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Thanksgiving a Day of Real Rejoicing in Albany, N. Y.

Thanksgiving Day was a day of real rejoicing among the exhibitors of Troy and Albany, business thus far this fall having been far head of a year ago. The majority of the exhibitors managed to take an hour or so off during the day for dinner with their families. Jake Rosenthal, of the Rose in Troy, carved a turkey for eight, including his five children. Ben Apple, of the American in Troy, sat at the head of a table around which no less than seventeen had gathered. Mr. and Mrs. Walter Roberts, of the Troy Theatre, dined downtown, with someone else doing the carving. Tony Veiller, of the Lincoln in Troy, ate his turkey at his aunt's home. Oscar Perrin, of the Leland and Clinton Square theatres in Albany, carved a fifteen pound turkey, while Abe Stone, of the Arbor Hill and Delaware theatres, sharpened his knife and carved a duck.

The Rose Theatre in Troy will become a first-run house for a single night, "Messalina" being scheduled for December 6. Jacob Rosenthal, owner of the house, put over big business last week giving away seven ducks a night, along with double features. Two crates of ducks attracted attention in the lobby, although Mr. Rosenthal admitted that he wouldn't kill one of the birds for anything in the world.

The secret is out. The reason for the strange actions on the part of the beautiful Angora cat recently presented Mrs. Walter Roberts, wife of the manager of the Troy Theatre, is known.. The cat became frightened at Mrs. Roberts' new leopard skin coat, and no doubt thinking its life was at stake, ran helter skelter through the house, refusing to be caught.

With a plentiful display of six-sheets, Exhibitor Weiss is making things hum at the Hudson in Watervliet these days. Just shows you what showmanship can do. A couple of recent pictures shown at the Hudson include "The Covered Wagon" and "The Hunchback of Notre Dame."

The Bijou in Lowville did a whopping business two days last week with a picture taken at Long Pond in the Adirondacks and featuring a well known guide. Everyone wanted to see just what Pete Yousey, the guide, looked like in the movies.

Guy Graves, who owns a half dozen theatres in Yonkers, was a caller in Albany a few days ago. Mrs. Graves accompanied him. The trip was made by automobile.

The Dove of Peace has once more established its home at the Rose Theatre in Troy. Harry M. Brooks, president of the Operators' Union in Troy, and Lester Smith, projectionist at the Rose, who battled a few nights ago, are once more friends, each withdrawing charges made following the fight. Reposing in Jake Rosenthal's safe is a typewritten statement to this effect signed by each of the would-be "Jack Dempseys."

A terrific downpour, sweeping over the Capital district last Saturday afternoon and night, is estimated to have cost the theatres of these three cities approximately $4,000 in lost patronage. It was the worst storm in months. In some houses there was but a mere handful at the evening shows. Sunday came back strong, however, and partially made up the loss of the day before.

Business seems to be on the pickup in Troy, as well as other cities in this section. The collar factories are once more running at normal capacity, while reports from Amsterdam and other manufacturing cities also present favorable aspects.

Abe Stone, who blossomed forth last week with a brand new car, announced that he would not renew his lease of the Delaware Theatre in Albany at its expiration a few months hence. Mr. Stone will confine his efforts entirely to the Arbor Theatre. Just before Thanksgiving Mr. Stone gave away several turkeys to fortunate patrons. It so happened one night that the winner was a little darkey girl, who walked down the aisle only to become frightened when the turkey flapped its wings. Relief was in sight, however, in the person of the little girl's father, who strode forward and made short work of the turkey's efforts to escape.

William Van Alstyne, who runs the Strand in Fonda, doesn't have to depend on his theatre for a living, not by a long shot. Reporting business as being better, Mr. Van Alstyne didn't specify whether he meant at the theatre or at his gasoline station or cigar stand. Anyhow, it's better and that's all that counts.

"Pop" Linton, one of the veterans in the picture theatre business in New York State, known from New York to Buffalo, former owner of the Hippodrome in Utica, is back in the game and has a new house located on the site of the old Hippodrome, although not as large. It is scheduled for an opening at an early date.

Rae Candee has been made general manager of the Robbins chain of houses, with headquarters in Utica. Mr. Candee is an active Shriner and was as busy as the proverbial bee one night last week in connection with a big ceremonial in his home town. Incidentally, Mr. Robbins booked "Hot Water" for his theatres in both Utica and Watertown.

R. J Henry of the Clinton Theatre in Plattsburg has been named manager of the theatre which William Benton of Saratoga Springs is erecting in Plattsburg and which will be opened in December. The Clinton is to be dismantled as soon as the new house opens.

(Continued on next page)

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"Another Man's Wife"

with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE

Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Northern New York

In connection with the first anniversary of the new Family Theatre, Batavia, N. Y., the girl ushers, all members of the Triangle Girls, enjoyed a dinner in the Richmond Hotel on November 26 as guests of the Genessee Theatrical Enterprises, which operates the house. Every one of the nineteen ushers and four guests were present. George W. Fotch, who organized the Triangle Girls, was toastmaster. After the banquet the girls enjoyed the show at the Family as part of the audience, while other Triangle Girls, an organization of ushers, acted in their places.

George E. Williams, former manager of the Olympic Theatre, Buffalo, has been appointed exploitation representative at the Paramount exchange. He is now in New York conferring with Claude Saunders, chief of the exploitation department. He will begin his duties in Buffalo on December 8.

A new picture theatre has been opened in Lima, N. Y., by Willard McDonald.

The D. & C. Operation Corporation has been incorporated in Binghamton, N. Y., to engage in the theatrical business. The company operates theatres in Binghamton and Endicott and has a capital stock of $20,000. The incorporators are David Cohen and Ned Kornblite of Binghamton, M. E. Comerford of Scranton and Eleanor Dittrich and S. Howard Ammerman of Endicott.

Eugene A. Pfeil, manager of the Circle Theatre, Buffalo, has just installed a new electrically operated organ. Gene says that, in order to convey the impression that he has an organist at the console, he has ripped out a note here and there from the role. He says most organists pull blue notes now and then.

Fred Peters' mother died in Syracuse last week and was buried in Binghamton. Exhibitors throughout this part of the state sent flowers. Mr. Peters is owner of the Majestic Theatre in Hornell, N. Y.

Scene from the Victor Hugo Halperin production, "Greater Than Marriage," a Vitagraph release.

Harold B. Franklin, head of the Paramount Theatre Department, stopped off in Niagara Falls the other day on his way to Chicago to visit his old friend, Charles Hayman, owner of the Strand and Cataract theatres.

Phil Gentille has resigned as manager of the Family Theatre in Rochester and has returned to Buffalo, where he has been engaged as a member of the First Graphic sales staff by Manager Jack Berkowitz.

The Palace Theatre in Olean is being managed by Mr. Odlum, formerly connected with the Cataract, Niagara Falls, as publicity man. The Palace is now being operated by the Bordonaro Brothers.

Walter E. Greenwood, manager of the Legion Theatre in Wayland, had one of the first showings of "Captain Blood" in Western New York the past week and reports breaking all records with the attraction.

Jimmy Doyle and Mrs. Doyle were touring Central New York last week, trying out a new Buick. Jimmy is manager of the New Academy Theatre in Nunda.

Ben Wallerstein, manager of the Broadway Theatre, Buffalo, lost twenty pounds one night last week. His projectionist, A. Potts, took leave of absence to get married. That was all very well but Ben couldn't find a substitute, so he had to keep the house closed that night.

New York Live Wires

CAPITAL FILM EXCHANGE

729 7TH AVE., N. Y. Byt. 9074

"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

Albany, N. Y.

(Continued from preceding page)

A smallpox scare in Binghamton has been putting the crimps into business in that city, where the houses run six nights a week. William Mack, of Johnson City, who runs the Endwell and the Goodwill theatres, also felt the effects of the scare, being forced to close his theatres on Sundays as a preventative measure. Binghamton folks flock out to Johnson City on Sunday nights to enjoy the pictures there, but with smallpox in Binghamton it was decided to do away with Sunday shows in Johnson City rather than to take any chance of spreading the disease.

According to a report along Film Row, Mike Bloom, with houses in Oswego, Fulton and Cortland, is negotiating to sell his theatres and may retire from the business.

William Smalley, with his chain of twelve houses, last week booked First National product solid for his entire circuit. Nate Robbins is reported as doing a big business these days with vaudeville at the Gaiety in Utica.

"Try and get in" was the remark made by Oscar Perrin one day last week when asked how "Classmates" was doing at the Clinton Square Theatre in Albany. The picture went over extremely big, with Tuesday's receipts exceeding Monday's and with Wednesday beating out Tuesday. The picture was held over for the second week.

There is one former salesman at least who believes in his line. Jimmy Rose, who recently bought the Bijou in Troy and who was a Pathe salesman out of Albany for five years, signed up 100 per cent. last week for Pathe's short subjects.

When James S. Burnham of Cortland leased the City Opera House in Ogdensburg for $5,000 a year, there were many in the northern city who predicted that the venture would be a failure. Instead of this, the theatre is panning out a veritable gold mine, being packed to its doors night after night. The first three nights of each week are devoted to pictures and the last three to a combination of vaudeville and pictures. Mr. Burnham's lease runs for two years, with a privilege of five.

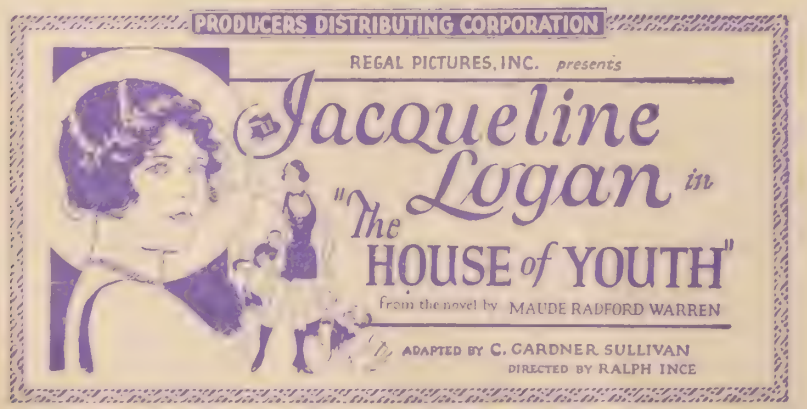
"Argentine Love" will be given a prerelease run at the Lincoln Theatre in Troy the early part of December. Taking advantage of the fact, Manager Veiller is billing the picture as the world's premiere showing. Although each ran for three days, "The City that Never Sleeps" and "The Fast Set" did what might be termed a week's business in the three days, drawing unusually well at both matinees and evenings.

Well known exhibitors in town during the past week included Louis Schine of Gloversville, Lew Fisher of Ticonderoga, Mr. Shelley and his father of the Orpheum in Amsterdam. Bill Donovan of the Palace in Tupper Lake journeyed to Chateaugay and Malone during the week, while from Plattsburg news came from Jack Matthews that "The Hunchback of Notre Dame" had established a new record at his house.

The American in Troy, playing only first runs, opened big with "Secrets" on Saturday. Mr. Apple is not worrying so much about business these days as he is over the failure of someone to return a spotlight borrowed for the recent film ball in Albany. Both Mr. Apple and Walter Roberts are bowling great ball these days in the Trojan League.

Joe Saperstein, who is doing remarkably well as manager of the Griswold Theatre in Troy, remarked the other night that he could always find something to do. This fact is probably the key to Mr. Saperstein's success. His amateur nights each Thursday with double features throughout the week are packing the house.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
REGAL PICTURES, INC. presents
Jacqueline Logan in
"The HOUSE of YOUTH"
from the novel by MAUDE RADFORD WARREN
ADAPTED BY C. GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

Glenn Tryon in Hal Roach's "The White Sheep," a Pathe picture.

Pittsburgh's New Schenley Is Opened on Thanksgiving

Harry Davis, prominent Pittsburgh theatrical man, opened the beautiful Schenley Theatre in the Oakland district on Thanksgiving Day. The policy of the Schenley will be second-run films, program to be changed every other day. Twenty-five cents is the admission price, and the Schenley is probably the finest second-run picture theatre in the country. Music is furnished by orchestra and organ. George J. Reister, formerly manager of the Cameo Theatre, Pittsburgh, and later at the Victoria in Altoona, has been appointed manager of the Schenley. The opening attraction was "The Marriage Circle."

M. Browar reopened his New Kenyon Theatre on Federal street, North Side, on Thanksgiving Day. The Kenyon had been closed for alterations since June and the house has been practically made over. It is without doubt one of the finest picture theatres in Western Pennsylvania, and it will well be worth any exhibitor's time to visit the house. The capacity has been doubled and the house now can seat 2,000. Prices are 35 cents for adults and 20 cents for children. Music is furnished by two orchestras, symphony and jazz, also a pipe organ. For the first ten days an extra added attraction was staged in the form of a thirty-piece saxophone band. Barney Dorn is house manager.

Charlie Feinler, popular theatre owner of Wheeling, W. Va., spent a few days along Film Row last week.

Miss Mildred Clark, manageress of the Helma Theatre, Etna, is again about her duties after having been confined to her home for a week, due to illness.

Theodore Mikalowsky, Masontown exhibitor, accompanied by his wife, was a Film Row visitor recently. Mrs. Mikalowsky came along to do her Christmas shopping early.

"LET WOMEN ALONE"
Pat O'Malley and Ethel Wales in Producers Distributing picture.

Indiana

More than 10,000 people attended the performances at the new Lerner Theatre at Elkhart, Ind., on November 28, when the new $750,000 picture theatre was formally opened to the public. Many compliments were heard. The building seats 2,200. The theatre was financed entirely by Harry Lerner, formerly of South Bend, who was in charge of the Bucklen Theatre in Elkhart for many years. The interior decorations are in cream, gold and pale blue. The stage is of ample proportions for legitimate attractions. The feature picture for the opening was "The Navigator." A vaudeville program also was given.

Cincinnati

R. C. Steuve, manager of the Orpheum Theatre, Canton, Ohio, who has been enjoying a two weeks' sojourn at Mt. Clemens, Mich., has returned to his desk.

James Dunlevy, managerial head of the Strand Theatre, Akron, who has been confined to his home for several weeks with illness, is able to be about again, having spent a few hours at the theatre recently.

Among the recent deaths recorded is that of Emmett Wright, who was previously an exhibitor at Tiffin, Ohio. Wright died at Columbus.

Forrest C. Templin has been made directing manager of the Duchess Theatre, Warren, Ohio, a new house recently opened by the Smith Amusement Company, of which Lemotto Smith is president.

R. R. Ripley, who operated the Karrylon Theatre, New London, Ohio, is off for California for the winter, having disposed of his house to P. M. Howard. Ripley announced before leaving that it was probable he would locate in California permanently.

The East Ohio Theatre Company, Cambridge, Ohio, has been incorporated for $100,000 by John F. Smith and Frank O'Hara. Among the recent incorporations also is the Pela Theatre Company, Cincinnati, with a capital of $75,000.

Manager John Schwalm of the Rialto Theatre, Hamilton, recently showed "The Shepherd King" for the benefit of the I. O. O. F. lodge. He expects to shortly put on a benefit for the local Kiddies' Tuberculosis Camp, to which organization he will turn over the entire receipts. Schwalm is connected with the camp in an executive capacity

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Scenes from the Fox production, "Gold Heels," based on "Checkers."

News of the Chicago Territory

The picture theatre being erected by Vincent T. Lynch and associates at Central and North avenue, Chicago, will soon be under roof. The builders hope to have the house ready for opening by April 1. The house is the last word in neighborhood theatres and will seat 1,500, with provision for an additional 1,000 seats when the district demands it. A fine organ will be installed and orchestra pit for the musicians. Mr. Lynch also owns the New Tiffin Theatre in that part of the city. He is conducting a contest for a name for the new house.

Earl J. Johnson has been made president of the new Brookfield Theatre Corporation at Brookfield, Ill., C. B. Mead is vice-president and R. W. Teeter is secretary. The new firm will close the Brookfield Theatre for a month and remodel the house thoroughly, installing a new organ, new chairs, new screen and new projection room equipment, and will reopen in time for the Christmas business. Mr. Johnson also owns the Berwyn Theatre at Berwyn, Ill., which was opened last year, and the house boasts of one of the finest organs in this part of the country.

Meyer Saperstein has been named manager of the Lexington Theatre of the Saperstein circuit. Aaron Saperstein will look after the Garfield Theatre, taken over last week by the circuit, and Hyman Saperstein will devote his time to the Palais Royal and Lincoln theatres.

The many friends of Charley Schaefer, for fourteen years owner of the Garfield Theatre on West Madison street, will be sorry to hear he will retire from the business and take up other lines of work in the future.

The McVickers Theatre management made the inmates of the Oak Forest Infirmary a happy lot when, in co-operation with the Evening American, "North of 36" was sent out to them for a free show on Thanksgiving.

Another theatre will go up in the Loop soon, as the old Bismarck Hotel will be torn down this month and on the site at Randolph and Wells street a huge hotel building with a theatre will rise in its place. It is planned to have the new buildings ready by January 1, 1926. Eitel Brothers will build and operate the enterprise.

Lubliner & Trinz will make a change of their bills at the Pantheon Theatre, their big North Side house, on Monday instead of Sunday hereafter.

Joseph Hopp reports the following enrollment of new members last week: Ed. Brennemann, Colonial Theatre, LaSalle; Barney Ernat, Fairy Theatre, Granville; Mrs. A. Machek, Liberty Theatre, Spring Valley; Brown & Wirth, Palace Theatre, Wyoming; George W. Roberts, Cozy Theatre, New Windsor, and J. E. Epperson, Epperson Theatre, Alpha.

Norman J. Powers, Cedric H. Smith and Leo M. Churan have organized the Beacon Theatre Corporation with a capital of 1,000 shares of no par value and will build and equip a picture theatre. The offices are located at 29 South LaSalle street.

Several days last week the Ascher and Lubliner & Trinz circuits showed "The Covered Wagon" and "America" in practically all their houses. One night four Ascher houses showed "The Covered Wagon" and eight showed "America," nine Lubliner and Trinz houses showed "The Covered Wagon" and six "America." The two features will now go on a tour of the neighborhood houses.

Frank Schaefer has sold the Garfield Theatre on West Madison street to Saperstein Brothers. They will add this house to their circuit, which includes the Lincoln, Palais Royal and Lexington theatres.

The Ridge Theatre, Ridge Park, Ill., opened on November 15 with "Her Night of Romance." William J. Mueller is booking the Ridge. It belongs to Lynch-Langdon chain, which includes the Tiffin, Melford, Karlow, Avon, Hub, Alvin, Famous and York at Elmhurst, and the Ridge. Those connected with the circuit are V. T. Lynch, William J. Mueller, Verne Langdon, Charles H. Ryan and Arthur Sass.

Charles Mensing has resigned his connection with the Ascher circuit and will announce his new affiliation in a few days.

Harry Ascher, district supervisor of the South Side houses of the Ascher circuit, is making his headquarters for a few weeks with Manager Harry Crawford of the Metropolitan Theatre on Grand avenue at 47th street. Bennie Cohn is in charge of the West Englewood Theatre of the Ascher circuit and reports business as good.

Balaban & Katz were the hosts to 1,000 crippled children Friday morning at the Chicago Theatre. Many of the youngsters had never been in the Loop before and they had some wonderful time. In addition to the show the children were given candy.

Emil Stern, general manager of Lubliner & Trinz, who has been confined to Michael Reese Hospital is out again after an operation.

The Irvin Theatre at Bloomington, Ill., held "The Hunchback of Notre Dame" over for additional days after a three days' run.

Lloyd Lewis, of the publicity department of Balaban & Katz, is back on the job after a bad attack of poison ivy.

A new picture theatre is to be erected at Sycamore, Ill., by Walter E. Owbridge that will seat 600 and cost about $50,000.

Robert Cox and James R. Grigsby will build a picture theatre at Blandinsville, Ill., fronting on Main street. Shiffing Brothers of Peoria will build the house from plans by H. Dox of that city and work will start at once.

The Blank circuit is having plans drawn for a new theatre at Marshalltown and it is expected that work will start in the spring.

John S. Burns has made a loan for eight years at 7 per cent of $200,000 to build a theatre and recreation hall on the northeast corner of Crawford and Fullerton avenue. The house will seat 1,500 and cost $425,000 with equipment.

Brown & Wirth have opened the Palace Theatre at Wyoming, Ill. This gives the town its second house. The Palace seats 340.

J. Kelly has sold his theatre at Tonlon, Ill., to E. Eggleston of Peoria, who took possession of November 22.

Prints in All Exchanges—Now Booking

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Scenes from Universal's "Phantom of the Opera," a Heralded feature.

Ottawa Exhibitors Quitting Saturday High Price Plan

Advancing the argument that there is little, if any, transient business in the Canadian Capital over the week-end, such as in the big American cities, the exhibitors of Ottawa are breaking away from the long-established policy of charging evening prices for the Saturday matinee. One of the latest to decide on regular matinee prices for Saturday afternoon was Manager J. M. Franklin of B. F. Keith's Theatre. "Joe" Franklin declares that raised prices Saturday afternoon only tend to keep many young people away from the theatre altogether, and that the transient patronage in Ottawa on Saturdays is not worth considering.

An early change is promised in the management of the Auditorium at Ottawa, Ontario, as a result of the decision of T. P. Gorman to resign because of excess of business activities. Mr. Gorman is to step out at the end of the present calendar year and the management of the big amusement centre is slated to pass to Eddie Charlton of Montreal. Mr. Charlton has been identified with the Princess Theatre, Montreal, for a number of years and for a time was manager of the Russell Theatre, Ottawa.

Manager Leonard Bishop of the Regent Theatre, Ottawa, has departed temporarily from the policy of changing programs on Saturdays and Wednesdays "because of the excellent quality of current attractions." Mr. Bishop played "The Covered Wagon" during the whole week of November 22 and this was followed by "Hot Water" during the week of November 29. Other bookings for week runs included "The Sainted Devil" and "Forbidden Paradise."

The New Majestic Theatre at Stratford, Ontario, is the latest of the handsome picture houses to be opened in a Canadian city. The new house, which was built by local capital, is under the management of C. H. Moody, a well-known veteran exhibitor of Canada. The theatre is owned by the Majestic Theatres, Ltd., Stratford, of which Tom Brown, the mayor of Stratford, is the president.

The Auditorium at Sarnia, Ontario, has been reopened as a picture theatre with T. H. Cook as the manager.

No less than four of the prominent theatres in Montreal presented "Monsieur Beaucaire" simultaneously for four days under a booking arrangement made by George Nicholas Ganetakos, managing director of the United Amusement Company, Ltd. The four houses were the Belmont, Regent, Plaza and Papineau, leading neighborhood theatres. A controlling interest is held in these houses by the Famous Players Canadian Corporation.

Los Angeles

Sid Grauman now announces that the next attraction to follow "The Thief of Bagdad" at his Hollywood Egyptian Theatre will be "Romola," with Lillian and Dorothy Gish. These two film stars will come to Hollywood for the opening, according to their wire to Grauman. Sid is now personally rehearsing an elaborate prologue for the presentation. The price for the opening is $5.

All the Orphans in Los Angeles were the guests of Sid Grauman at a special performance of "The Thief of Bagdad" at the Hollywood Egyptian. The theatre was packed to the roof.

Roy Miller, formerly with his brother in the management of the California and Miller's Main street house, has resigned to go into publicity and exploitation work. The theatre is supervised by Harry Arthur.

Page 635. That's where good fellows get together!

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Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

Florence Vidor in "The Mirage," a Producers Distributing picture.

Big Surprises Promised at St. Louis Film Men's Ball

Great interest is being shown in the first annual ball to be given under the joint auspices of the Motion Picture Theatre Owners and the St. Louis Film Board of Trade at Arcadia Dance Hall on the evening of December 12. The committees in charge are promising some big surprises for those who attend, but the details are being withheld. They want to be certain of all arrangements before making final announcements.

The presentation of motion pictures will be a feature of Castle Dance Hall, 2839 Olive street, when a large addition is built to the academy, according to Herman Albers, the owner-manager. The management has purchased ground to the east of the dance hall for the improvements. Light operas and vaudeville will also be given. The management plans to revive the features of Uhrig's Cave, which was popular with St. Louisans a few generations ago. The Cave served refreshments and luncheons to the accompaniment of dancing, vaudeville and light opera. The movies will be a modern addition to the old program.

Frank Galvin, well known St. Louis newspaper man, has been named publicity director for William Goldman's chain of theatres, which include the Kings and Rivoli. Galvin's first important work was with "Dante's Inferno."

V. R. Anderson has temporarily closed his theatres in McKittrick and Warrenton, Mo. Other theatres in this territory that have closed are: Brooklyn Theatre, Brooklyn, Ill.; Rex Theatre, Carrier Mills, Ill.; Victory Theatre, Farmersville, Ill.; Star Theatre, Hollow Rock, Tenn.; Myers Theatre, Silex, Mo.; Gem Theatre, Martinsville, Ill., and Ewart Theatre, Greenup, Ill. The latter house will reopen as soon as a heating plant is installed.

D. C. Frew has purchased the Royal Theatre, Lake City, Ark., from W. L. Johnson.

The J. and J. Theatre, Hume, Ill., will continue under the management of the wife of the owner.

George Fissell and Robert Tague are the new owners of the Piedmont, Mo., Princess Theatre.

The Motion Picture Exhibitors League of St. Louis, through Secretary Joseph Walsh, is taking a prominent part in the St. Louis Civic Council on Rapid Transit, a citizens' commttee that is sponsoring a movement to have the city expend $100,000,000 for the building of a subway system downtown. Fourteen other organizations are assisting in the campaign.

Out-of-town exhibitors seen along Picture Row during the week included Bob Stempfle, St. Charles, Mo.; Charley Goodnight, De Soto, Mo.; Mrs. Hurley B. Gould, Lawrenceville, Ill.; R. S. Medley, Campbell, Mo., and J. Roman, Benld, Ill.

Yep! They're on page 635.

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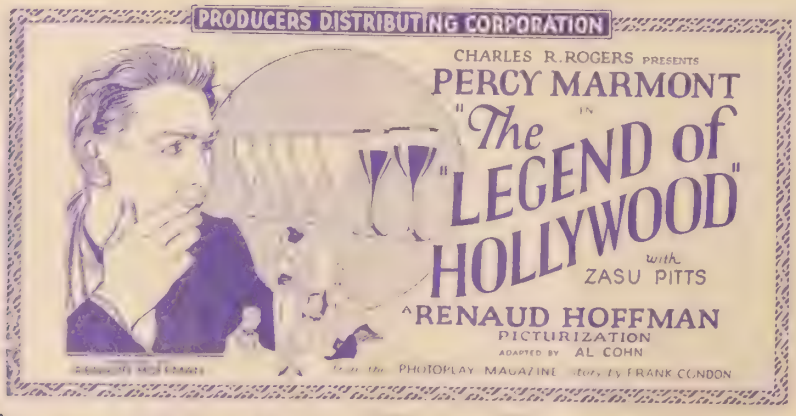


Season 1924-1925—Thirty First-Run Pictures

The Southwest

Two important theatres have opened in the Southwest, both Saenger Amusement Company houses, one in Pine Bluff, Ark., on November 17, and one in Texarkana, Texas, on November 18. Both of these houses used "America" as the opening attraction.

The management of the Pastime Theatre at Woodward, Okla., is running continuous shows on Saturdays in order to accommodate the country people.

J. R. Draggins has purchased the Queen and Grand theatres at Yoakum, Texas, and will add many improvements in the near future.

Pictures for the first time in several years are being shown in the afternoon at Mineral Wells, Texas. No shows are being given after 6 p. m., in deference to the church people.

J. D. Wineland, owner of three picture shows at Picher, Okla., has opened his new theatre at Treece, Kans.

A. J. Lochmann and John Stahl are erecting a new theatre at New Braunfels, Texas.

E. P. Connally succeeds Rube Platt as manager of the R. & R. Theatre Enterprises at Ennis, Texas, Mr. Platt having moved to Dallas.

Munnicutt and Gallagher have opened their new theatre at Girard, Texas.

The Capitol Theatre at Newport, Ark., has been purchased by the Arkansas Amusement Company and will be under the personal management of F. H. Jones, Jr.

The Queen Theatre at Tyler, Texas, is being renovated.

Reuben Frels has purchased the theatre at Victoria, Texas.

M. M. McNeese has purchased the Haskell Theatre at Haskell, Texas.

Paul Hamilton has opened his new theatre at Ballinger, Texas.

A new $13,000 organ is being installed in the Palace Theatre at Muskogee, Okla.

Leads for "Recompense"

Monte Blue and Marie Prevost recently deserted the Warner Bros. studio to be married. but—not to each other. Now they are both back to work after their respective honeymoons, and after receiving a big reception from their fellow workers, were assigned to play the leading roles in "Recompense," adapted by Dorothy Farnum from Robert Keable's sequel to "Simon Called Peter," to be directed by Harry Beaumont.

Montana Showmen Preparing "Abraham Lincoln" Splurge

Screenings have been given at various Montana key cities for "Abraham Lincoln," which is making a decided hit with all exhibitors and bids fair to rouse the enthusiasm of theatre fans. W. J. Sullivan of the Silver Bow Amusement Company as its manager sent out special invitations to a number of representative citizens for pre-view. Manager W. Stiege of the Liberty Theatre at Great Falls has made extensive preparations in his campaign for its screening by inviting all the civic organizations to a pre-view. Besides, Mr. Stiege is a past master in the art of lobby displays and heavy newspaper advertising.

Manager Albert Nadeau of the Bluebird Theatre at Anaconda has shattered all records with his "Sea Hawk" screening. He had all kinds of piratical atmosphere, including a regular pirate ship and paintings of marine scenes, until the little lobby was converted into a story of the stormy seas.

Merle Davis, exhibitor for the chain of theatres in Butte formerly known as the Ansonia Amusement Company, is now leasing all these theatres for himself, including the big Broadway Theatre of the legitimate stage, where he stages his large and brilliant photoplays. "Captain Blood" was given at the Broadway for three nights and played to fine business.

The Empress Theatre, formerly controlled by the Northwest Theatres, Inc., has been reopened at Butte and renamed the Bluebird. It opened with "In Hollywood with Potash and Perlmutter," playing to a fine business.

F. A. Boedecker has purchased a new $20,000 organ. He is manager of the Ellen Theatre in Bozeman and has an established reputation for being one of the most active and successful theatre men in the state.

F. E. Charters has opened the Grand Theatre at Grass Range and is having a successful run on the fine programs he has staged.

The Temple Theatre, the newest theatre of the Northwest, under the management of W. Wisner, has closed until a contract can be obtained for some of the better class of photoplays. That seems to have been impossible due to the many prior books from the older theatres. In the meantime, Mr. Wisner has adopted the policy of opening for vaudeville. The Temple seats 1,500.

Enrico Raneiri of Shadow Lane Theatre at Stockett has opened his house for the winter and arranged bookings for the winter season that spell real entertainment for this isolated coal mining town.

At Choteau, Mrs. T. E. Cary of the Royal Theatre is a sincere exponent of the stories told on the installment plan, also the short two-reelers.

Manager Murray Dolliver of the Hollywood Theatre at Stanford is giving his patrons a fine line of photoplays so that his people will hardly need to run over to Great Falls or to Lewistown to get the best there is in amusement.

F. J. Mattson of the Pastime Theatre at Cascade has recently opened his theatre and is making a number of substantial bookings.

D. C. Scott, owner of the Imperial Theatre of Anaconda, who was recently burned about the head and face when he attempted to put out a blaze in the projection room of his theatre, is recovering and it is thought that his burns, while severe, will leave no ill effects.

The efficient young ladies who preside over the Butte switchboards were specially honored a few evenings ago when Manager W. J. Sullivan of the Silver Bow Amusement Company sent 100 tickets to the telephone office inviting the "Hello Girls" to attend en masse any performance of "Daughters of the Night."

The Orpheum Theatre of Deer Lodge, which has been dark these many months, has been opened by Stanley Mathewson of Deer Lodge and Carl Benzik of Garrison.

Writing to a Butte friend, George Donahue, who attained much recognition in the theatrical world as "The boy manager" and who a number of years ago was a successful theatrical producer in Butte, expresses deep regret regarding the death of "Uncle Dick" Sutton and pays eloquent tribute to his memory. He was especially close to Mr. Sutton in producing and managing many of the stage successes which added to the reputation of both. Mr. Donahue has been adding to his stage prestige during the years since he left Butte and is now at Terre Haute, Ind.

Mr. and Mrs. W. J. Sullivan of the Silver Bow Amusement Company in Butte are receiving the congratulations over the arrival of a baby girl in their home.

Iowa

Hats off to Mrs. Hockenberry, Oakland, Ia., exhibitor, who has not had a picture show operating on Sunday for years. Mrs. Hockenberry was not willing to give up the effort entirely. She booked "Abraham Lincoln" and then appealed to all the civic organizations for permission to run the picture on Sunday. The appeal was heeded, and owing to the type of picture it was run on Sunday and no objection was raised from any quarter. Not even the most ardent advocates of Sunday closing offered an objection.

Exhibitors in other towns who have had trouble with the Sunday closing element, and many who have long since been obliged to keep closed on Sunday, are taking notice of Mrs. Hockenberry's tact and method of approach. Some exhibitors are saying that perhaps there is a lesson in this incident, and suggesting that perhaps after all Sunday shows could be most possible everywhere if some plan could be agreed upon whereby only pictures of a given character or of particular educational, spiritual or uplift value were run on the Sabbath.

JACQULINE SAUNDERS

Who plays one of the leading roles in "Broken Laws," Mrs. Wallace Reid's new picture for F. B. O.

Nebraska

A suburban picture theatre costing $30,000 consisting of several stories, is to be built at Twenty-fourth Street and Ames Avenue, Omaha, it has been announced by B. J. Scannell, trustee of the Paxton estate. Walter and William Creal, owners of the Suburban Theatre, signed the contract for the erection of the new building. The theatre faces Ames avenue and is to seat 500. It is to be 40 by 112 feet in dimension. Plans for the building are made by George L. Fisher, architect.

R. H. Deahl has taken over the Ideal Theatre at Omaha and re-opened the house.

Among theatre owners in Omaha recently were: J. A. Ebersole, Majestic Theatre, Avoca, Ia.; M. W. Sells, Sells Theatre, Randolph, Ia.; W. A. Bowker, Opera House, Onawa, Ia.; Mr. and Mrs. B. B. Holdrege, Zenith Theatre, Shenandoah, Ia.; Robert Booth, Paramount Theatre, Nebraska City, Neb.; Mr. and Mrs. F. P. Mayland, Rivola Theatre, Seward, Neb.; J. A. Preston, Crescent Theatre, Audubon, Ia.; Herbert Engelbrecht, Mars Theatre, Snyder, Neb.; L. E. Carns, Palace Theatre, Sioux City, Ia.; H. H. Cruickshank, Diamond Theatre, Wakefield, Neb.; Robert Livingston, Strand Theatre, Lincoln, Neb.; A. Burrus, Lyric Theatre, Crete, Neb.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, Inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER
and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

Scene from "The Cannon Ball Express," a two-reel Mack Sennett comedy, featuring a cast of all-star Mack Sennett players.

Newman Signs a Five-Year Lease on Spokane Theatre

M. H. (Mike) Newman has become a Spokane exhibitor. Mr. Newman has leased the American, a legitimate house which has been closed for some months, for a period of five years. He will show Orpheum, Jr., vaudeville and high-class feature pictures. The first contract signed was for the Producers Distributing Corporation product and Mike says it "ain't because we're good friends, either." If we know Newman, he will doll the house all up and make it a reg'lar place. He has already purchased a $20,000 Robert Morton organ.

We met lots of "Exhibs" this week. Must be a turkey raffle or something. There were S. R. Stuleup, Ned Edris, D. Constanti and "Let's Go" Perunko, from Tacoma; Roy Czerney from Kent, who tells a thrilling tale of boating on the floodwaters (Roy is thinking of having a boat garage put in for the rainy season and advertising "Plenty of Parking Space"); Frank Hewitt of Hillman City; C. M. Dunn, Cle Elum and Frank W. Graham of Shelton, who will build a new 700-seat house. Don't confuse this Frank with Frank A. Graham of Centralia and Chehalis. And we probably missed a few at that!

This is Alaska Week in Seattle. Capt. Austin E. Lathrop of Anchorage and Cordova, W. D. Gross of Ketchikan and Mr. Kubely, also of Ketchikan, are all "mushing" along Film Row.

Things in Kelso seem to be in more or less confusion. From what we can learn there has been a consolidation of theatres, including Joe Praggastis' Liberty, Strange's Vogue, Strong's Auditorium and Bashar's Blue Mouse in Kalama, Wash. Praggastis is said to be out entirely, and plans are under way to tear down the Vogue and build a fine new theatre. On the heels of this comes a report that opposition has plans for a new theatre, which will soon be placed under construction.

R. W. Bruen and Frank Edwards bowled this week for the exhibitors' championship of the city. It is hoped this will pep up a few of these chaps who used to have, or think they had, a good bowling wing, and start them out after the scalp of the few who are now walking away with the honors. Come on, boys, get together!

E. O. Gabrielson, former owner of the Oak, Seattle, and the Blue Mouse, Davenport, Wash., has bought R. K. Dunham's Manhattan Theatre, Charleston, Wash.

Ed Myrick has sold his Myrick Theatre, Billings, Mont., to Lloyd A. Pennington.

An interesting rumor, incomplete in detail, states that before another month has passed Jensen & Von Herberg will control Olympia, Wash.

The Potters, who own the Clinton Theatre, Portland, are planning a new house in the Moreland district. The house has been started and will be completed within four months. The Potters have affiliated with the Multnomah Theatres Corporation.

Suburban activity continues in Seattle. Queen Anne Hill seems to be in the spotlight at the moment. L. R. Stradley has his Community Theatre well under way. W. L. Steele, who owns the Queen Anne Theatre, an old house, plans a new theatre and is reported to have purchased a $15,000 Robert Morton organ for it. Then comes a published report that Jensen & Von Herberg will build a large "suburban playhouse in the Queen Anne district," for which negotiations are practically completed.

San Francisco

The Alexandria Egyptian Theatre, Geary street and Eighteenth avenue, San Francisco, celebrated its first anniversary during Thanksgiving week. For anniversary week the management tried the experiment of holding a picture for an entire week, the offering being "Monsieur Beaucaire."

Manager J. J. Cluxton of Pantages Theatre, San Francisco, has commenced the presentation of feature pictures with the regular vaudeville show, the first offering being "Bread." The added length of the show has made it necessary to open the house at an earlier hour.

California exhibitors were shocked to learn of the sudden death of Frank A. Le Suer, which occurred at Palo Alto on November 25. Mr. Le Suer was associated with Ellis K. Arkush in the Palo Alto Theatre Company, which conducts the Stanford and Varsity theatres in that city and which has another house in course of construction.

W. Stuart Webster, formerly of Woodland, Cal., where he conducted picture theatres for several years, is now a member of the brokerage firm of Webster & Kendall, operating in Central and South America. Moving picture equipment will be handled, together with other lines, and arrangements have been made to handle Walter G. Preddy's Reflector Arc.

J. Harvey, formerly of Vacaville, Cal., will shortly open the Strand Theatre at Merced, Cal.

J. Roy, for years located at Burlingame, Cal., where he conducted a leading theatre, and for a time in the state-rights film business, has opened the Nevada Theatre at Reno, Nev.

A fire occurred recently in the projection room of the Loring Theatre, Crockett, Cal., destroying six reels of film and wrecking the projection machines. New equipment was rushed to Crockett and installed by Walter G. Preddey.

The Granada Theatre, East Fourteenth street and Eighty-ninth avenue, Oakland, Cal., was opened on the evening of November 20 with Mayor John L. Davie making the opening speech. This house is the twelfth in the string in the east-bay region operated by the syndicate headed by Robert A. McNeill, president of the Golden State Theatre and Realty Company. The new theatre is Spanish in design and seats about 1,000. It is being managed by John Peters, a pioneer show man of Oakland. The opening attraction was "The Border Legion."

A new screen and other improvements have been installed in the Acme Theatre, San Francisco. This house, conducted by I. H. Marks and his son Ralph, is one of the oldest in the city and enjoys a unique cosmopolitan patronage.

The construction of a new picture theatre at Tulare, Cal., is being considered by the management of the T. & D., Jr., Enterprises, Inc., and M. Naify, J. T. McCann and W. Nasser of this circuit paid that city a visit recently to look over available sites. A theatre seating 1,400 is planned.

Bids are being invited for the construction of a $100,000 theatre on Bancroft Way, near Telegraph avenue, Berkeley, Cal., for Frank Atkins.

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

COMMON LAW. (8 reels). Star, Corinne Griffith. A satisfactory program for our house. All played it late and would have done better had we played it sooner. Corinne Griffith is a splendid actress and is easy on the eyes. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

LONE WOLF. (6 reels). Star cast. This is a crook drama, with the action laid in Paris. Too dark. Story long drawn out and the action is in the last reel. The Saturday crowd was disappointed in this one. The aeroplane stuff poorly done and gave the crowd a laugh as it was obviously fake. Tone fair. Sunday, yes. Town of 6,000. Admission 10-20. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Very very fine. Settings the most beautiful you have ever seen. Well worth extra advertising and will please one hundred per cent., if you get them in. Tone, good. Sunday, yes. Good audience appeal, Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

F. B. O.

ALIMONY. (7 reels). Star cast. Good picture, but no special. Tone good. Sunday, yes. Fair audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BLOW YOUR OWN HORN. (6,315 feet). Star, Ralph Lewis. A very good comedy drama; out of the ordinary. Full of good comedy. Received a poor print, which hurt the effect of the picture. Tone okay. Sunday, yes. Average audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BLOW YOUR OWN HORN. (6,315 feet). Star, Ralph Lewis. Fair picture but no drawing power with us. Tone good. Sunday, no. No audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

COLLEEN OF THE PINES. Star, Jane Novak. A little old but fair picture which went over well with a "Telephone Girl" comedy on Saturday night. Tone good. Good audience appeal. Farmers and townspeople, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Not as good as the former releases but will please Thomson followers. Horse, Silver King, getting the honor of being a real actor. Buy 'em all; you can't lose. Tone okay. Sunday, no. Audience appeal, ninety-nine per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

IN FAST COMPANY. Star, Richard Talmadge. All of the Talmadge pictures have made money for me. They should do the same for any exhibitor as they are all very good, this one included. Sunday, no. Audience appeal, ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

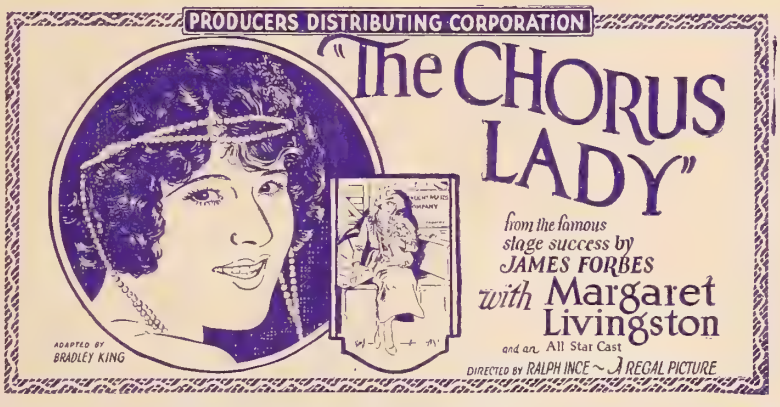
IN FAST COMPANY. Star, Richard Talmadge. Lots of good comments on this boy's acting and is commencing to draw patronage. Tone, yes. Sunday, no. Audience appeal, yes. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma .

NAPOLEON AND JOSEPHINE. (6,591 feet). Star cast. This type of picture is no good for our house; we couldn't afford to run it gratis. Foreign-made pictures don't appeal to the American public. We don't want any more of them. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (300 seats), Havana, Illinois.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. Hokum, yes, but pleasing hokum. Did a pretty good two days' business and all seemed to like it especially well. It is not big in any way, but will stand up under a rather pretentious campaign. It plays on the emotions with unerring skill. Tone fine. Sunday, yes. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. My hat is off to Mr. Johnson, for he knows just what the American people want. Of course the picture is hokum, but it is the kind that gets next to the hearts of the audience, for they stood up and cheered here and went out saying, "Some picture" and "I liked it because it is what happens in every-day life." I played the picture on Armistice Day and the ladies of the American Legion Auxiliary sold poppies in the lobby. Had "That Wonderful Mother of Mine" sung and illustrated with a moving picture as a prologue. Advanced the prices to twenty-five and fifty cents and cleaned up. Am playing "America" on November 27 and 28 and if it gets as much money and pleases as many people I will be happy, although it cost me a lot more money. Go after it, small town exhibitors; put it over with music. It's there for you. Tone excellent. Audience appeal, ninety-five per cent here. Attendance, S. R. O. Cotton class and farmers, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

Prints in All Exchanges —Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE
A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

UNTAMED YOUTH. (5 reels). Star, Ralph Lewis. Just a fair program offering; should please the majority. Print good. Tone good. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

First National

ABRAHAM LINCOLN. (12,000 feet). Star cast. An extraordinary feature that every theatre should use. Schools are willing to co-operate and if it is well advertised it will draw. Tone fine. Sunday, yes. Great audience appeal. Farmers, town of 2,500. Admission 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

ABRAHAM LINCOLN. (12,000 feet). Star cast. In our opinion it is the very best yet produced by anyone. Every man, woman and child in America should see this one. Historically correct. Educational value big, and a story that will hold interest as nothing ever did before. Tone good. Sunday, yes. Audience appeal, everyone. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ABRAHAM LINCOLN. (12,000 feet). Star cast. Personally consider this one of the finest things ever screened. Did not draw, so lost money. Couldn't get them in for some reason. Tone fine. Sunday, yes. Audience appeal, hard to tell. Small town class, town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BRASS BOTTLE. (5,790 feet). Star cast. Opinions were divided about fifty-fifty on this one. Some thought it was great, some thought it was foolish and far-fetched. Didn't pay much for it, though, and didn't expect much. Tone fair. Audience appeal, fifty per cent. Cotton class and farmers, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Although rather dragged out, I would say that this is very good. Personally I think that he is more suited to other roles, such as in "Tol'able David." Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DADDY. (5,738 feet). Star, Jackie Coogan. Old one but not too old if you haven't played it. Audience appeal, ninety per cent. Town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Extremely poor. Not worth playing. In justice to producers wish to say this is the first picture I have played from them which has not been satisfactory. All from First National are as a rule extra good but leave "Enchanted Cottage" alone. Good attendance. College class, town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

Between Ourselves

A get-together place where we can talk things over

Sometimes you scribble little notes on the top or back of report blanks.

Thank you! They certainly please me, because they show that the spirit of good fellowship and intimacy is growing among "Our Gang."

As—"Thanks, Van, all O. K., with little or no bum pictures, due to the co-operation of 'Our Gang,'" comes in on good old Hedberg's slip.

And—"Some record that brother Purcell of Cortez, Colorado, made on the "Wagon." "More power to him" comes with reports from Warren Rible.

And letters!—I welcome them, because you know, all of you, that I am always in keen sympathy with your print troubles and your other difficulties.

Send reports as often and as fulsomely as you can. And I'm always glad if you add a little report on your own doings.—VAN.

GOLDEN SNARE. Star cast. Old but good. Pleased one hundred per cent. Tone okay. Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

HUSBANDS AND LOVERS. (7,883 feet). Star cast. Just a fine picture in every way. John Stahl the best director in the business is our candid opinion. Don't miss this one. The picture is a wampus cat and will please. Lew Cody, Lewis Stone, Florence Vidor excellent. Tone good. Sunday, yes. Audience appeal, all classes. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HUSBANDS AND LOVERS. (7,883 feet). Star, Florence Vidor. Here's a matrimonial bombshell. Tips about marriage that will startle you. A picture filled with richest humor, but also a dramatic punch. One of the best pictures of the year. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. A picture that has proven itself one of the greatest, certainly the strongest in story interest thus far. In it Corinne Griffith gives the finest performance of her screen life, ably assisted by Conway Tearle and a wonderful cast. The theme is gripping and its picturization well-nigh flawless. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. A fairly good picture if shown before "The Hottentot," for it's not nearly so good. Tone okay. Fair audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. A mighty good bet for small towns. It's the kind they won't forget. Tone okay. Sunday, yes. Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. Some of "Our Gang" thought this somewhat morose, but our audience ate it up. This is an excellent picture with an all-star cast and is well worth playing. Picture very interesting from beginning to end. Can't see why this one won't please everywhere. Tone fair. Sunday, yes. Audience appeal, over ninety per cent. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PENROD AND SAM. (6,275 feet). Star cast. A real good all-around picture that will please ninety per cent. Those that are still human will thank you for showing it. Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SCARS OF JEALOUSY. (6,246 feet). Star cast. This picture went over nicely here. The acting of Frank Keenan is good. Can't see why this capable actor is not seen more on the screen. Buy it right and play it. Good paper and good trailer. Audience appeal, seventy-five per cent. Tone okay. Cotton class and farmers, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

SECRETS. (8,345 feet). Star, Norma Talmadge. Good production artistically, but failed to draw even a fair crowd, and failed to please lots of those. Tone okay. Sunday, yes. Audience appeal, hard to tell. Small town class, town of 1,360. Admission 10-30. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SECRETS. (8,345 feet). Star, Norma Talmadge. Norma Talmadge always popular. "Secrets" is as good as any picture she has ever made and should prove popular anywhere. Patrons complimented the picture, but in spite of this it is not a big special. Tone splendid. Sunday, yes. Attendance only fair. College class, town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

SELF MADE FAILURE. (8 reels). Star cast. Clever comedy drama that will please the folks. Well acted. Finely produced. A real picture. Tone good. Sunday, yes. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SINGLE WIVES. (7,626 feet). Star cast. Milton Sills and Corinne Griffith put this one over big. This Sills is a box office bet and is some actor, you tell 'em. Actor of the old school. First we noticed him in "The Honor System," a Fox picture, years ago. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THOSE WHO DANCE. (7,500 feet). Star, Anna Q. Nilsson. Splendid picture of melodramatic nature. Well worth extra advertising of the proper kind. Tone all right. Sunday, yes. Good attendance. College class, town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

THOSE WHO DANCE. (7,500 feet). Star cast. A fine picture and will please most any audience. Title slightly misleading as picture is a bootleg story. Drawing power

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

From the Navy

DAWN OF A TOMORROW. (Paramount). (6,084 feet). Star, Jacqueline Logan. Fair picture but it is too drawn out. Tone, good. Sunday, yes. Audience appeal, good.

DARK STAIRWAY. (Universal). (5,030 feet). Star, Herbert Rawlinson. Good picture of its kind. Seemed to please ninety per cent. of audience. Tone, okay. Sunday, yes.

SINNERS IN HEAVEN. (Paramount). (6,881 feet). Star, Bebe Daniels. A very good picture that should please any audience. Well acted. Tone, good. Sunday, no. C. E. Molley, U. S. S. Oklahoma, Los Angeles, California.

poor. Tone good. Sunday, yes. Audience appeal, ninety per cent. Small town class, town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TRILBY. (7,321 feet). Star, Andree Lafayette. Another one of those things that makes us agree that something is wrong with the movies. Tone fair. Sunday, no. Audience appeal, none whatever. Small town class, town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

VOICE FROM THE MINARET. (6,785 feet). Star, Norma Talmadge. A very pleasing picture but hardly as good as "Smilin' Through." Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. This is an extra good domestic drama. Holds the attention from start to finish. Has enough amusing moments to make it thoroughly enjoyable. Running two or three pictures per week, I can't exploit all of them, so I let this one slip. In spite of very light advertising it did more than average business. My people liked it and it seems to be a business puller. Tone okay. Sunday, okay. Good audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Fox

GENTLE JULIA. (5,837 feet). Star cast. The box office was very gentle and I paid a special price for it. Fox sure made some awful specials during 1923-24, but we have to grin and bear it. Tone okay. Sunday, yes. Audience appeal, thirty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. A clever comedy that kept our audience laughing throughout. It drew better than average business and pleased all. A dandy attraction from every angle. Tone okay. Sunday, yes. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LONE CHANCE. (4,231 feet). Star, John Gilbert. A good program picture, with hero spending year of his life in prison for $20,000. Very well directed and Gilbert brought forth lots of praise for his splendid acting. Tone fair. Audience appeal about eighty-five per cent. Town of about one thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOVE BOUND. (4,407 feet). Star, Shirley Mason. Not up to Mason's previous offering in drawing power nor entertainment value. Fair attendance. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. A good northern drama which held interest to the end. Some good hokum and surprise stunts. Very good crowd. A. F. Jenkins, Community Theatre, David City, Nebraska.

PLUNDERER. (5,812 feet). Star cast. Good picture. Interesting story and fine cast. Good heart appeal, but rental too high for this small town. No profit for me. Tone good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SILENT COMMAND. Star, Edmund Lowe. About as well made as anything the writer has seen in recent months. The direction is superb and the photography especially good. Many enthused over it and all agreed it was excellent. Did not shatter any box office records, however. Tone good. Sunday, yes. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

THREE JUMPS AHEAD. Star, Tom Mix. I consider from outside reports that this Mix is a little above his standard. It pleased. Good attendance. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star, Percy Marmont. A gruesome, morbid story. One that was handed to me in order to get some pictures I did want. Rental too high. Lost money on it. Tone good. Sunday, hard to say. Poor audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A very good picture. Better than "Long Live the King." Tone okay. Sunday, yes. Audience appeal good. Small town class, town of 1,360. Admission 10-30. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BROKEN CHAINS. (6,190 feet). Star cast. A very pleasing picture. Some said it was a little too gruesome. Tone good. Fair attendance. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

DAY OF FAITH. (6,577 feet). Star cast. Here's another super screen classic that deserves its name. The faith business isn't new on the screen by any matter of means, but the treatment given it by the director and the continuity all the way through make it an evening's good entertainment. Our gang liked it pretty well. The attendance was not up to standard. Moral is good. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

HELD TO ANSWER. (5,601 feet). Star cast. Those who saw it said it was good; but not so many saw it. Tone good. Sunday, yes Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. One of the best. Played to a large audience and all were pleased. Certainly one big production which will stand up under any boosting you can give it. Tone okay. Sunday, yes. Wonderful audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LITTLE OLD NEW YORK. (Metro-Goldwyn). Star, Marion Davies. A great costume picture that got more money than the average. Marion Davies excellen.t Tone good. Sunday, yes. Audience appeal, eighty-five per cent. All classes, city of 200,000. Admission 10-20. R. M. Kennedy, Royal and Capitol theatres (350 seats), Birmingham, Alabama.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. As fine a picture as one would care to see. Pleased all the folks and brought them to the theatre. Business good. Good picture. Jackie good, and we are all happy, thank the Lord. Tone, good. Sunday, yes. Best audience appeal. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. As fine a picture as one not go wrong on this as it has audience appeal if you can get them in. Tone, okay. Sunday, yes. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Fair Coogan. Good entertainment for the masses. Tone, okay. Sunday, questionable. Audience appeal, seventy-five per cent. Small town class town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

LOST AND FOUND. Star cast. A good program picture but didn't draw an average house. Attendance below average. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. Throbbing adventure,

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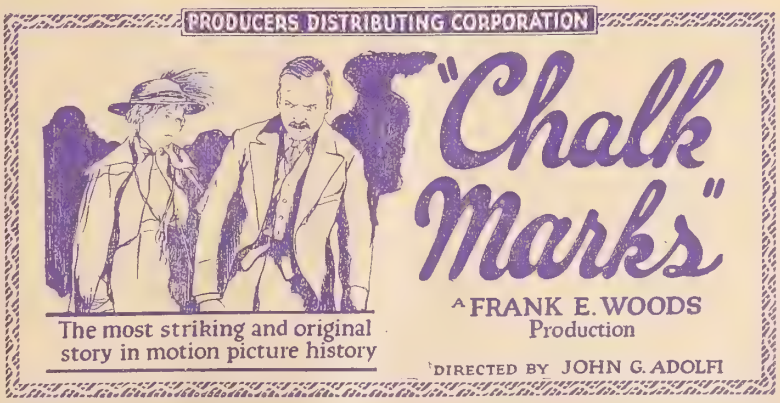

PRODUCERS DISTRIBUTING CORPORATION
"Chalk Marks"
A FRANK E. WOODS Production
The most striking and original story in motion picture history
DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

lurking danger, nights of love and thrill. A splendid picture throughout, splendidly played, well executed and splendid photography. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MAN LIFE PASSED BY. (6,208 feet). Star cast. To my mind this is one of the best pictures I have seen. There is some hokum, of course, but on the whole it carries an entertaining story that people will like, if they are in any way thinking people. Poor attendance on this show the moral of which could not be better. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. Many favorable comments. Picture didn't seem to drag, no complaints from anyone so we were satisfied, don't be afraid of it. Print good. Tone, good. Sunday, yes. Good audience appeal. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RECOIL. (6,300 feet). Star cast. Splendid production. It is not a small town picture. Tone, good. Sunday, yes. Fair audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre (110 seats), San Andreas, California.

RECOIL. (6,800 feet). Star, Betty Blythe. A real good picture but nothing great. Heard no complaints on this one so considered that they called it fair. Print good. Tone, questioned. Sunday, no. Audience appeal, fair. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SCARAMOUCHE. (9,600 feet). Star, Ramon Novarro. Everyone liked it. Had to pay too much to make us any money. The mob scene was a great piece of work. Tone, fine. Sunday, yes. Audience appeal, yes. Rural class town of 900. Admission 25-35. L. E. Smith, Town Hall Theatre (400 seats), Pittsford, Vermont.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Lew Cody. A money getter. Tone, okay. Sunday, yes. Splendid audience appeal. All classes city of 40,000. Admission 10-20. M. Pois, Gem Theatre (440 seats), Wichita Falls, Texas.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. A wonderful picture. Well acted, well directed. Good story and cast. Will please all of them. A number of people called this one the best they had ever seen. Held up fine here for entire week. Tone, okay. Sunday, yes. Great audience appeal. Draw elite class city of 91,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,151 seats), Jacksonville, Florida.

SOCIAL CODE. (5 reels). Star, Viola Dana. This was the first Dana we have played in sometime and one all patrons came to see and praised the picture. Tone, okay. Sunday, yes. Country class town of 3,400. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

THREE AGES. (5,500 feet). Star, Buster Keaton. An ordinary program picture which appeals more to highbrows than our usual patronage. A fair picture if you don't promise too much. Tone, good. Audience appeal, good. Farmers and townpeople town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

THREE WEEKS. (7,500 feet). Star cast. A very slim crowd saw this on account of a big parade in Lancaster and it being the night after Halloween but those who saw it though said it was great and it went over at least ninety-five per cent. Print good. Tone, good. Sunday, yes. Good audience appeal. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

THY NAME IS WOMAN. (9,087 feet). Star, Ramon Novarro. Almost everyone disappointed on this one. It sounded just like a dressed-up, fussy picture and it turned out to be an outdoor picture with a tense interest prevalent throughout. Almost any town ought to like this. Fair attendance although weather was against it. Tone, a bit doubtful. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

UNDER THE RED ROBE. (12,000 feet). Star, Alma Rubens. This picture went at about a ninety per cent difference here as our patrons are not stuck on costume pictures, but this one was real, exciting and very prettily costumed, not too long I don't believe and no one complained on that score. Tone, good. Sunday, yes. Audience appeal, good. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Speaking of Drawing Cards—and Dependability!

"Dear Van, and 'Gang': Speaking of the drawing cards, for small towns, I find the News Reel my best friend for the weaker nights.

"I use Kinograms on Fridays, and with it I have induced the better class of people to come out and see what I really am doing.

"You will note that I have increased my seating capacity. STRAIGHT FROM THE SHOULDER MADE THIS NECESSARY. Thanks."—T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Paramount

ALASKAN. (6,167 feet). Star, Thomas Meighan. Meighan did not seem to enter into the spirit of this story but beautiful scenery and otherwise good cast got it by. No kicks, and some increase over previous Meighan business, which had been dropping with me lately. Joe Hewitt, Strand Theatre, Robinson, Illinois.

ALASKAN. (6,167 feet). Star, Thomas Meighan. Although some nationally circulated reports did not flatter this one, I put it over to one of the biggest week's business in the history of the theatre. Tone, okay. Sunday, yes. Fair audience appeal. All classes city of 100,000. Admission matinee 20-40, night 20-50. Guy O. Kinemer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

BEDROOM WINDOW. (4,550 feet). Star, May McAvoy. A very interesting mystery drama although I think that Ethel Wales runs off with the honors in the role of detective. One good thing about this picture is that it has a surprise ending. Good print. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. Some liked it some did not. More didn't than did, but for myself it's rotten. Tone, fair. No audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. Extra good sea picture. Played on a Saturday to good business. Tone, all right. Good attendance. College class town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Good picture. Good business. Good reports. Tone, good. Sunday, yes. Good audience appeal. General class town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Not as good as many previous pictures, but good entertainment at that. Tone, okay. Sunday, yes. Good audience appeal. Small town class town of 1,360. Admission 10-30. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Didn't go over very well with my bunch. They considered it just an ordinary program picture. Tone, okay. Fair audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Good picture. Pleased the patrons. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FEET OF CLAY. (9,741 feet). Star cast. A wonderful picture with wonderful direction and settings. Did not do much on this, but no fault of the production. Something different, handled in a masterful manner. Ought to have one hundred per cent audience appeal. Tone good. Sunday, yes. Fair attendance. Best class in the world, veterans of the World War, in town of 1,000. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

FEET OF CLAY. (9,741 feet). Star cast. One fine picture and done in real DeMille style. The hereafter scenes in this are wonderful and will sure get any audience; also it is something new. Tone, fine. Sunday, yes. Good audience appeal. Oil field and business class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FEMALE. (6,167 feet). Star, Betty Compson. Pretty good picture but could have been better for a Compson. Tone, okay. Sunday, yes. Fair audience appeal. Oil field and business class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FEMALE. (6,167 feet). Star, Betty Comp-

Prints in All Exchanges —Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HUNT STROMBERG presents
HARRY CAREY IN
"The FLAMING FORTIES"
by BRET HARTE
ADAPTED BY HARVEY GATES
DIRECTED BY TOM FORMAN
PRODUCED BY STELLAR PRODUCTIONS, INC. Charles R. Rogers VICE PRES.
Entire production under the personal supervision of Hunt Stromberg

Season 1924-1925—Thirty First-Run Pictures

son. Was considered about the best thing Paramount has put out this year. The only bad feature to be found is the title. I wonder why they didn't call it "Dalla the Lion Cub?" I stressed the story by Cynthia Stockley, and went soft on "The Female." Built a jungle lobby and mentioned the South African lion hunt and it went over nicely to good business. The posters are extra good. It is a picture that is easy to advertise. Tone, okay. Sunday, okay. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FIGHTING COWARD. (6,501 feet). Star cast. A fine picture and one that will please. However, nothing big but you can promise an hour and a half of good entertainment in this one. Torrence is a knockout as usual. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FIGHTING COWARD. (6,501 feet). A very good production. Good tone, Sunday yes. Audience appeal good. Draw farmers, merchants, widely scattered population of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FIGHTING COWARD. (6,501 feet). Star, Mary Astor. An excellent picture with plenty of entertainment. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. Right good program picture that pleased Saturday crowd. College class, town of 4,000. Admission 10-25, 10-30. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Good story of revenue service. Plenty of action and comedy. Tone, okay. Sunday, no. Good audience appeal. General class town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

FORBIDDEN PARADISE. Star, Pola Negri. A young officer imagines a paradise of love for himself and his queen, but like all dreams of youth he finds his desire a forbidden paradise. Here is Pola displaying all the fire and seductiveness that made her famous. A Negri lavishly gowned and splendidly supported in a fine story of regal romance and intrigue. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. A delightful comedy picture that pleased my patrons very well. Jack Holt is well liked here. Tone good. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

GO GETTER. (7,771 feet). Star cast. Pleased all. A nice story, great characters, pep, action, everything to make a fast moving picture. Tone, okay. Good audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. Only fair, is my opinion of this one. The fact that it is a Paramount will help to put it over. Just passable. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Very good out-of-door picture. Seemed to please generally. Tone, okay. Sunday, yes. Audience appeal, good. Small town class town of 1,360. Admission 10-30.

Scene from Vitagraph's "Greater Than Marriage."

S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HERITAGE OF THE DESERT. (5,785 feet). Another great picture, and it draws. Good tone, great appeal, Sunday yes. Draw all classes, town 2,000. Admission 10-30. Colonial Theatre, Post, Texas.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Rental was too high for me, but this is a fine picture. It pleased everyone, and, better still, they went out and boosted it. Was considered a far better picture than "Manhandled," but not as good a picture as "Humming Bird." Tone O. K. Good audience appeal. Draw all classes, small town 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Gloria Swanson always pulls them in for me and this one made a high record mark here. The picture pleased one hundred per cent. and I think equals if not surpasses anything she has done before. Completely establishes Gloria as one of the screen's finest actors. Tone, fair. Sunday, yes. Audience appeal very good. All class city of 100,000. Admission 20-40, 20-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. A show that to me was excellent. It had a good lesson illustrated in it. This show deserved better attendance as we only had enough to just cover our expenses. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LAWFUL LARCENY. (6,237 feet). Star cast. A mighty good, entertaining picture. My people enjoyed it and told me so voluntarily. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 1,290. Admission 10-15, 10-20, 15-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

Pathe

CALL OF THE WILD. (7 reels). Star, Buck. This is a good picture of the north country, and a story of animal life. Was well liked by everyone. A. F. Jenkins, Community Theatre, David City, Nebraska.

CHRONICLES OF AMERICA. (Pathe). Faultlessly produced, historically correct, but the biggest box-office flop ever recorded at my houses. First night with big advertising and special school tie-up went fairly well. Receipts fell off sixty-five per cent for each remaining night. I have cancelled remaining one, paying for them and running something else. Lay off them unless you want to run in a hole. All classes in small town. Admission 10-15-20-25. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Pleased everyone and drew good attendance for two days. Tone, good. Sunday, yes. Good attendance. College class town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Although a bit old, I managed to get a new print on this one and ran it Election night. It is certainly good, in fact, better

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
From the story by EARL DERR BIGGERS
Directed by T. HAYES HUTER
Screen dramatization by GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC.

Season 1924-1925—Thirty First-Run Pictures

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!

FOX EDUCATIONAL ENTERTAINMENTS

than some of his newer ones. Tone, okay. Sunday, yes. Large audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HOT WATER. (5,000 feet). Star, Harold Lloyd. He certainly got into "Hot Water," but you will know all about that when you see the story built around Lloyd's attempt to please the mother of his bride. Being but a young man and just married, he didn't know that it was impossible to kill this kind of a mother-in-law with kindness. It's the kind of a picture to make the crowd waiting outside anxious to get inside. This was the second showing in the country. The Metropolitan Theatre, in Los Angeles opened with it a week before and Oklahoma was second. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. One grand riot of entertainment. The hard boiled roared at this one. Tone, fine. Sunday, yes. Big audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre (110 seats), San Andreas, California.

Preferred

RICH MEN'S WIVES. (6,500 feet). Star cast. The cast should be a good drawing card and the picture will please the classes. The acting is all that could be asked. Tone, good. Good audience appeal. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Excellent. In a class with "America" and "Birth of a Nation." It's a classic. Book it. Lynn Overton, Regent Theatre, Bongor, Michigan.

BULLDOG DRUMMOND. . Star Carlyle Blackwell. Fair detective story. Had no comments from the few that saw it. Tone, good. Hardly suitable for Sunday. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HER OWN FREE WILL. Star, Helene Chadwick. A nice program picture well acted but no box-office appeal for us. Just made house expenses so was out of pocket film rent. We hope to do better with the Producer's product as they are a decent bunch. Tone, okay. Sunday, yes. Poor audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (300 seats), Havana, Illinois.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. Nothing to it. Just a waste of film. Better pay for it and lay it off. Tone unsuitable. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. This series of Carey pictures are

"Yak" Canutt, the Cowboy Champion, in "Romance and Rustlers," an Arrow-Great Western.

above anything I have ever seen Carey in. As good as any of the westerns in the program line and better than some. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250 seats), Union, Maine.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. Did not please or draw as well as his former pictures. I believe the fault lay in the posters. They lead people to think it was a costume picture. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MIAMI. (6,317 feet). Star cast. A fair picture, that let me get by with a small profit. C. B. Davis, Norwood Theatre, Norwood, Ohio.

NIGHT HAWK. (5,115 feet). Star cast. Very good western. Will please ninety per cent. Poor service from Cleveland exchange. D. B. Follett, Star Theatre, Gibsonburg, Ohio.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Very good print. Title good. Story fair, acting good. Universal satisfaction first night. Business normal. A. E. Andrews, Opera House, Emporium, Pennsylvania.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Very good picture a little above ordinary program pictures. Plenty of action. Very interesting and worth selling. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SECOND FIDDLE. (5,810 feet). Star cast. Average program picture. H. P. McFadden, Reel Theatre, Natoma, Kansas.

TIGER THOMPSON. (5,700 feet). Star cast. An excellent program picture where action is desired. H. P. McFadden, Reel Theatre, Natoma, Kansas.

WISE VIRGIN. Star cast. Pleased all who saw the picture. We played this on Monday night and business was poor. John Machno, Fairmont Theatre, Detroit, Michigan.

United Artists

BIRTH OF A NATION. Star cast. An excellent picture and well worth seeing. William Noble, Express Theatre, Oklahoma City, Oklahoma.

DOROTHY VERNON OF HADDON HALL. (9,350 feet). Star, Mary Pickford. A good picture, only more suitable for high-class patronage or big first-run houses. Mary is really at her best in this one. Our people liked it very well, only it did not draw very big. Pleases about ninety per cent. Tone fine. Sunday, yes. Audience appeal good. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

Universal

BLINKY. (5,740 feet). Star, Hoot Gibson. Oh, why do they try to make something out of a western star that people do not want him in? Let them stay in westerns or take them out altogether. People expect to see such stars as Gibson in real western pictures, and if they don't they are disappointed. Tone okay. Sunday, yes. Mixed classes, town of 2,714. Admission ten cents and up. T. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

CLEAN UP. (5,051 feet). Star, Herbert Rawlinson. A good program picture. Pleased eighty per cent. Ran a Century comedy with this feature, which made a good show. Print in fair condition. Tone good. Sunday, yes. Good attendance. Farmers, town of 150. Admission 10-25. John Schneiger, Casino Theatre (310 seats), Richmond, Iowa.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. Fair. Laura LaPlante is quite good for program pictures. Tone all right. Fair audience appeal. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

FAST WORKER. (6,506 feet). Star, Reginald Denny. An exceedingly good comedy drama that every exhibitor should play. Denny is now the most popular male star here; in fact, the people ask, "When are you going to play another picture with Reginald Denny in it?" Would advise any exhibitor, large or small, who has not yet secured "Reckless Age" and "Sporting Youth" to secure all three immediately. Every one a good bet. Tone okay. Sunday, yes. Audience appeal one hundred per cent. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

FAMILY SECRET. Star, Baby Peggy. Love, laughter, and thrills based on Frances Hodgson Burnett's novel, "Editha's Burglar." Baby Peggy fine in this one. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

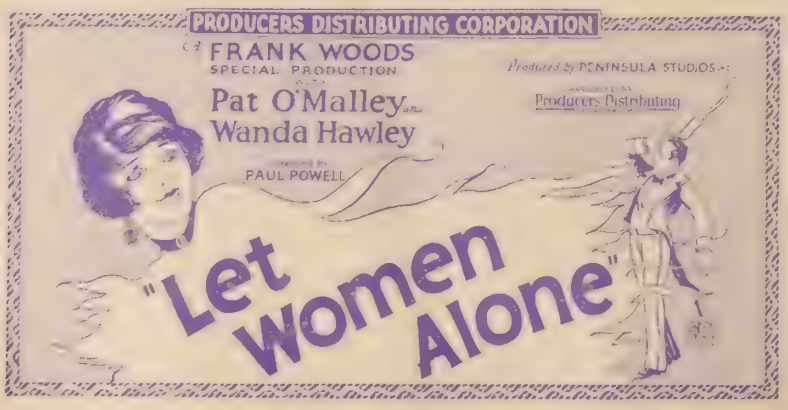
HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Not the usual western but will please all Gibsons fans. A fine baseball story. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Small town class town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

PHANTOM HORSEMAN. (4,399 feet). Star, Jack Hoxie. Such pictures as this will soon kill Hoxie. Nothing to it. Sunday, no. Audience appeal, fifty per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal and Capitol Theatres (350 seats), Birmingham, Alabama.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. About on a par with his offering. Contains some good riding but rather weak on plot. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. A modern western with good story and plenty of action. Ought to

For Release in January —Now Booking



Season 1924-1925—Thirty First-Run Pictures

please any audience. Tone, good. Audience appeal, good. Farmers and townpeople town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

SIGNAL TOWER. (6,714 feet). Star cast. A very good picture, but by no means the best railroad story ever filmed. Tone, good. Sunday, yes. Audience appeal, eighty per cent. Small town class town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star cast. A good picture of Hollywood that has rather a surprise twist at the end. Pleased well for me. Audience appeal, good. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

BORROWED HUSBANDS. (7,000 feet). Star, Florence Vidor. A society drama that seemed to please. Vidor is a sure fire pleaser here. Audience appeal, good. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. A vivid romance of the gallant days on the high seas. The most thrilling sea battle ever filmed. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

CODE OF THE WILDERNESS. (6 reels). Star cast. As good as they make 'em. For a small town picture it's there. Tell 'em you've something they want. Audience appeal, good. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. A great picture. Everybody who came was pleased, but for some reason was nothing extra at box office. Buy it and don't be afraid to boost it. Tone, good. Audience appeal, good. Farmers and townpeople town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

MAN FROM BRODNEY'S. (7,000 feet). Star, J. Warren Kerrigan. Is the Vitagraph crew coming back? It certainly looks that way. This picture is an absolute knockout with Kerrigan in the midst of feverish activity different from the broad brimmed western stuff. A good sized crowd enthused over the picture which has no serious moral failings. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. A pleasing and faithful adaptation from the novel that more than satisfied those who saw it but did not draw. The production is elaborate, the cast capable and the story splendid, but picture aroused little interest. Tone, okay. Sunday, yes. High audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MAN OF MIGHT. Star cast. Melodrama of the wildest sort. Too much action and kills the continuity. About the same as "Smashing Barriers." If they like westerns get it for them and show it Saturday. Tone, will do. Audience appeal, sixty percent. Cotton class and farmers town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

MY MAN. (6,800 feet). Star, Patsy Ruth Miller. Very ordinary picture. Tone, okay. Sunday, yes. Fair audience appeal. Small town class town of 1,360. Admission 10-30. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ONE LAW FOR THE WOMAN. (6 reels). Star, Cullen Landis. Another real humdinger from Vitagraph. It's got comedy and action aplenty. Tone, okay. Sunday, yes. Good audience appeal. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. The story runs away from title somewhat but it has real drawing power and pleases and can be bought right. What more can we ask. Tone, good. Good audience appeal. Farmers and townpeople town of

ANNA Q. NILSSON
In "Vanity's Price," an F. B. O. release.

800. Admission 10-25, Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Warner Bros.

BROADWAY AFTER DARK. (6,300 feet). Star cast. Splendid, satisfied them all. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolphe Menjou. Score another bullseye for Warner Brothers. As fine a bit of work as we've played in many a day. Just a corking fine picture, well done, pleasing and worthy a spot on any programme. Bad weather held down attendance but it drew more the second night than the first. It is a high class, almost flawless picture. Tone, okay. Sunday, yes. Audience appeal, very high. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A real good comedy drama. One that leaves a good taste and shows up well at the box office. Tone, good. Sunday, yes. Splendid audience appeal. All classes in small town. Admission 10-15, 20-25. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

LOVER OF CAMILLE. Star cast. The supporting cast is distinguished, representing names well known on the screen, Willard Louis, Torrence, "Pat" Moore, Pierre Gendron, Rose Dione, Rosa Rosanova, Trilby Clark, Brandon Hurst, Winifred Bryson and Rosita Marstini. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

LOVER'S LANE. Star cast. The horror of the finger of scorn. Clyde Fitch's "Lovers Lane," a faithful screen presentation of the best known dramatic story in the history of the American state. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

LUCRETIA LOMBARD. (7,500 feet). Star cast. A genuinely fine production from every angle. Pleased a majority of our patrons. Drew only average attendance. Tone, okay. Sunday, yes. High audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Picture pleased one hundred per cent. Print good. Warners always have good stuff. Wesley pulls some good ones. Sunday, yes. Town of 1,000. P. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

TENTH WOMAN. (6,250 feet). Star cast. Mighty good program picture. June Marlowe promises to make a good star. Tone, good. Sunday, yes. Audience appeal, eighty per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal and Capitol Theatres (350 seats), Birmingham, Alabama.

THIS WOMAN. (7,000 feet). Star, Irene Rich. This is one of the best and most interesting pictures that we have seen in many a day. Rich in dramatic incidents and human pathos, and the story excels by far, in interest, the title of the picture. You will make no mistake in booking this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

TIGER ROSE. (8,000 feet). Star cast. A good title and a splendid picture. They liked it for they told me so. Just a length of time and Warner Brothers will lead the field. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Comedies

NIP AND TUCK. (Pathe). Sennett Comedy. Not so extra much. Only fair and very few laughs. Tone, none. Sunday, yes. Fair audience appeal. Neighobrood class town of 4,200. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

PERFECT THIRTY-SIX. (Educational). Star, Bobby Vernon. Good, lively comedy. Clean from start to finish. Bobby Vernon seldom fails to ring the bell. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PIGSKIN. (Educational). Star, Lige Conley. This is a very amusing and timely football comedy. College towns will eat it up, if it is properly exploited. Tone, okay. Sunday, okay. Good audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictures

RISKS AND ROUGHNECKS. (Vitagraph). Star, Larry Semon. A one-reel comedy reissue and a knockout. The best of this series. Vitagraph should reissue some of Semon's later comedies. Prints all good. Sunday, yes. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SLOW AND SURE. (Fox). Star, Al St. John. Best comedy we ever had. Almost tore down my house. A. F. Jenkins, Community Theatre, David City, Nebraska.

THREE CHEERS. (Educational). Star, Johnny Fox, Jr. One of the best juvenile comedies have ever played. Played it with Oliver Twist and made a pure "kid" program that pleased old and young alike. Tone, good. Sunday, yes. Strong audience appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THREE STRIKES. (Educational). Star, Lige Conley. Fast comedy that kept the crowd in laughter. Lige Conley up to his standard in this one. Tone, okay. Sunday, guess so. Strong audience appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHY ELEPHANTS LEAVE HOME. (Pathe). Good for a change. The title gets them. Town of 1,000. P. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

Short Subjects

FIGHT AND WIN SERIES. (Universal). Star, Jack Dempsey. These are not as good as the "Fighting Blood" or "Leather Pushers," nor will Dempsey draw as one might think. Only fair drawing power. Don't pay too much for these. Tone, okay. Sunday, yes. Audience appeal seventy-five per cent. Small town class of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TELEPHONE GIRL SERIES. (F. B. O.). Star, Alberta Vaughn. The majority of this series gets over fairly well, although it has not broken any attendance records for us. Tone, yes. Sunday, yes. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Miscellaneous

BLACK GOLD. (William Steiner). Star, Pete Morrison. A very good program picture. Just a few more as good as this one and star will be on the road to success. Print good. Tone, okay. Sunday, no. Audience appeal, sixty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

COME ON COWBOYS. (Arrow). Star, Dick Hatton. (4,700 feet). In reporting on this picture I want to compliment the director, Ward Hayes. He shows marked ability. He has given Dick Hatton and Marilyn Mills every opportunity to show their ability, in fast the whole cast shines out and Beverly, the horse, is a dandy. Fellow exhibitors, this is one of the best western pictures of this year, and I am proud its an Independent. Progress Picture Company of Chicago are distributors for the Arrows in this territory. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

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"I feel, therefore, it is high time we contributed a little once in a while. I will send in our experiences here." L. E. Smith, Pittsford, Vermont.

CRASHING THROUGH. (Anchor). Star, Jack Perrin. A darn good Saturday picture. The Independents are making good pictures and they deserve every dollar's worth of business you can give them. Tone, okay. Sunday, no. Audience appeal, eighty-five per cnt. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CROSSED TRAILS. (Independent). Star, Franklyn Farnum. Fair western that pleased a majority of a Saturday night crowd. Played with one episode of "Fighting Blood" and comedy. Tone, fair. Sunday, no Fair audience appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ENVIRONMENT. (State Right). Star, Milton Sills. A real feature in every sense of the word. A crook story that went over big. Fair sized audience highly pleased, no kick from anybody. Pictures of this standard make new patrons. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MARRIAGE MARKET. (C. B. C.). Star, Kate Lester. This is the best picture we ever bought for the price. Will stand a lot of boosting. Buy it right and advertise it big. Audience appeal about ninety per cent. Tone, okay. Cotton class and farmers town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

NOT BUILT FOR RUNNING. (State Right). Star, Leo Maloney. This is one of the best westerns that we have run of this star. Has action and comedy and that its what the fans want. Tone, yes. Sunday, no. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

OUT OF THE DUST. (State Right). Star, Russell Simpson. An excellent special of the "Covered Wagon" type. You can class this as a high grade western suitable for the very best houses. Story is entirely logical, direction wonderful and acting without a flaw. A strictly high class western special. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

OVER THE TOP WITH THE ALLIES. (U. S. Gov't.). Star cast. Official Government picture of the World War. The real thing. No hokum to this. Some fine scenes of action throughout. Had good patronage for entire run. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

PALS IN BLUE. (State Right). Star, Tom Mix. A bunch of two reelers made into a feature will certainly fool the people in but will disappoint. Sunday, no. Audience appeal, forty per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal and Capitol Theatre (350 seats), Birmingham, Alabama.

PUTTING IT OVER. (Goldstone). Star cast. Quite a bit of action in this one, but rather foolish. Can't rate very high. Tone, okay. Fair attendance. Small town class of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

RECKLESS RIDIN' BILL. (State Right). Star, William (Bill) Mix. The first of this series we have played and in fairness to all if the others are like this one, we trust there will not be many; looked like a bunch of amateurs all working on an unknown story. Don't like to cold water any young man, but can't pass a good word on this picture. It may not have been Bill's fault. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

RIDERS OF MYSTERY. (Celebrated). Star, Bill Cody. A good western picture. This boy should prove a comer as he has action and is a good rider. Go to it Bill, we love to see you young fellows make good. The old boys wear out your know. Tone, okay. Sunday, okay. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

SATIN GIRL. (Arrow). Star, Norman Kerry. A story of the underworld. Title too tame for picture. Should please any type of patronage. Tone, good. Sunday, yes. Audience appeal, sixty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THREE O'CLOCK IN THE MORNING. (C. C. Burr). (6,293 feet). Star, Constance Binney. Good program picture. Tone not much; fair audience appeal. Draw middle class city 200,000. Admission 10-20. R. M. Kennedy, Royal-Capitol (350 seats), Birmingham, Alabama.

UNKNOWN. (Goldstone). Star cast. Poor program offering. Attendance low tide. Small town class of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHIRLWIND RANGER. (Arrow). Star, Richard Hatton. Good average western in the program class. Fair audience appeal. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHITE PANTHER. (Progress). Pleased a capacity house and heard good comments on horse used in this picture. All classes city of 40,000. Admission 10-20. M. Pois, Gem Theatre (440 seats), Wichita Falls, Texas.

WILD CAT JORDAN. (Goldstone). Star, Richard Talmadge. Just another movie. Audience appeal, below average. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

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"Trigger Fingers"

(Continued from page 626)

Story

In order to better be able to run down a notorious bandit, "The Black Hawk," Serg. Steele of the Rangers, who has captured another bandit, "Lightning" Brady, impersonates him and joins the gang of unsavory characters led by Murtison. Soon he finds The Black Hawk has attacked an official of the mining company and paralyzed his sense of speech. He sends for Dr. Deering, who arrives with his daughter, Ruth, but returns for instruments and fails to come back. Instead, Murtison's gang attacks Steele and in the rumpus Murtison is killed by The Black Hawk. The gang captures Ruth and an Indian girl, Wetona, and takes them away. Steele rescues them and returns to the shack to find The Black Hawk bending over the patient, who has recovered his speech. Steele forces him to unmask and finds he is Dr. Deering. During a terrific fight Deering is shot by Wetona. Ruth is shocked to find her father a bandit, but finds consolation in the love of Steele, who reveals his real identity to her.

"The Roughneck"

Fox Melodrama Starring George O'Brien Packs a Big Wallop and Looks Like Box-Office Winner

Reviewed by C. S. Sewell

Robert W. Service's novel "The Roughneck," with its stirring backgrounds of the San Francisco waterfront of a couple of decades ago, the sea and a tropical island, has reached the screen as a William Fox production.

Here is out-and-out melodrama that packs a prodigious punch, yes, a wallop, for all who like stories of adventure punctuated with thrills and vigorous action, romance and heart interest. Like all of Service's works, "The Roughneck" is strong in the primitive and elemental attributes of mankind, and with George O'Brien in the leading role and Jack Conway directing, it is a picture that not only interests and thrills, but proves absorbing.

There is action from the word go and despite its length of nearly eight reels there is not a slow moment in it. Designed to thrill and entertain, almost all of the devices of action melodrama have been employed and despite the fact that there are several times where the story could be brought to an end, with the introduction of each new angle it builds up to another wallop. Naturally there is a strong reliance on coincidence to bring the characters together but you forget this in watching the stirring action.

It would be impossible in a limited space to enumerate all of the punches, but among them are a collision of a rowboat with a steamer in a fog, a scene where the hero is jerked by a derrick from the hold of a ship out on deck and then catapulted into the water which is breath-taking in its thrill, an unusually fine ring fight, realistically handled, with the hero taking terrific punishment to wear his opponent down and then landing his blows like a sledgehammer, the kick that comes when he believes he has killed him, his escape and stowing away on a liner, his jump into a shark-infested sea and rescue by a native girl after excellent underwater scenes showing the killing of the shark, the leap of the native girl off a cliff and finally the terrific fight with the villain to save his sweetheart and avenge his mother. This last scene is a hummer, with the star with one arm disabled finally conquering big Harry Morey with one hand, and it is convincing, too. With his superb muscular development there is nothing faky about this stuff of O'Briens. When he leaps through the air at Morey or when he threw his assistant through a window it was all intensely real and thrilling. There is none of the milk and honey goody-goody hero about him, in fact there is a sequence where it looks like he is going to let the heroine take care of herself.

George O'Brien, one of the finds of the season whose screen rise has been meteoric and has already appeared in principal roles in such films as "The Iron Horse," achieves merited stardom in this picture, and he is indeed ideal for the role in every way. A magnificent physical specimen he has a personality that grows upon you and sincerity without affectation. Really O'Brien is the whole picture but he is ably supported by pretty Billie Dove as the girl, Harry T. Morey as the meanest type of a villain, Cleo Madison as the hero's mother and Anne Cornwall as a native girl.

John Conway's direction of this picture is excellent and he seems to have gotten the ultimate out of the story's possibilities. "The Roughneck" is certainly a picture that should prove a "wow" with the average audience, for in addition to its punch and action, there is a pleasing romance and good pathos and heart interest in the mother-love angle and some colorful and effective tropical island scenes.

Cast

Jerry Delaney.....George O'Brien
Felicity Arden.....Billie Dove
Mad McCara.....Harry T. Morey
Anne Delaney.....Cleo Madison
Sam Melden.....Charles A. Sellon
Zelle.....Anne Cornwall
Fight Manager.....Harvey Clark
Jerry, age 3.....Buddy Smith

Based on story by Robert W. Service.
Scenario by Charles Kenyon.
Directed by John Conway.
Length, 7,500 feet.

Story

Mad McCara, a sea captain, on the promise of marriage lures the widow Delaney aboard his ship. A collision in the harbor gives him the chance to say her son Jerry was drowned, though he sent him ashore. Years pass. McCara has tired of Mrs. Delaney who has found shelter with the natives on the tropical isle of Taohing. Jerry, grown to manhood, conquers his adversary in a prize-fight and believing him dead escapes by hiding on a ship bound for Taohing. He is discovered and Felicity who is going to the tropics to paint pictures becomes interested in him. To escape being sent back home he starts to swim ashore. A native girl rescues him from a shark. McCara now prosperous and using an assumed name seeks to win Felicity but she declares her love for Jerry. To save her from his disgrace he pretends he does not love her. Felicity seeks shelter in McCara's home from the rain. To convince Jerry of Felicity's peril, his mother discloses her identity. Jerry arrives in time to save Felicity and avenge his mother. Returning home with his mother and Felicity to take his medicine he learns that the man he thought he killed is still alive.

"Smouldering Fires"

Exceptional Cast and Human Interest Theme Mark Achievement for Universal

Reviewed by Tom Waller

A middle- aged woman and business executive marries an employee half her age. Upon this marriage Universal bases the title of its production, "Smouldering Fires." The woman is intensely in love with the youth and he and the woman's school-girl sister are enamored. The fires smoulder until their repression becomes obvious to all three. The production is a mastery of sophistication yet the psychology of this human interest theme should prove discernible to the average mentality.

As the elder sister, whose best years have been devoted to the executiveship of a factory, Pauline Frederick is remarkable. Malcolm McGregor excellently essays the role of the employe. Laura La Plante is equally as good in her part of the younger sister. Their acting and that of the entire cast is most convincing.

The interest which Pauline Frederick as Jane Vale first exhibits towards McGregor, in the role of Robert Elliott, is construed by that youth as accentuated solely by his business ambitions. Its interpretation by other employees causes him to view it in the true light. His sterling character prompts him to shield his employer and thus they become engaged. It also prohibits him from breaking the promise after he has met the younger sister with whom he immediately falls in

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love. From here on is injected a suspense lasting right up to the climax which comes at the close of nearly eight reels.

Most artistic and clever is the gradual conception by Jane Vale of her actual position as a wife. The sacrifice of the young husband and his rigid adherence to the marital vow is another of the many commendable features of this production, which is so clean-cut and absolutely void of life's sordid things.

The production comes to a close which satisfies, gladdens and yet sorrows. Jane clothes her grief and sacrifice in the lie that she never really loved her young husband and that she will seek freedom from the marriage bond. But this is barely made known by a sub-title. The fade-out is beautiful and exceptionally fine. The three have their arms around one another but the story of the future is in their eyes.

Cast

Jane Vale.....Pauline Frederick
Dorothy.....Laura La Plante
Robert Elliott.....Malcolm McGregor
Scotty.....Tully Marshall
Lucy.....Wanda Hawley
Kate Brown.....Helen Lynch
Mugsy.....George Cooper

Adaptation and story by Sada Cowan and Howard Higgin.
Directed by Clarence Brown.
Length, 7,356 feet.

Story

Jane Vale, forty, head of a big factory, realizes that life is not all work when she falls in love with Robert Elliott, an employe. Gossip causes Elliott to propose and she accepts. Elliott meets her younger sister and they immediately become infatuated. The marriage takes place and by degrees Jane learns of her husband's true love. She makes the supreme sacrifice when she lies that she never loved Robert and will seek a divorce.

"Inez from Hollywood"

Story of Contrast Between Real and Reel Life of a Screen Vampire is Rich in Heart Interest

Reviewed by C. S. Sewell

Sam E. Rork's production "Inez from Hollywood" distributed through First National is another story of the motion picture studios, but it differs from the others. While there is a substantial proportion of the footage devoted to peeps behind the scenes of picture making, it is with the contrast between the real and reel life and public conception of a notorious screen vampire that the story deals.

The heroine is a woman who recognizes the value of keeping in the public eye and who submits to the schemes of an enthusiastic press agent until she becomes known to the fans as "The Worst Woman in Hollywood," but the plot shows her as in reality an entirely different sort of person with an intense mother-like love and solicitude for her younger sister.

This paves the way for an out-of-the ordinary story well filled with heart-interest and beautiful sentiment, of pathos and sacrifice on the altar of sisterly love. Alfred E. Greene has capably directed the picture, playing up this angle and effectively contrasting the popular conception with the heroine as she actually is. As portrayed by Anna Q. Nilsson there is a strong note of realism to this role and there will be many tugs at the heart strings. It is a picture that because of its appeal to sentiment should have a stronger fascination for women, but we believe it will prove a generally satisfactory attraction for the majority of fans.

Miss Nilsson's performance is excellent, there is good drama and pathos in her scenes with her sister, and with the hero where she seeks to win him away to save the sister, and tear-compelling melodrama where she obliterates herself from this girl's life and disguised by a heavy veil sneaks in to witness her wedding to the only man she ever thought she could really love. Sob stuff, yes, but effective.

Lewis S. Stone, always an excellent actor, gives a fine portrayal of the philanderer with women who seeking a rival finds real love in the beautiful character of the sister which is ideally presented in the person of Mary Astor. The minor roles are all in good hands.

Don't get the impression that it is all drab for the heroine for she finds consolation in the love of her faithful manager who tells her she is the finest woman in Hollywood.

Cast

Inez Laranetta.....Anna Q. Nilsson
Stewart Cuyler.....Lewis S. Stone
Fay Bartholdi.....Mary Astor
Pat Summerfield.....Laurence Wheat
Marie D'Albrecht.....Rose Dione
Old Sport.....Snitz Edwards
Scoop Smith.....Harry Depp
Freddie..... Ray Hallor

Story by Adele Rogers St. John.
Directed by Alfred E. Green.
Length, 6,919 feet.

Story

Because of lurid publicity and frame-ups including wild parties raided by the police which enables her to break into front-page space in the newspapers, Inez Laranetta, the screen vamp, is known as the worst woman in Hollywood. Among her host of admirers is Stewart Cuyler, a millionaire, who tires of her playing with him, and breaks with her. Securing an address from a letter in his room, he believes it is a rival, but is surprised to find at this address a very charming young girl, who is Inez's sister though he does not know it. This girl Fay falls in love with him, and her guardian wires to Inez, who stops in the middle of a big picture and rushes to New York. Judging Stewart's motives to be dishonorable she visits him and is prepared if she cannot lure him away to kill him. She learns he intends to marry Fay, but that his family will never receive her. Inez finally agrees to give up Fay so as not to interfere with her happiness. In a heavy veil, she attends the wedding, hiding in the back of the church, and weeps at the thought that she has given up the only person she ever really loved. Summerfield her manager, declares he has always loved her and that she is the best woman in Hollywood, and she finds consolation in his love.

"On Probation"

William Steiner's Second, Starring Edith Thornton, Has Good Story and Unusually Effective Climax

Reviewed by C. S. Sewell

As the second of a series of features starring Edith Thornton, William Steiner is offering on the independent market "On Probation," a picture that in our opinion will prove a thoroughly satisfactory attraction for the majority of patrons.

In the first place, J. S. Nattleford has contributed a real story. Charles Hutchison, who has won his spurs as a stunt actor, has capably directed it, the settings are good, even to the standpoint of lavishness, the cast works with intelligence and enthusiasm, the construction is excellent building up to a smashing and unhackneyed climax, in which there is finely built-up suspense and an unexpected denouement, and there are a number of good punches scattered throughout the film.

"On Probation" starts off with a bang, with the heroine in an auto being chased by a detective and ending in the wreck of the car as it goes down a steep incline. This is unusually well handled, the whole thing being caught by the camera with no cut to the wrecked car. This gets the interest and it is held by good dramatic development right up to the climax and there is no waste footage in quickly winding up the story after the big punch has been put over.

We believe spectators are going to get a real kick out of the climax when they find out who is going to sign the herone's bond to keep her from prison, and that very few will be able to anticipate it. Here is good suspense and the whetting of curiosity without any veil of mystery.

Miss Thornton's supporting cast is uniformly good and contains such well-known players as Robert Ellis as the hero, Joseph Kilgour, Wilfred Lucas, Betty Francisco and Lincoln Steadman. The star herself gives a fine performance.

Charles Hutchison's direction of this picture is surprisingly good and gives fine promise for the future. All in all, "On Probation" is a picture that is entirely capable of holding its own with an audience in competition with a lot of widely heralded productions. And don't overlook the fact that there are excellent exploitation possibilities in the point of law on which the climax hinges.

Cast

Mary Forest.....Edith Thornton
Bruce Winter.....Robert Ellis
Judge Winter.....Joseph Kilgour
Detective.....Wilfred Lucas
Nan Miller.....Helen Lynch
Phil Coleman.....Eddie Phillips
Dolores Coleman.....Betty Francisco
Ralph Norton.....Lincoln Stedman

Story by J. F. Natteford.
Directed by Charles Hutchison.
Length, five reels.

Story

Inheriting more money than she knows what to do with, Mary becomes the leader of a set that indulges in reckless escapades culminating in a chase to elude a detective and motorcycle cop which ends in the car being wrecked. Her actions displease her boyhood sweetheart Bruce, the son of a judge, but she will pay no attention to him. Through the jealousy of others Mary is identified as the owner of the car, tried and convicted, but the judge offers to put her on parole if she can get anyone but his own son to sign the parole with the alternative of going to prison in her stead if she failed to keep her promise. She fails utterly as her fair weather friends desert her and is faced with prison, when the judge himself signs the parole, saying he has faith in her. Chastened, she finds happiness with his son who offers to assume his father's responsibility.

"The Cure"

(Red Seal—Cartoon—One Reel)

In this number of the Out of the Inkwell series, Max Fleischer's little clown is assisted by a rabbit, and the two are kept busy taking care of the dental needs of a variety of animals. There is a good burlesque angle where in their ignorance they use actual plates, bridges, crowns, etc., instead of the dental variety to repair teeth. There is the usual mixture of cartoon and photographic work, with the clown finally ridding Mr. Fleischer of a troublesome tooth by tying a cord to it and to the elevator which drags him across the floor and up against the elevator door. This is fully up to standard, the rabbit brings in an element of novelty and it should prove amusing with any type of audience.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Burglar"

(Fox—Comedy Series—Two Reels)

The first two of the series of Van Bibber comedies produced by Fox from stories by Richard Harding Davis were corking good comedies, and each succeeding number seems to be still better. Number five, "The Burglar" is certainly a humdinger and sets a high mark for the later ones to even equal, much less beat. These stories concern the adventures of a young society swell, and in this one, a visit to a police station starts the chase of a notorious thief and killer and Van finds himself, against his will, dragooned into the role of an arm of the law. How he succeeds in capturing the criminal who escapes and hounds him and accidentally captures him again and is acclaimed as a hero makes a comedy that should amuse all classes of patrons. It is good clean, straight farce comedy with some slapstick and rough and tumble, but with the laughs mainly in the action and situations. The way Van attempts to get away from the killer and danger and keeps butting into it, is a scream and should keep any audience in an uproar. This comedy is packed with enough laughs and amusing situations to supply an average length feature comedy, so you can see how fast-moving it must be as a two-reeler. Van is the whole show and Earl Foxe is excellent in the role. Fred Kohler is capable as the blood-thirsty killer.—C. S. S.

"Off His Trolley"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy features Ralph Graves and is the fifth released of the Sennett Star Comedies. Also in the cast are Alice Day, Natalie Kingston and Marvin Loback. Eddie Cline directed. The fun centers around a street car conductor who, though badly in debt and engaged to a fair damsel, succumbs to the wiles of a cabaret vamp. She leads him a merry chase, winning a diamond ring partly paid for and a car owned to some extent. But love's sweet dream dissolves when rain falls and car wrecks, forcing man and maid to splash home through mud ankle-deep. There are some corking gags in this subject, one of the best being when a speeding motorcycle picks up a traffic cop about to serve a summons on Graves, and the cop economizes time and effort by serving it on the astonished cyclist. Action is plenty. The subject keeps moving all the time, and it ought to thoroughly please.—S. S.

"Noah's Athletic Club"

(Pathe—Cartoon—One Reel)

This Aesop's Film Fable deals with a prize-fight between animals and the big fight between old Noah himself and an ape, with disastrous results to Noah's visage. Knocked out and dreaming, however, he finds compensation in visions of fair and affectionate damsels, and once recovering consciousness, immediately has an attendant knock him unconscious again. No, dear reader, it is not anti-dope propaganda but a cartoon done in Paul Terry's best manner.—S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Burglar, The (Fox)
Cure, The (Red Seal)
Earth's Oddities (Educational)
Goat Getters (Educational)
Going of Cumming, The (F. B. O.)
Mysterious Mystery, The (Pathe)
Noah's Athletic Club (Pathe)
Off His Trolley (Pathe)
Pathe Review No. 50 (Pathe)

"Earth's Oddities"

(Educational—Hodge Podge—One Reel)

In this issue of Lyman H. Howe Hodge Podge distributed through Educational, oddities found in different parts of the world supply the theme. For instance scenes of a quaint stepping stone bridge in England change into stepping stones in ancient Moab and in France. There are a couple of amusing cartoon sections and such "oddities" as a zig-zag ski trail in the Alps, a tractor outpulling 300 men, a life-boat drill, the one boat being continually turned over and over, a unique method of quickly mounting an auto tire and the gathering of locusts for food on a tropical scale. This reel is both interesting and instructive and amusing and is up to the high standard of the series.—C. S. S.

"The Going of Cumming"

(F. B. O.—Series—Two Reels)

Apparently Sylvester and Tim has about forsaken their railroad and trucking jobs for in this number of the "Go-Getters" distributed by F. B. O. they are again seen in a barber shop. There is a clever idea used in this issue. Harold as usual has a fight scheduled with Ted, but a regular fighter, Cumming, is run in on him, and Harold is getting the worst of it when Peggy remembers he gets excited and goes all to pieces when he hears the stuttering song "Katy." She brings the phonograph to the ring and this brings about the "going of Cumming" for Harold easily knocks him out. It is an amusing number and well up to the standard of the series.—C. S. S.

The House of FEATURETTES

Week of Nov. 30

Rivoli, N. Y., Plays "The Cure" (Out-of-the-Inkwell)

Loew's Circuit, N. Y., Plays "Peeps in Puzzle-land" (A Gem of the Screen)

Fenway, Boston, Plays "Thru Three Reigns" (Two-Reel Novelty Specialty)

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"Goat Getters"

(Educational—Comedy—Two Reels)

This Juvenile Comedy distributed by Educational opens in an orphan asylum where there are a lot of babies and a few kids and then switches to a hot springs health resort with the kids tormenting the patrons and especially the mayor of the town who has gone there to get away from them. The best thing about the picture is the baby stuff, some of this is clever and quite amusing and will appeal especially to the women. After these sequences, the kids take up the action and there is considerable chasing, conventional kid comedy and slapstick stuff which lacks originality but should amuse the small boys and the slap-stick fans. There is practically no plot, the picture being a series of gags with but little relation to each other. The subtitles are amusing, though some of them are overdone. Two of the comedy sequences are the finding of a hornets nest by the kids which is taken to a directors meeting in mistake for a turkey, ending with everyone being stung and leading into the sulphur springs, and the disguising of the fat boy as a bear, his meeting with a real bear that chases him and finally ends up by getting after the little negro boy and upsetting the place in general. This comedy is not up to the standard of the majority of this series.—C. S. S.

"Pathe Review 50"

(Pathe—Magazine—One Reel)

This subject is mainly based on photographic views of hunting elephants in India, taken by the Vernay-Faunthrope Expedition which represented the American Museum of Natural History. There are numerous excellent views of wild deer and elephants in their native habitat, and of the shooting of one fine specimen of tusked monster. Another part of the reel is devoted to views of New Haven, Conn., which show why it is nicknamed the Elm City. Strangely, there are no scenes of Yale University. "Speakeasy Speed" is a bit warning against speeding motors. This is propaganda presented in a very interesting manner.—S. S.

"The Mysterious Mystery"

(Pathe—Comedy—Two Reels)

In this third release of the sixth series of the "Our Gang" comedies we see Hal Roach's children running down various criminals after donning novel disguises. Their first victim is a dumb detective, and he they truss up in their underground den by the use of wierd apparatus. Then a rich child is kidnapped and the rascals join the police—unofficially—in trying to apprehend the kidnappers. They climb into an aeroplane that sets off in pursuit of a homing pigeon winging to the criminals' resort, and narrowly escape with their lives when the operator of the 'plane falls out. Probability is thrown to the winds in this subject, everything yielding to the invention of gags and stunts, and for humor "The Mysterious Mystery" undoubtedly ranks high among two-reel comedies. Director Robert McGowan has given it smooth direction.—S. S.

First National Sales Staff on "Specials" will "Carry On"

FIRST NATIONAL PICTURES will continue for the coming half-year the method of marketing its special productions which was in effect during the last six months on "The Sea Hawk," "Secrets," "Abraham Lincoln" and "Sundown." When the selling campaign started on those specials, E. T. Eschmann appointed a special sales staff to market the productions, with A. W. Smith, Jr., in charge. He built up a staff of half a dozen salesmen made up of men of wide experience in the selling of pictures. As a result of their experience, ability and team work, the four First National specials have been booked in nearly every important key city point in the country. Practically the only large ones remaining unbooked were signed up for the four productions last week by A. F. Hickox, one of Mr. Smith's men. The towns contracted were Elmira and Binghamton, N. Y.

Because of the exceptionally good results obtained by Mr. Smith and his staff in marketing the four productions named, Mr. Eschmann has decided that the new First National specials shall be handled by the special sales staff already functioning to advantage.

The production announced by First National for marketing as specials during the six months beginning February 1, 1925, include "The Lost World," from Sir Arthur Conan Doyle's novel in association with Watterson R. Rothacker, under the supervision of Earl Hudson; "Sally," Colleen Moore's new starring venture for First National from Guy Bolton's musical comedy success in which Flo Ziegfeld starred Marilyn Miller and Leon Errol; the two new Norma Talmadge productions, "The Lady," from Martin Brown's melodrama in which Mary Nash achieved one of her biggest stage successes, and the new international musical comedy hit, "Mme. Pompadour," in which Wilda Bennett is now appearing in New York, and a new Earl Hudson production, "United States Flavor," an epic of the American steel industry, founded upon R. G. Kirk's short story of the same title recently published in the Saturday Evening Post.

The sales staff on the specials will not confine its activities entirely to these five productions in the coming half-year, however, but will also help sell the pictures in First National's Leader Group at major points.

The exploitation staff on the specials, which has functioned so successfully on "The Sea Hawk," "Secrets," "Abraham Lincoln" and "Sundown," under the supervision of Allen S. Glenn, will be continued on the new specials. Their activities will be enlarged, however, as in the case of the sales staff on the specials, to include exploitation in points to be designated on pictures of the Leader Group.

Up to November 15, Mr. Glenn's exploitation men had handled eighty-two engagements, ninety-five exploitation weeks, giving in all cases campaigns which brought greatly increased takings at the box office.

Syd Chaplin in "Charlie's Aunt," a Christie feature for Producers Distributing Corp.

Dome Theatre, in Youngstown, Warners' First Ohio House

WARNER BROTHERS have started to physically forge the chain of theatres that will eventually put the firm into possession of houses all over the country where their product is not now shown.

This was acknowledged yesterday by Sam Warner, at Warner Brothers New York office, who confirmed reports from the west that his company had taken over the Dome Theatre in Youngstown, Ohio, intended to form the first link of the chain of theatres to be built in that state, and eventually all over the United States.

At the same time, Mr. Warner denied that Dan Robbins, of Warren, Ohio, is a partner in the Youngstown deal, as published in brief dispatches from the middle west.

"In fact," said Mr. Warner, "Robbins has nothing to do with the transaction, and is in no way connected with the arrangement whereby Warner Bros. secured possession of the house for a term of years. We had intended to keep the matter quiet for the time being for business reasons, but since it has leaked out in another section of the country, I will say that the Dome Theatre is the first of several houses, which we will obtain either by taking over or building in Ohio, wherever business policy warrants it.

"Several deals of this nature are now pending in other Ohio localities. Concerning these, I do not care to make any further statement at the present time. Suffice to say that we mean business, and details of the others will be made public just as soon as pending negotiations are completed."

Mr. Warner states he wanted it distinctly understood that the firm had no intention of entering into competition with theatres where Warner Bros. booking is now satisfactory, and where the product of his company is getting a play. But he just as emphatically stated that the firm would protect themselves by going into every territory with its own house wherever it was found necessary to protect itself.

Henry King Casting

Filming of "Sackcloth and Scarlet," featuring Alice Terry, Henry King's first production for Paramount, will begin in about two weeks, according to Robert Kane who is presenting the King productions.

Pat O'Malley, Wanda Hawley and Wallace Beery in Producers' "Let Women Alone."

Snitz Edwards and Anna Q. Nilsson in First National's "Inez from Hollywood."

"The White Sheep" Included in Pathe Release for Dec. 14

PATHE heads its program for the week of December 14 with a Hal Roach feature length picture, titled "The White Sheep."

"The White Sheep," in six reels, was written and directed by Hal Roach himself. The story is of the comedy variety and is filled with many broad laughs. The white sheep is a young member of a family of fighters, but the young man does not run true to form, according to their way of thinking. But where they use brawn he uses his head, and he shows his real mettle when at the close he is called upon to save his father from a hangman's rope. Featured in the cast are Glenn Tryon and Blanche Mehaffey, with Jack Gavin, Bob Kortman, Leo Willis, Richard Daniels and Chris Lynton in the principal supporting roles. One of the outstanding features of the production is its subtitles written by H. M. Walker. Assisting Hal Roach in the direction were Roy Clements and Hampton Del Ruth.

The third release of the sixth series of the "Our Gang" comedies. "The Mysterious Mystery," in which the members of Hal Roach's rascals all become detectives, is also scheduled for release on the Pathe program for the week. Robert McGowan directed.

The Mack Sennett comedy for the week is a two-reeler, featuring Ralph Graves, and is the fifth release of the Sennett Star Comedies. Graves, as a street car conductor, puts over many laugh-getting situations, assisted by Alice Day, Natalie Kingston and Marvin Loback. The picture was directed by Eddie Cline.

The tenth and last chapter of the Pathe-serial, "Ten Scars Make a Man," is the serial release for the week. This picture features Allene Ray, and carries a strong supporting cast headed by Jack Mower.

How the modern girl keeps fit and crowds her brothers for athletic honors is the subject of the Grantland Rice "Sportlight" release, "Nature's Rouge." The scenes were taken at the Sargent School Camp at Peterboro, N. H., showing field sports, hockey, soccer, swimming, rowing, etc.

The main subject in the Pathe Review No. 50 is the instalment based on "Hunting the Jungle Animals of India." It is an exclusive Pathe Review feature and was "shot" by the Vernay-Faunthrope Expedition while collecting specimens for the American Museum of Natural History. This instalment deals with the elephant hunt and has many thrilling situations. The other two subjects of the Review are a Pathe Review novelty on "Speakeasy Speed" and a Pathecolor of interesting views of New Haven, the elm city, in the "Visiting Our Own America."

"Noah's Athletic Club" is the title of the Aesop's Film Fables for the week. "Topics of the Day" No. 50 and Pathe News Nos. 102 and 103 complete the Pathe program for the week.

Chadwick Pictures Planning Early "Wizard of Oz" Release

I. E. CHADWICK, President of Chadwick Pictures Corporation in 729 Seventh avenue, last week wired the home office, from Hollywood, as follows:

"'The Wizard of Oz' goes way beyond even our wildest expectations. A thing of great beauty and fantasy. Marvelously entertaining. A knockout."

Mr. Chadwick went to Hollywood to witness the closing shots of "The Wizard of Oz," Larry Semon's new feature comedy, and to arrange for the production of several other features which will conclude the series his organization is releasing on the independent market this season—the famous Chadwick 9. He is expected back in New York in about three weeks, when he will bring a print of "The Wizard of Oz" back with him.

"The Wizard of Oz" is Mr. Chadwick's most ambitious project this season. Its purchase for Semon was the culmination of months of negotiations, for Semon had desired to do it for a long time. Its long record as a book and as a play is unprecedented despite the long list of best sellers and successful plays that have appeared since the publication of "The Wizard of Oz" took the nation by storm. Fred Stone achieved fame in the play.

A week before Mr. Chadwick left for the Coast, stills of "The Wizard of Oz" arrived and gave evidence of what Semon had accomplished. The settings were brilliantly conceived and executed with the atmosphere of fantasy and grotesqueness for which the book and play were noted, and with added beauty. The cast includes Bryant Washburn, Charlie Murray, Josef Swickard, Dorothy Dwan, Virginia Pearson, and Mary Carr. Oliver Hardy is the Tin Woodman, and Semon has the main character of the Straw-man.

Goes Into Production

This week sees the start of production on "The Merry Widow," Metro-Goldwyn-Mayer's big special starring Mae Murray under the megaphone of Erich von Stroheim. For months preparation for the filming has been going on at Metro-Goldwyn-Mayer's Culver City studios. With arrangements finally completed for the elaborate screen version of the internationally popular Lehar operetta, von Stroheim is taking the first scenes this week.

Hale Starts First Picture

Alan Hale has started work on his first picture as a director at the Fox West Coast studios. It is "The Scarlet Honeymoon," starring Shirley Mason and every member of the company is working tooth and nail to make it a big success.

Plays Opposite Shirley Mason

Bryant Washburn, who played opposite Shirley Mason in her recent release, "My Husband's Wives," will again be seen opposite the petite little Fox Film Corporation star in her first release for next year, "The Stardust Trail."

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS

"Silent Accuser" Wins Fine New York Reviews

APPLAUSE from the Gotham critics and public has met the showing of Chester Franklin's "The Silent Accuser," the picture starring the new wonder dog, Peter the Great, at the Capitol Theatre, New York. Harry Rapf's new Metro-Goldwyn-Mayer film was adapted from Jack Boyle's story by Director Franklin and Frank O'Connor. Eleanor Boardman and Raymond McKee head a supporting cast that includes Earle Metcalfe, Paul Weigel and Edna Tichenor.

"'The Silent Accuser' is the best dog picture we ever saw," remarks Harriette Underhill in the Herald-Tribune. "It is cute and, we think, presents a canine artist in a more lovable light than any picture up to date. Jack Boyle has written an interesting story with a chase in it that beats anything you ever saw on the screen."

"If you have children," says Regina Cannon, writing in the New York Graphic, "take them to see this wonder dog; if you haven't, take some one else's, for you've got to see the picture yourself and you may as well have appreciative company. Peals of laughter emanated from the Capitol audience yesterday during the showing of this picture and a good round of applause was given at its conclusion."

Louella O. Parsons declares in the New York American: "To me Peter is the most intelligent and most human of any of the motion picture dogs that we have seen on the screen. Peter by his personality makes 'The Silent Accuser' first-rate entertainment."

"At the performance yesterday afternoon," testifies the New York Telegram and Mail, "Peter the Great was applauded. In the thrilling moments he was cheered. Persons who love dogs, who understand them, and even those who have only a superficial interest in man's greatest friend will find in Peter much to admire. The dog is exceptionally intelligent and a fine actor. He is almost human."

Says Dorothy Herzog in the New York Daily Mirror: "The best dog picture of the season, 'The Silent Accuser' has come to the Capitol. Peter the Great wins his audience from the moment he comes on the screen. Director Franklin has supplied his players with beautiful scenery and has worked out the story with a simplicity and sincerity that scores."

"We saw a great motion picture star at the Capitol," confesses the New York Evening World. "He is the most intelligent actor we have ever seen. And he's a dog. Peter the Great is the hero of 'The Silent Accuser.' We believed we had seen intelligent animals, but this performance topped anything we have ever seen."

"If anyone is interested in intelligent acting in the movies," remarks the New York Evening Post, "let him see Peter the Great in 'The Silent Accuser.'"

"Yesterday afternoon the audience on several occasions applauded Peter's feats," states the New York Times, "and there were sighs of regret when the dog was supposed to have been slain by a prison guard. Clapping signaled the pleasure of the people when they realized that crafty Peter had only been shamming death."

Cast for Nungesser's Film

Jacqueline Logan, Gladys Walton, Walter Miller, Wilton Lackaye and Lawford Davidson have been added to the cast of "The Great Air Mail Robbery," starring Captain Charles Nungesser, the French Ace and now in the course of production at the Glendale studios under the direction of T. Hayes Hunter.

The picture is being produced for distribution by Associated Exhibitors and will be released in February. The story is based on the U. S. Air Mail service from an original by Jack Lait.

Florence Vidor in Producers Distributing Corp. picture, "The Mirage."

Irene Rich in Warners' "A Lost Lady."

Massachusetts Likes 'Chronicles'

Parent-Teacher Associated Eudorses Series For Entire State

Two "Chronicles of America" productions came in for considerable praise last week at the hands of the Parent-Teachers Association of Massachusetts when that organization passed a resolution lauding "The Frontier Woman" and "The Declaration of Independence."

The resolution follows:

"Whereas: through the courtesy of Pathe Exchange on Wednesday afternoon two pictures, "The Frontier Woman" and "The Declaration of Independence," of Chronicles of America, released by the Yale University Press were shown to an appreciative group of our delegates, and

"Whereas, the woman found these films educational and interesting, and

"Whereas, we cannot too highly recommend this contribution made to American photoplays, therefore be it

"Resolved that we, the Massachusetts Parent-Teachers Association endorse the use of the Chronicles of America in all moving picture theatres in Massachusetts.

(Sgnd.) "RUTH A. BOTTOMLY,
"Secretary."

Work Starts on "One Way Street"

Filming of Deale Davis' novel, "One Way Street," was started in First National's studios in New York recently with John Francis Dillon at the megaphone and Ben Lyon and Anna Q. Nilsson the co-featured players. This is the second picture to be put into production by the Earl Hudson units of First National since their removal from Hollywood. Ben Lyon has the role of a youth who uses the wealth and social influence of Miss Nilsson by pretending love for her. Those chosen for the supporting cast thus far are George Howard, Edward Fielding and Mona Kingsley.

Frances Howard Opposite Dix

Frances Howard, who has just completed her work in "The Swan," has been selected to play the leading role opposite Richard Dix in his latest starring picture, "The Maker of Gestures," which Paul Sloane will direct.

Anna Q. Nilsson in Paramount's "Top of the World."

Miller With Nazimova

Sculptor-Actor Cast for Role in Vitagraph's "The Redeeming Sin"

To impersonate Paul Dubois, a young sculptor, in "The Redeeming Sin," in which Mme. Alla Nazimova makes her debut as a Vitagraph star, J. Stuart Blackton, the director, has engaged a sculptor in real life. He is a sculptor, that is, when he is not acting, for Carl Miller divides his time between the two arts, that of the screen and that of the chisel.

The turning point in Mr. Miller's career came when he was signed to play the part of a struggling young artist in Charles Chaplin's "A Woman of Paris." Starting in pictures as an "extra," he was soon given more important roles in a series of Universal Westerns. Then he played with Lois Weber in "The Doctor And The Woman," and after the war, in which he saw service, he appeared with Miss Weber again in "Mary Regan." This was followed by a five weeks' engagement as juvenile lead with Marion Davies in Cosmopolitan's "The Bride's Play." After "A Woman of Paris," he impersonated Jackie Coogan's father in "The Kid," and he has worked also in several Fox productions, in support of Barbara Bedford, among others.

Three Warner Stars Loaned

Louise Fazenda recently made the remark that she would rather work than idle her time between pictures, and Warner Bros. have taken her at her word. Miss Fazenda is under contract to Warner Bros. but J. L. Warner has loaned her to Metro-Goldwyn-Mayer for "Cheaper to Marry," directed by Robert Leonard, and also to Waldorf productions to play one of the leads. In this picture Dorothy Devore and Beverly Bayne, both Warner Bros. stars, will also play important roles.

Work Started on "Riding Grit"

According to a dispatch received from the Coast, work has already been begun on "Riding Grit," the sixth of the series of eight Bill Cody's which this stunt performer is making for Independent Pictures. The story concerns a young man who has been left a great cattle ranch by his father.

Ford Directing a Special For Fox Film Corporation

JOHN FORD, youthful Fox Film Corporation megaphone wielder, who rose to directorial pre-eminence overnight as the result of his splendid picturization of "The Iron Horse," now in the fifth month of a successful Broadway run at the Lyric Theatre, has started work on another giant special for William Fox.

This production, as yet unnamed, deals with the sport of kings—horse racing. The theme of the story is built around the breeding and racing of the thoroughbreds with a love plot full of heart interest interwoven. It will combine the romance of Arabia, the land of turf kings, and the Blue Grass country of Kentucky, which today is to the world what the land of sand and tents was to an older civilization.

For several years Mr. Fox has been interested in making a picture which would present, on motion picture screens throughout the world, a true picture and a better understanding of the American thoroughbred. Miss Elizabeth Daingerfeld, one of America's leading horsewomen, and other Kentucky horse lovers, consented to help him, and shortly thereafter a company headed by Mr. Ford was despatched to the Blue Grass region.

With the reputation of being the maker of "The Iron Horse" to live up to Mr. Ford took no chances of producing a "dud." Immediately upon his arrival in "Ky." he began a thorough study of horse breeding, training and racing. For months, in season and out, the insistent director haunted the racetracks and breeding farms surrounding Lexington. All the lore of the "bangtails" that it was possible for him to gather was picked up from negro stable boys, jockeys, trainers, breeders and owners.

It is with this foundation that Mr. Ford has started work on his first production since "The Iron Horse," and now the sounds of the word "camera" are as familiar in the Blue Grass country as "They're off!"

Many effective combinations that resulted in the perfection attained by "The Iron Horse" are at work with John Ford on his new production. For instance, George Schneiderman, who was responsible for the beautiful photography of the epic photoplay, is Mr. Ford's cameraman on his latest effort.

J. Farrell MacDonald, whose interpretation of Corporal Casey in "The Iron Horse," will be remembered as one of the screen's humor classics, is playing a typical character role in the new Ford photoplay.

Others in the cast who have vital roles are Gertrude Astor, Malcolm Waite and Belle Stoddard. Miss Astor is cast as a Mrs. Beaumont, a heavy role. With her, stirring up deviltry, is Mr. Waite in the role of Greve Carter, unscrupulous horse owner. Bell Stoddard is cast as Mrs. Dunnivan, wife of Dunnivan, horse trainer, the role essayed by Mr. McDonald.

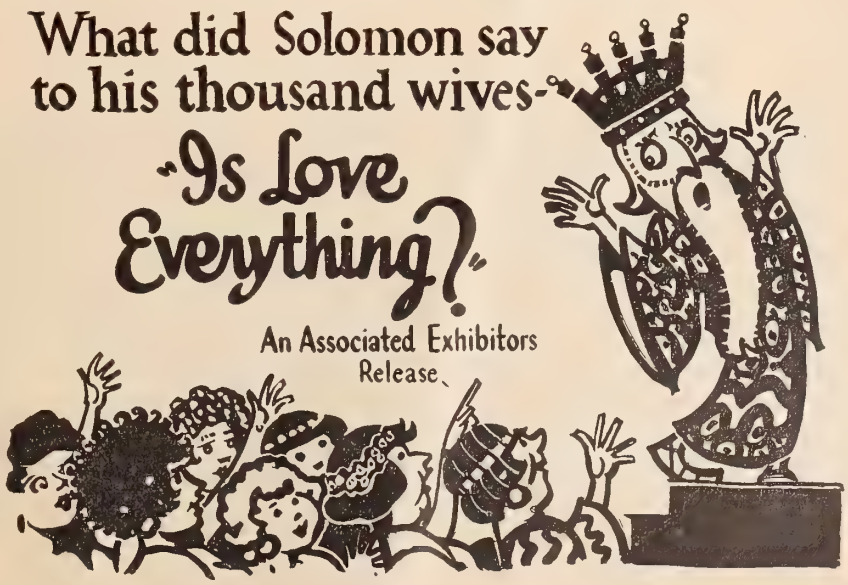
Henry Walthall has the leading male part, that of Mr. Beaumont, gentleman of Kentucky, who through the scheming and machinations of his wife and her lover, Greve Carter, is forced to dramatic acts that produce thrills and tears.

Several important juvenile roles which will give the heart interest to the picture have not been filled as yet. A careful survey of the ingenues and young actors is being made to find the most fitting types for these parts.

Europe Praises "Romola"

"Such a work of art merits every success," was the statement by Georges Clemenceau, former premier of France, after witnessing Lillian Gish in Henry King's Inspiration production of "Romola," a Metro-Goldwyn picture, with Dorothy Gish in a featured role.

Numerous other European celebrities have expressed their enthusiasm over "Romola," including Giavonni Poggi, resident director of the Uffizi Gallery, Florence, and curator of all the royal galleries of Tuscany; P. Bonnard, one of the greatest living French painters; Leonce Benedite, director of the Luxembourg Museum and the Rodin Museum in Paris; Santiago Alba, former Minister of Fine Arts in Spain; Dr. Guido Biagi; and Firmin Gemier, director of the Odeon National Theatre, Paris.



Elfelt Designates Davis to Handle Sales on His Films

CLIFFORD S. ELFELT PRODUCTIONS, INC., announces that J. Charles Davis, 2nd, has been appointed general sales manager of that organization, and will have full charge of the sales of Elfelt Productions, which consist of four series totaling thirty pictures, to be released on the Independent market.

In making the announcement it was stated that this will in no way interfere with Mr. Davis' present affiliations or his handling of the sales and distribution of the J. J. Fleming Productions, Inc. Mr. Davis is general manager of Fleming Productions, producing and distributing on the Independent market. They are at present releasing a series of six productions starring Al Ferguson, of which four have been completed, and it is understood that this series to be followed by a second series of eight pictures which will feature a star new to the motion picture industry but whose name is internationally known.

The first of this series is scheduled for release on February 15, 1925, and a number of contracts have already been signed by exchangemen for this product.

In commenting on the announcement by Elfelt, Mr. Davis said: "I am very much pleased with the deal and believe it will be mutually beneficial. The Elfelt pictures are excellent, and, I believe, fill a distinct want in the independent field. It is understood my handling of these productions in no way interferes with my own production and distribution activities. Fleming Productions are meeting with marked success with our series of Al Ferguson pictures and both Mr. Fleming and I are very much gratified with the progress made to date. In fact, we have decided to make a second series of eight pictures and will release the first one February 15. Our Ferguson series will be completed on January 1, as four are now ready. "Shackles of Fear" has been released. "The Trail of Vengeance" will be released December 1. "Phantom Shadows" is completed and ready for release, and "Scarlet and Gold" is now being edited, the actual shooting having been completed this week. Work on the fifth production will be started at once, and the success of this series has been so gratifying that we have decided to make another series starring Al Ferguson to follow this one. This will be in addition to the series of eight already mentioned.

"We are also going to make a series of six pictures for distribution through an important releasing company, announcement of which will be made by that organization shortly, so you see that J. J. Fleming plan a very active season.

"In taking over the sales end of Clifford S. Elfelt Productions, I believe I am in a position to offer the independent exchangemen a remarkable line of product. In fact, sufficient to completely supply him with his requirements.

"The Fleming Productions and Elfelt Pictures are of totally different types and in no way does one conflict with the other. They do not have the same stars nor are they the same type of pictures. Therefore an exchange can handle the entire output to advantage of both Fleming and Elfelt pictures, or two exchanges in the same territory can divide the product without conflict. Both series are being sold separately and the exchangemen can buy Fleming Productions or the Elfelt Productions without having to take the other."

The contract between Elfelt and Davis was closed last Saturday and Mr. Elfelt immediately left for the Coast where he will devote his entire time to the production of the series he has scheduled.

Completes Cast for "My Son"

Edwin Carewe has completed the cast and the technical staff for his next First National production, "My Son," from the successful play by Martha Stanley now running in New York. Active work on photography was begun on December 1.

Nazimova is starred. The leading members of the supporting cast are Ian Keith, William Collier, Jr., Hobart Bosworth and Pauline Garon.

Patsy Ruth Miller and Lou Tellegen in Banner's "Those Who Judge."

Lewis S. Stone and Anna Q. Nilsson in First National's "Inez from Hollywood."

Independent Producers Active

Levee Crowded Out of His Own Studio—Leases Space for "One Year To Live"

M. C. Levee, president of the United Studios, has been forced out of his own plant due to the capacity producing activities there of independent producers.

Under the direction of Irving Cummings, Mr. Levee's own producing company will shortly start the picturization of John Hunters's, "One Year to Live," at the McClune Studios where the producer has leased space for the making of his initial photoplay under his new First National contract.

Every available inch of studio space at the United is occupied by the many producers now established there so Mr. Levee has to look elsewhere for the activities of his own unit.

Among the prominent stars already engaged to appear in this picturization are Aileen Pringle, Antonio Moreno and Dorothy Mackaill.

Frank Lloyd Finishes "Judgment"

Filming a leap over a high cliff, Frank Lloyd has just finished the production of his latest First National picture, "Judgment," with a decided thrill. Antonio Moreno was the jumper and inasmuch as the script called for the character to attempt suicide by jumping off the cliff, Mr. Lloyd saved this dramatic scene until the last so that it might be executed with utmost care and exactness.

Antonio Moreno, Patsy Ruth Miller, Ruth Clifford and David Torrence are the featured players in "Judgment" and other prominent members of the supporting cast are Frankie Darro, Phyllis Haver, Robert Bolder, Joseph Girard, Pauline Neff, Harry Lonsdale, Edith Yorke, Edward Clayton and Frank Coffyn.

Florence Gilbert Signs With Fox

Florence Gilbert has signed a long contract with Fox Film Corporation. The young actress has been appearing in the Fox Van Bibber Comedies from the tales by Richard Harding Davis.

Alan Hale and Mildred June in Fox's "Troubles of a Bride."

Inaugurates Sales Campaign

First National Stages a "Phillipson Month" Sales Drive in England

First National Pictures, Ltd., the English branch of First National Pictures, Inc., enthusiastic over the wonderful sales results accomplished through the Eschmann Month sales contest in the United States, has instituted a sales drive in England. In compliment to Percy Phillipson, manager of sales and distribution in the United Kingdom, the drive has been designated as "Phillipson Month."

The drive began on November 10 and has been making a very excellent showing. The sales force for England, Scotland, Ireland and Wales is directing its efforts towards three objectives during the sales drive; bookings to mature before the end of the year; franchise contracts and ordinary bookings. The sales force is confident of rolling up a record that will distance any yet made in Great Britain and Ireland as the Eschmann Month contest distanced all previous drives in America.

Plays Opposite Florence Vidor

Malcolm MacGregor, who was most recently seen in "The House of Youth" opposite Jacqueline Logan and in "Idle Tongues" and "The Bedroom Window," has been re-engaged by Regal Productions for the leading role opposite Florence Vidor in "The Girl of Gold" which has now gone into production under the direction of John Ince.

Bessie Eyton, Alan Roscoe, Claire Du Brey and Charles Franch will also be seen in the cast of "The Girl of Gold" which will be scheduled as an early 1925 release through Producers Distributing Corporation.

This will be Florence Vidor's third starring picture on the Producers Distributing Corporation program.

Edmund Lowe Finishes

Edmund Lowe, starring in pictures for the first time this year, has completed another picture for Fox Film Corporation called "Ports of Call," by Garrett B. Fort. It is a combination mystery, thrilling and detective film.

Three Specials Will Close 1924 Season for Fox Films

ONLY three more special productions, one Shirley Mason star series, two Sunshine Comedies, one Educational and six issues of Fox News Reels remain to be released by Fox Film Corporation to wind up its 1924 release program.

The special productions remaining are "Folly of Vanity," "Gold Heels" and "In Love with Love." Shirley Mason's remaining 1924 starring vehicle is "Curlytop." The last 1924 Sunshine Comedy releases are "The Milk Bandits," and "Dangerous Curves," while the Educational Short Subject is "The Last Word in Chickens."

Of the special releases, "Folly of Vanity," to be released for the week of December 21, is the most important. It is the "Christmas Week" special and is expected to be the outstanding attraction of the entire winter season. With the allegorical sequence directed by Henry Otto, who directed "Dante's Inferno," and a modern sequence directed by Maurice Elvey, the celebrated English megaphone wielder recently acquired by Fox, this picture is a giant special. In the modern sequence Billie Dove is cast in the feminine lead, with Jack Mulhall playing opposite her. For a heavy, the Fox casting director selected Betty Blythe, of "Queen of Sheba" fame. Others to grace the cast of modern sequence in this exceptional feature are John Sainpolis, Fred Becker, Paul Weigel, Otto Matieson, Byron Munson, Edna Mae Cooper, Franzi Gunn, Marcella Daly and Lotus Thompson. Billie Dove also has the lead in the allegory. Others in this sequence are Consuelo, the dancer; Jean La Motte, Al Mazola, Lola Drovnar, Bob Klein and Edna Gregory.

"Gold Heels" is also a "Christmas Week" release. This picture is an adaptation from Henry M. Blossom, Jr.'s stage play, "Checkers." Peggy Shaw and Bobby Agnew are cast in the leading roles of this picture which is a story of the race track.

"In Love with Love," the last special to be released by Fox in 1924, is an adaptation from the New York stage success of last season by Vincent Lawrence. Cast in the leading roles in this picture are Marguerite De La Mott and Allan Forrest. Others in the cast include Harold Goodwin, William Austin, Mary Warren, Will Arren, Allan Sears and Mabel Forrest. It was directed by Rowland V. Lee.

Shirley Mason's final starring vehicle of the season, "Curlytop," is from one of Thomas Burke's "Limehouse Nights" stories. This is Miss Mason's first appearnce in films with a blonde wig. Wallace McDonald has the leading role. Diana Miller has an important role in this picture. Although it is a "heavy" part, Diana proves herself capable, and her interpretation of an English gutter-snipe is a revelation in acting.

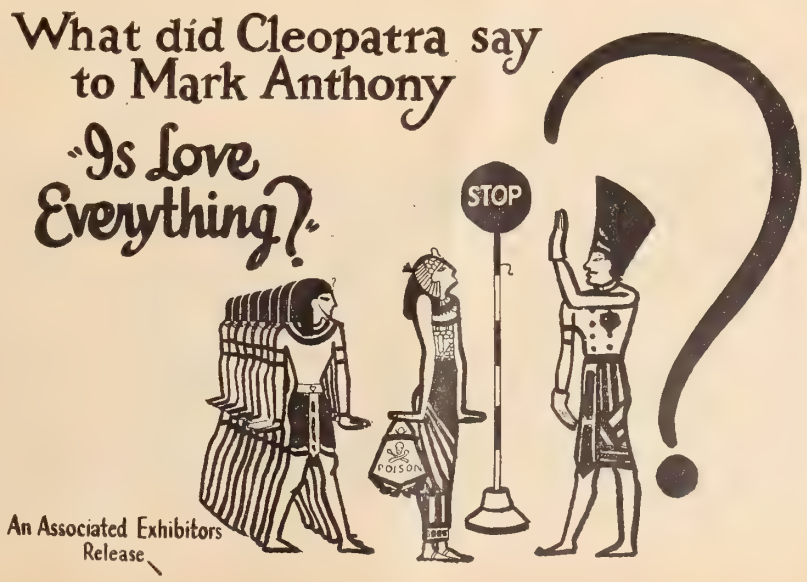
The Sunshine Comedy, "The Milk Bandit," has the distinction of being the only Fox release for the week of December 14. "Dangerous Curves," the final Sunshine shares honors with Miss Mason's release of the week of December 28.

The Educational, "The Last Word in Chickens," will be released the week of December 21. This is thought appropriate in view of the number of chickens that will substitute for turkeys at many an American Christmas dinner if the high price of the latter bird is maintained. It deals with the raising of these feathered providers of the best part of a breakfast of ham and eggs and shows the aims of the farmers and chicken raisers of the country to better poultry conditions.

The weeks of December 14, 21 and 28 will see the usual Fox News Reels issued twice every seven days with each one representing an effort to be better than the one preceding it.

"Peter Pan" in Last Week

The J. M. Barrie fantasy, which Herbert Brenon is producing for Paramount, was begun at the West Coast studio on September 15, and will be completed this week. Betty Bronson, Ernest Torrence, Cyril Chadwick, Virginia Brown Faire and Ann May Wong are playing the featured roles.



Julius and Abe Stern Pick Four Century Comedy Stars

WITH the recent acquisition of Eddie Gordon, star comedian, Century Comedies now have four big stars on their roster. The others are Wanda Wiley, Edna Marian and Al Alt. In addition to these stars there are the well known and justly famous Century Follies Girls, Hilliard Karr, the celebrated comedian with the wide girth, and a score or more of featured players who specialize in character delineations.

Wanda Wiley is Julius Stern's "find" of last spring. She is winning host of followers in every section of the country, and exhibitors are rapidly booking her special series of two-reelers, being made by Century from stories by the noted French humorist, Georges Fouret.

Edna Marian has had a very successful career in motion pictures. She has been starred and featured in a number of comedies and has played many featured roles in feature productions. She enters the Century studios prepared for the exacting demands of stardom in Century Comedies. Miss Marian has just completed a special production known as "The Doll Baby" in which she portrays the very difficult role of a doll in a toy store. Her work in this picture is said by those who have seen the picture to be marvelous. She poses in a box for several minutes without moving a muscle. This picture will be a special release on the Century program for Christmas week.

Favorite on Century Program

Al Alt has long been a favorite star on the Century program. His work is well known to comedy lovers all over the country. Alt has been starred in a number of Century Comedies, and has supported many of the feminine stars of that organization. He is working in support of Wanda Wiley in her latest production.

Eddie Gordon comes to Century after several years' experience on both the stage and screen as a comedian. He is noted for a style of comedy that is distinctly his own. Being small and wiry, Gordon can do many laugh provoking stunts that other comedians would find impossible. His first work at Century is in support of Edna Marian in her series of rural life comedies. Later, Gordon will be starred in a special series.

It is planned by Julius and Abe Stern, head of the Century organization, to produce four series of comedies, using each one of the four stars. In several of these pictures the Century Follies Girls will be featured in addition to being featured in a series of all star comedies.

"The Sporting Venus" Cast

Ed. Martindale and Kate Price have been added to the cast of "The Sporting Venus," the Metro-Goldwyn-Mayer production which Marshall Neilan is directing from the Gerald Beaumont story with Blanche Sweet, Ronald Colman and Lew Cody in the featured roles. This completes the cast, which also includes George Fawcett, Arthur Hoyt and Josephine Crowell.

Diana Miller in Fox's "Flames of Desire."

Eight New Harry Carey's For Producers Dist. Corp.

JOHN C. FLINN, vice-president of Producers Distribution Corporation, who has just returned to New York from Los Angeles, announces the signing of a new contract with Hunt Stromberg for the release of eight big Western subjects starring Harry Carey, during 1925.

Both Well Pleased

Mr. Flinn says that both Stromberg and Producers Distributing Corporation are so well pleased with the series of Harry Carey subjects thus far released that the new contract was signed after discussions only on the matter of still further improving the production quality of the new pictures.

"Stromberg has made works of art of the Carey pictures," said Mr. Flinn, "without losing any of the fast action and melodramatic elements of the western drama and the result of this improvement in this type of story elevated the series to a prominent first run position."

Carey Delighted

Carey is also delighted with his association with Stromberg and the closest harmony exists between them.

It is expected that Sol Polito who is directly responsible for the artistic photograph of the current Carey subjects will continue to supervise the camera work on the new series.

Hunt Stromberg presents Harry Carey in "The Flaming Forties." Released by Producers Distributing Corporation.

Two Warner Pictures Listed

W. Ward Marsh, of Cleveland Plain Dealer, Picks Seven Best Films

In selecting the seven best pictures presented in two months W. Ward Marsh, the critic, picks two of Warner Brothers' Screen Classics in the Cleveland Plain Dealer, and pays a high tribute to Ernst Lubitsch, who is under contract to Warner Brothers.

Mr. Marsh heads his list with Ernst Lubitsch's "Three Women," with Pauline Frederick, May McAvoy, Marie Prevost and Lew Cody and gives third place to Harry Beaumont's "The Lover of Camille" with Blue and Marie Prevost.

Speaking of "Three Women," Mr. Marsh says: "Distasteful subject was done in excellent taste and without false moves. That is Lubitsch's habit as well as his forte. He has ability of glossing over the somewhat sordid sex tale with a fine veneer of charm and delicacy and to some degree respectability. No other director, save possibly Chaplin, can make the serpent wear a jeweled crown so becomingly."

Comedy Breaks Records

Buster Keaton's feature comedy, "Our Hospitality," has broken all records at the Madeleine Theatre in Paris. This information has just been received by Arthur Loew, manager of the foreign department of Metro-Goldwyn Distributing Corporation, which releases the Joseph M. Schenck-presented Keaton comedies. On Armistice Day "Our Hospitality" drew 11,500 francs to the Madeleine, a new "high" for the Paris theatre, and the week showed 24,400 francs.

Frank Mayo in "The Triflers," a Preferred picture.

Warner Bros. Announce New Screen Classics for 1925-26

WITH the idea of completing their present program by February 1, Warner Bros. are busy perfecting plans for the 1925-26 season with the intention of getting an early start on what will probably be the most pretentious schedule of production since the firm stepped prominently into the lime light as producers of Screen Classics.

"Every Warner Day a Day of Profit" will be the slogan for next year, and the New York office announces this week that the firm will continue its policy of the past in filming only the bigger selling novels of the day and the most successful plays enjoying New York runs.

The library shelves of Warner Bros. are now well stocked with material to be screened in the new season. In this array are several novels which at present are the most widely read fiction on book stands, and the best advertised books of the day.

Other purchases include novels not yet off the publishers' presses, but which, because of their unusual themes, popularity of the authors, and general appeal, were called to the attention of Warner Bros. in proof and found to be such excellent screen material with big box office angles that they were bought immediately.

The works of more than thirty popular authors will be represented in the Warner Bros. output next season, according to word from the firm this week. Announcement of the books purchased will soon be forthcoming; just as soon as several minor details are adjusted. Deals are also pending for the purchase of other material, and included in the Warner Brothers' library of Screen Classics to be filmed next season are the works of:

Arthur Somers Roche, E. Phillips Oppenheim, Ruth Cross, Charles Hanson Towne, Kathleen Norris, Carolyn Wells, Sophia Kerr, H. C. Witwer, Wallace Irwin, Frank Craven, George Barr McCutcheon, Rube Goldberg, George Agnew Chamberlain, Meade Minnegerode, Ruby M. Ayers, Stephen McKenna, Gertie Wentworth James, Flavia Chaudoin Dafoe, Mrs. Jay Gelzer, and others pending.

With the signing of several famous directors who made good on Warner Bros. product this year, and the retention of scenarists who have proven their ability to turn out entertaining adaptations, the firm feels it is in a position to announce soon the best program of exhibitor and audience pictures in its career.

Jans Announces Second and Third Production in New Series

FOLLOWING the completion of "Playthings of Desire," set for release on December 1, H. F. Jans announces the two pictures to follow it in his series of six new productions for the state rights market. "The Mad Dancer" is the second in the series, and following it will come "Ermine and Rhinestones," both of which will be made under the direction of Burton King, who was also responsible for "Playthings of Desire."

"The Mad Dancer" is by Louis Winter and will be published in Young's Magazine in the issue dated December 15. It is a story unusually well adapted to the screen, with plenty of outstanding dramatic scenes, heart interest and suspense, while there is opportunity for the injection of any number of good thrills. William Laub is now at work on the scenario and as soon as this is completed Director King will put the work into production with another of the typical casts that Mr. Jans always insists upon. "The Mad Dancer" will be presented for release about the first of February next year.

"Ermine and Rhinestones" is also by Louise Winter and is adapted from a novelette in Breezy Stories. It will be directed by Burton King and will follow "The Mad Dancer" on the Jans release schedule.

Artclass "Westerns" in England

George Smith, Long With Goldwyn, to Handle Weiss Bros. Pictures

Louis Weiss, head of Weiss Brothers' Artclass Pictures Corporation, announced this week that George Smith, formerly managing director of British Goldwyn activities, before that organization merged with Metro and who was recently in New York, will distribute both the Buffalo Bill, Jr., and the Buddy Roosevelt series in the British Isles.

In handling these popular series in Great Britain, Mr. Smith who has organized George Smith's Films, Ltd., with headquarters at 197 Wardour Street, London, W., plans to reenter the field of British film activities as an independent. The Graham Wilcox Productions, Ltd. of 174 Wardour Street, London, W., will handle these popular thrillo-action features for Mr. Smith in the British metropolis and adjacent territory.

According to advices received by Louis Weiss, both the Buddy Roosevelt and Buffalo Bill, Jr., pictures received an ovation at each of several private showings arranged by Mr. Smith. The pictures shown were "Hard Hittin' Hamilton," with Buffalo Bill, Jr., and "Rough Ridin'", with Buddy Roosevelt. Both were hailed as a new type of "Western," presenting "fine, clean stories" that are "100 per cent. entertainment."

The regular trade showings, announced in the current issue of "Cinnema," will be held in Manchester and Liverpool early in December, and at the New Oxford, London.

Schertzinger to Direct

Victor L. Schertzinger is to direct Elinor Glyn's next production for Metro-Goldwyn-Mayer, which is to be a lavish picturization of her popular novel, "Man and Maid." Preparations for the making of this picture have already been started at the Culver City studios. No announcement has yet been made as to the players.

Pola Negri in "Forbidden Paradise," a Paramount picture.

Banner Pictures' New Story, "Speed", Will Have Star Cast

TELEGRAPHIC advices received by George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., from Ben Verschleiser, chief of their western producing unit, announces the completion of the all-star cast assembled for "Speed," Grace Sartwell Mason's Saturday Evening Post story, to be picturized under Banner auspices on the Coast.

The completed cast, headed by Betty Blythe, who will be featured, includes Pauline Garon, Robert Ellis, William V. Mong, Arthur Rankin and Eddie Phillips. Edward J. Le Saint, who recently completed "Three Keys" for Banner from Frederic V. R. Dey's novel, a picture which is heralded as one of the outstanding independent productions of the coming season, has been engaged to direct "Speed," his masterly work on the former feature making him the logical selection for directorial honors on this production which Producer Verschleiser and the Banner officials expect to be a box office attraction of the first magnitude.

The story of "Speed" is a high-powered rural melodrama in a decidedly modern, up-to-date setting, and Banner officials, it is said, plan to make it on a scale, which, in elaborateness of sets and technical perfection will stand up with any of the biggest, finest features of the leading companies.

Unusual pains have been taken by Producer Verschleiser in adapting Miss Mason's story for the screen, in order to accentuate to the fullest degree possible the high lights and dramatic suspense of the original plot, now rated among the big stories of the year.

Camera work on the production was begun December 1, at the F. B. O. studios in Hollywood, under the supervision of Ben Verschleiser.

Charles Ray in "Percy"

Second Ince Production Has Been Retitled, Pathe Announces

Pathe announces this week that the second Charles Ray production made at the Thomas H. Ince Studios under the working title of "The Desert Fiddler" has been definitely titled "Percy."

The story is an adaptation from William Hamby's novel, "The Desert Fiddler," with the scenario written by C. Gardner Sullivan. The cast consists of Don Marion, Louise Dresser, Joseph Kilgour, Clyde McAtee, David Winter, Charlie Murray, Victor McLaglen, Jack Cosgrove, Richard Neill, Betty Blythe and Barbara Bedford.

"Percy" marks the second production to be made by Charles Ray since his return to the fold of Thomas H. Ince, who originally promoted him to screen stardom.

Alberta Vaughn Signed for Leads by Schulberg

THE newest arrival in stardom is Alberta Vaughn, who has just signed a long-term contract with B. P. Schulberg to play leads in his future Preferred pictures. Following feature roles in two productions to be made immediately, Mr. Schulberg will star this young comedienne.

J. G. Bachmann, vice-president and general manager of distribution for Schulberg Productions, said yesterday that Miss Vaughn's contract was the result of talks he had had with exchangement and exhibitors during his recent trip to key cities. In discussing potential stars with them, he heard everywhere that Alberta Vaughn is considered the best bet among the partially developed talent.

Through her recent work in "The Telephone Girl" and "The Go-Getter" series, she has become one of the biggest box-office names on the screen.

There has been much speculation concerning her future plans since the expiration of her last contract. Several big producing companies were making bids for her, but under the terms of the contract just signed Miss Vauhn's services will be at the disposal of the Schulberg organization for several years to come.

Alberta's first step up the success ladder was when a Vitagraph casting director singled her from among the extras in "The Affairs of Anatol" for a part in "The Son of Wallingford." She then joined Mack Sennett's bathing girls until she was chosen by F. B. O. for their series of two-reel comedies.

It is Mr. Schulberg's plan to give Miss Vaughn her first featured part in the Preferred Picture, "Free to Love," which is to be started next week.

Turpin in Trick Photography

Ernie Crockett, Mack Sennett Camera Chief, Has Something New for the Fans

Ernie Crockett, chief cameraman for Mack Sennett, has devised some very remarkable trick photography which will be seen shortly in a new Mack Sennett comedy, featuring Ben Turpin and released by Pathe.

Mr. Crockett has been specializing in this kind of work for many years, and his new achievement has aroused the interest of a number of experts in camera work.

The new tricks will show Ben Turpin exploring the depths of the ocean one minute and soaring through the clouds the next.

Camera experts believe this development marks a very important step forward in this branch of motion picture photography.

Buck Jones Balks

Buck Jones, Fox star, recently completed a picture which was made under the working title, "The Man Who Knew Women."

"My God," said Buck, when he learned the title, "what do I know about women? This is a horse opera, isn't it?"

So they changed the title to "The Arizona Romeo" and Buck went back to work with a relish.

With Hoot Gibson

Marceline Day, who recently was signed by the Universal Pictures Corporation on a five-year agreement, is playing her second leading feature role at Universal City. She is playing opposite Hoot Gibson in "The Taming of the West," adapted from "The Range Dwellers" and directed by Arthur Kossan.

Scenes from "The Lost Chord," a Whitman Bennett production distributed by Arrow Pictures Corporation.

Sales Contest Extended

Century-Universal Product, With Three Baby Peggy's, Involved in Drive.

Abe Stern, president of Century Comedies, announces that the time limit for the Sales Contest on Century product, which includes also "The Darling of New York," "The Law Forbids" and "The Family Secret," three feature length productions featuring Baby Peggy, has been extended to include the month of December.

Great interest is being taken in this contest by the Universal sales force in all exchanges, and the race to win one of the three cash prizes, totaling $500. I. Sweeney, of the Universal Pittsburgh exchange, leads the race, according to latest reports.

H. M. Herbel, sales manager for the Century organization, has just returned from a trip to the various exchanges and reports unprecedented business in practically all sections of the country on Century product.

Weiss Bros. Exchanges Have Paintings of "Western" Stars

IN recognition of the record bookings made on the popular Buddy Roosevelt and Buffalo Bill, Jr. series, by the exchanges handling these distinctly high class westerns for Weiss Brothers' Artclass Pictures Corporation, Louis Weiss, head of the distributing organization, has made each exchange a present of a handsome 30 x 40-inch oil painting of each of these screen favorites.

The vogue of both Buffalo Bill, Jr. and Buddy Roosevelt has been growing so rapidly during recent months that Weiss Brothers' Artclass Pictures Corporation felt that some special notice should be taken of the uniformly excellent sales campaigns conducted by the exchanges and it was decided to let this recognition take the form of handsome oil paintings of the stars.

No announcement of the firm's intentions was permitted to leak out, but early this week, National Photographers, Inc., who had been commissioned to make up the oil paintings, shipped out to each exchange handling the Buddy Roosevelt and Buffalo Bill, Jr. series, a colorful portrait of each star in a suitable gold frame. With each picture went a card, "Compliments of Weiss Brothers Artclass Pictures Corporation," without other comment.

Since the receipt of the paintings, letters and telegrams have been pouring in on Louis Weiss from the numerous exchanges, expressing in enthusiastic terms their acknowledgment and appreciation of the star portraits. As one exchangeman put it:

"Buddy Roosevelt and Buffalo Bill, Jr. have been our best bets this season among the list of 'Westerns' we are handling, and have stood up in fine shape against the best features of this kind distributed by any of our competitors. With these handsome oil paintings of the stars hung in our outer office, which was the first thing we did with them after receipt, we believe that we can double the number of our bookings on these popular features, for the paintings will sell themselves to every exhibitor who visits this exchange."

Vitagraph Exchanges Receive a Wire From President Smith

ALBERT E. SMITH, president of Vitagraph, who returned to New York recently from London, where he attended the English premiere of "Captain Blood," left almost immediately for the Pacific coast. He was accompanied by Mrs. Smith, known on the screen as Jean Paige, and expects to be away until after January 1.

At Hollywood, Mr. Smith will confer with Vitagraph directors regarding production plans for future pictures on Vitagraph's 1924-25 schedule. Among the earliest of these are Basil King's "In the Garden of Charity," to be produced by J. Stuart Blackton, and James Oliver Curwood's "Baree, Son of Kazan," which is to be a David Smith production.

Work on the "Redeeming Sin," starring Mme. Alla Nazimova, and directed by Mr. Blackton, and "Pampered Youth," from Booth Tarkington's "The Magnificent Ambersons," which David Smith is making, already is well under way.

Before leaving for the West, President Smith sent the following telegram to each of the twenty-nine branch managers of Vitagraph:

"Have just returned from London. 'Captain Blood' is the greatest motion picture smash that has been shown in Great Britain since 1907, when Vitagraph opened first foreign office ever established by an American producer.

"John B. Rock, general manager, reports to me forward steps Vitagraph has taken in this brief six months of 1924-25 season. Congratulations to every one in organization. In 'Captain Blood,' 'The Clean Heart' or 'The Cruelties of Life,' 'The Beloved Brute,' already released; Nazimova in 'The Redeeming Sin,' and 'Pampered Youth,' now being produced by J. Stuart Blackton and David Smith, respectively, as well as 'Greater Than Marriage,' Victor Hugo Halperin's special, and Whitman Bennett's 'Two Shall Be Born,' production department is keeping pace with you."

"Our Gang" in "The Big Town"

Hal Roach's Rascals To Be Seen in New York City Locale

Pathe announces this week that the "Our Gang" comedy, just completed under the title of "In New York," has been given the permanent release title of "The Big Town."

Heretofore Hal Roach's aggregation of rascals have confined their mischievous exploits to their native West, but in this production New York City settings serve as their playground. The Brooklyn Bridge and the East River, with its far-famed skyline, appear in the background. Robert McGowan directed the production.

Marion Davies in Cosmopolitan's "Janice Meredith," released by Metro-Goldwyn.

"The Last Man on Earth," Fox Surprise Picture on New List

REPORTS from Fox Film Corporation bookers to the main office indicate an unusual demand on the part of exhibitors for the farcical novelty special production, "The Last Man on Earth," an adaptation by that concern from John D. Swain's screamingly humorous imaginative story of a manless world, which appeared in Munsey's Magazine.

Although expected by officials of the company to do a big business because of its claim to being really "something different," the reports at hand at the present writing indicate it will go far beyond all expectations.

An idea of its appeal can be gleaned from a glance at the number of important first-run houses which have booked it for extensive runs.

For instance, in the South the Temple Theatre in Birmingham, Ala., the Tivoli, Rialto or York in Chattanooga, Tenn., the Arcade, Imperial or Republic in Jacksonville, Fla., the Riveria, Imperial or Queen in Knoxville, Tenn., and the Alhambra in Charlotte, N. C., have all booked this "surprise" picture for early playdates.

In the Middle West early playdates on the picture have been booked by the Dreamland Theatre in Columbus, O., the Strand in Huntington, Va., the Mozart in Canton, O., the Rivoli in Toledo, O., Leade's Hippodrome in Cleveland, O., the American in Evansville, Ind., the Alamo in Louisville, Ky., the Pantages in Minneapolis, Minn., and the Palace in Des Moines, Ia.

From the Dallas Exchange in the Southwest, the Hancock Opera House in Austin, the Wigwam in El Paso, the Odeon in Fort Worth and the Iris in Houston have booked the remarkable picture for playdates assuring its presentation to the public of these cities in short order.

In the New England and Atlantic states the same demand is noticeable and there is the Emery Theatre in Providence, R. I., the Strand in Worcester, Mass., the Victoria in Rochester, N. Y., the Arcadia in Reading, Pa., the Rialto in Erie, Pa., and the State and Blackstone in Pittsburgh, Pa., which have booked this special to lure the crowds during the holiday season.

From the West, although it just has been put on the salesmen's list there, comes the report that the "Last Man" has been booked by the Goddards Theatre in Sacramento, Calif., the American in Butte, Mont., the Helig in Seattle, Wash., and the Class A in Spokane, Wash.

Among the smaller theatres throughout the country the salesmen with this picture find a hearty welcome from the exhibitors.

The story deals with the denuding of the world of its male population by a plague called "masculitis." The year 1950 finds a frantic feminine world sending expeditions to the far corners of the earth with the hope of finding a male who escaped the dreaded scourge. Expedition after expedition meets with failure and hope is abandoned when "Red" Sal, a gangster of that future day and year, flying from New York to Chicago, has trouble with her plane and is forced to land in a mountainous region, where to her great surprise she discovers a healthy looking young artist.

Repairing her plane she hastens to her underworld haunts and organizes an expedition to capture the "last man." This she succeeds in doing. He is brought back to the underworld where his disposal is discussed amid many humorous situations. It is finally decided to auction him off. As a result of this step he becomes the property of the U. S. Government. What to do with him proves as big a problem to the Government as it did to the gangster and a prizefight between two beautiful and healthy senatoresses is finally decided on, winner to get the only remaining male specimen in marriage.

The fight takes place, the winner is declared when the "last man" espies his childhood sweetheart in the audience. It is this girl, who, in a prologue to the picture, caused the "last man" to become a hermit by declaring she wouldn't marry him if he was the last man on earth. Notwithstanding, the now much coveted "last man" jumps into her arms and declares she is the only woman he will marry. As there is no way of revising his decision, it is agreed to.

A final fadeout shows an ultra-modern news service broadcasting the announcement that the "last man" and his bride have been blest with twins.

Gus Schlesinger Reports

Warner Brothers Pictures Rapidly Selling Throughout the World

According to word just received from Gus Schlesinger, manager of Warner Bros. foreign department, who is now in Europe closing up several deals, the entire world will soon be sold on Warner Bros. product for 1924-1925. Bookings have already been arranged all over the globe with the exception of two or three minor countries, and, according to Schlesinger, these territories will be closed within the next week or so, putting the Screen Classics in every country where motion pictures are shown.

Schlesinger states that the United Kingdom and the Channel Islands have all been booked through the Gaumont Co., of London. Australia, New Zealand, Dutch East Indies and Strait Settlements through Australasian Films, Ltd.; Scandinavia and Finland through Ernest Mattson, Inc., who buys for Svensk Filmindustri; South Africa through the International Variety and Theatre Agency; Germany, Austria, Hungary, Poland, Russia, Baltic States, Czechoslovakia, Jugoslavia and Holland through Paul Davidson, of Berlin, Japan through Tassho Film Co. Ltd. and China through S. Hertzberg, of Shanghai.

Several of these firms having been taking Warner Bros. product since their first picture "School Days," and are the first each year to inquire about the new pictures. Mr. Schlesinger is expected to remain abroad for several more weeks, and upon his return will have the world solid for Warner Bros.

Big Chicago First Run

"Mine With the Iron Door" to Be Shown at the Randolph

Harold Bell Wright's "The Mine With the Iron Door," a Principal Pictures Master Attraction, will have a big first-run in Chicago at the Randolph Theatre, State and Randolph streets. Irving M. Lesser, vice-president of Principal, closed a deal by which the picture opens at the Randolph on December 14 and will be shown there for an indefinite period.

Elaborate arrangements have been made for the run. A big prologue will be staged and the picture will be heavily advertised and exploited. Ted Malone, of Principal's exploitation staff, will handle the details of the Chicago run under the supervision of Mr. Lesser.

Glenn Hunter in Paramount's "Merton of the Movies."

"The Hunted Woman"

Work Started on Curwood Story in Fox West Coast Studios

Production has started at the Fox Film Corporation West Coast Studios on "The Hunted Woman" from the novel by James Oliver Curwood, with Seena Owen and Earl Schenck in the leading roles. John Conway, who directed "The Roughneck," is directing the screening of the Curwood novel.

Diana Miller, who is winning a name for herself in "heavy" roles, has this kind of a part in the new production. Others playing important character roles are Cyril Chadwick, Francis MacDonald, Harvey Clark and Edward Piel.

"The Hunted Woman" is a story of the Canadian lumber camps. This territory, which surrounds Hudson Bay, is really the last frontier on the northern continent of the western hemisphere and it is rich with romance and adventure.

Passed up by all the modern writers of fiction, it was left to Mr. Curwood to "discover," and it has justified his faith by inspiring him to some of the most interesting fiction published. Of these, "The Hunted Woman" has been hailed by critics and public alike as the best.

"The Hunted Woman" is scheduled for release in the latter part of January.

New Title For Racing Film

"The Dixie Handicap" Picked as Name for for Next Barker Production for Metro

"The Dixie Handicap" has been settled on as the title of Reginald Barker's new Metro-Goldwyn-Mayer production, originally called "Dixie." It is a Gerald Beaumont racing story of Kentucky, with Frank Keenan, Claire Windsor and Lloyd Hughes in the leads. Barker completed shooting a short while ago, after racing scenes were filmed at Latonia, Kentucky, and the picture is now in the cutting room being edited for release.

Argentina Sequences

A slight change will be made in the screen version of "The Dancers," the New York and London stage success now in the course of production at the Fox Film Corporation West Coast studios. Scenes that in the stage presentation were laid in the Canadian northwest will have the more romentic background of the Argentine Republic in the picture which is being directed by Emmett Flynn. Walter McGrail and Noble Johnson have been added to the cast.

"Romola's" Great Beauty Fascinated N. Y. Critics

BEFORE a distinguished audience Lillian Gish's long-awaited appearance in Henry King's Inspiration production of "Romola," with Dorothy Gish, occurred on December 1 at the George M. Cohan Theatre in New York. "Romola" is a Metro-Goldwyn picture, based on George Eliot's greatest novel, and it was acclaimed by metropolitan critics.

There was a large delegation of film stars. Marcus Loew, Adolph Zukor, Joseph M. Schenck, Edward M. Bowes, William E. Atkinson, Jesse L. Lasky, Harry Rapf, Hiram Abrams, Nicholas M. Schenck, David L. Loew, Leopold Friedman, Charles K. Stern, Arthur M. Loew, David B. Bernstein, J. Robert Rubin, Charles C. Moskowitz and Messmore Kendall were among the prominent executives in the industry who were present.

After the opening night it was reported that the remainder of the week was then practically sold out.

"Personally, I like 'Romola' better than 'The White Sister,'" said Louella Parsons in the New York American the morning after the premiere. As the story was filmed on the actual locale at Florence, Italy, the unrivaled beauty of the settings received marked comment from the press, Miss Parsons said, "The scenery in 'Romola' will please the most fastidious and act as a tonic for those who believe films the lowest form of art."

"It seems a perfect product," was the praise of Harriette Underhill in the New York Herald Tribune, adding that, "it represents the art of the cinema in its highest form."

Mordaunt Hall in the New York Times wrote: "This is a film to be remembered, and the gorgeous scenes will never be forgotten."

"To the end the charm of the Gishes hold one," wrote the reviewer of the New York Morning World, calling it "amazingly wondrous to behold," adding that "the mob scenes are excellently done," and stating that "the aesthetic pleasure of admiring the profile of Lillian is almost enough for one picture."

"An ambitious picture," was Mildred Spain's endorsement in the New York Daily News, adding that the picture "boasts the rich tale by George Eliot, superb photography, able direction, noteworthy backgrounds."

"Henry King has produced a lovely work of art," said the New York Evening Post, adding that many shots are "lovelier than words can describe."

Greiver Gets Rights

To Handle Harold Bell Wright Films in Chicago Territory

Si Greiver, of Greiver Productions, 831 South Wabash avenue, Chicago, has just closed a deal by which he will handle the works of Harold Bell Wright for the Chicago territory, according to an announcement made this week by Irving M. Lesser, vice-president of Principal Pictures Corporation, which is producing the Wright stories. Details of the Chicago deal were worked out by Harry Rathner, special representative of Principal Pictures.

"I feel proud of my achievement in getting Harold Bell Wright's 'The Mine with the Iron Door' and 'The Re-Creation of Brian Kent,'" Mr. Greiver wrote to Irving Lesser after the deal had been closed. "These are truly wonderful box office attractions and are especially adapted to my territory, where Mr. Wright has a tremendous following. Statistics prepared by the public library here show that Harold Bell Wright's works are the most in demand. We are going to back up our bookings on 'The Mine with the Iron Door' in every way."

Warner Brothers Confer

Abe Warner is on his way back from the coast where he has been for the last two weeks looking over production with H. W. Warner. Instead of returning direct to the New York office, he will stop off in Pittsburgh where he will be joined on Saturday by Sam Warner and Sam Morris from the home office, who left Thursday to look over sales conditions in the Pittsburgh territory.

Scenes from the Warner Brothers production, "A Lost Lady," starring Irene Rich.

Grauman Books Lillian Gish in "Romola" for Hollywood

ONE week after its world premiere at the George M. Cohan Theatre in New York, the Lillian and Dorothy Gish special, "Romola," will go into Sid Grauman's Egyptian Theatre, Hollywood, for a long run starting December 8.

Sid Grauman plans to give Henry King's new Inspiration production, distributed by Metro-Goldwyn, the most elaborate prologue he has staged in the Egyptian Theatre. As the Egyptian prologues are famous for their lavish beauty, Mr. Grauman's intention in regard to "Romola" indicates that the production is expected to achieve a record run there.

With "Romola" playing at both ends of the country at the same time, the publicity from these two engagements is expected to "cover" the entire United States territory in which the picture will afterward play.

"Romola" has an immense audience waiting for it, as the George Eliot novel on which the picture is based is one of the most famous standard books, and the reunion of Lillian and Dorothy Gish in the picture is counted on to prove a big draw. Dorothy has a featured role in the production in which Lillian is the star.

"Romola" was filmed in Florence, Italy, more than a year being required for the massive production, which abounds in spectacular features.

"Lady of the Night" Fourth of Banner Big 4 Series

GEORGE H. DAVIS and Samuel J. Briskin, the directing heads of Banner Productions, Inc., announced early this week that "Daughters Who Pay," originally scheduled for release as the fourth and last of the Banner Big Four series, will be retitled "Lady of the Night," and will go into production at the Whitman Bennett Studios in Yonkers on December 20.

The decision to make the change in title, it is said, was brought about because of the possible confusion in the minds of the public and exhibitors between "Daughters Who Pay" and the title of a feature about to be released by another company The Banner officials also feel that the new title is more fully descriptive of the story, which is a society melodrama with many novel and unusual situations, calling for the maximum of technical and artistic direction and scenic effects.

William B. Laub is at work on the adaptation of the story, having already prepared the action plot, which received the approval of the Banner officials. Casting on "Lady Of The Night," which will be produced with talent of unquestionable box office quality, in accordance with Banner's established policy on all their pictures, will be begun at once.

"Lady Of The Night" will follow "Those Who Judge" and "Three Keys" on the Banner release program, the last named of which was produced by Ben Verschleiser, under the direction of Edward J. Le Saint.

An Unusual Tribute

An unusual tribute was paid Florence Vidor's ability as a box office attraction when four of Cleveland's first run houses, the Circle, the Allen, the Park and the Mall, simultaneously presented features in which the new Thomas H. Ince star plays the lead, "Barbara Freitchie," "Husband and Lovers" and "Christine of the Hungry Heart."

The Cleveland newspapers devoted a good deal of space to this unusual feat. "It isn't often one actress plays the lead in three new pictures shown in one week," declared the Cleveland News.

Schulberg Signs Director Hogan

James P. Hogan has been signed to produce a series of pictures for Preferred, B. P. Schulberg announces. Hogan is now directing the Schulberg special, "Capital Punishment," with Elliott Dexter and Clara Bow.

Betty Blythe in Fox Film

Famous "Queen of Sheba" Has Heavy Role in Elvey Picture

Memories of the triumph of Betty Blythe in the "Queen of Sheba," are recalled by the announcement by Fox Film Corporation that the popular actress has been signed to play an important part in that company's special production, "Folly of Vanity," now in production at its West Coast Studios under the direction of Maurice Elvey, the English director.

Miss Blythe is cast as a "heavy," "Mrs. Ridgeway," a beautiful and scheming matron, who makes things hot for Billie Dove and Jack Mulhall, playing the leading roles, throughout the modern sequence of the picture.

"Folly of Vanity" has an allegorical sequence directed by Henry Otto. Billie Dove has the lead in the allegory, but Miss Blythe and Mr. Mulhall do not enter until the modern story begins.

Lewis Stone and Alice Terry

Cast for Leading Roles in Metro-Goldwyn's "Kings in Exile"

Lewis Stone will appear in a leading role opposite Alice Terry in Victor Seastrom's next Metro - Goldwyn - Mayer production, "Kings in Exile," it was announced this week. Eugenie Besserer has also been added to the production, on which filming has already been started. This is the first time Stone has appeared with Miss Terry since Rex Ingram's sensationally successful "Scaramouche." Both players are particularly suited to roles in the screen version of Alphonse Daudet's famous novel, adapted for the screen by Agnes Christine Johnston.

John Bowers also has been assigned a leading role in the new Seastrom picture.

Stonehouse in Radio Talk

Ruth Stonehouse, Metro-Goldwyn-Mayer screen actress, in a radio talk in Minneapolis (WCCO) last week, discussed the crisis in Hollywood caused by girls from all parts of the United States flocking to the Coast to play in pictures. Miss Stonehouse, herself a screen star, advised the girls to stay at home, and gave details of the situation created by the making of fewer pictures and the multiplicity of players now on the idle list in the film capital. Miss Stonehouse is one of the featured players in "Broken Barriers," and while in Minneapolis she made a personal appearance at the new Lyceum Theatre, where the picture was shown.

George O'Brien Presented by Wm. Fox as a Star in Service's "Roughneck"

GEORGE O'BRIEN in his first starring vehicle, the screen version of Robert W. Service's novel, "The Roughneck," was presented by Fox Film Corporation at the Central Theatre on Broadway on Monday, December 1.

Succeeding another Fox production, "Dante's Inferno," which concluded a successful run of nine weeks, the initial O'Brien starring film started off in a blaze of glory to an enthusiastic and capacity audience. It promises to be the Christmas special of the town, for it received warm praise from the critics and public alike.

O'Brien was seen in "The Man Who Came Back," also a Fox production, which preceded "Inferno" at the Central.

O'Brien's achieving of stardom is one of the romances of the screen. Starting as a camera carrier for Tom Mix, a little over three years ago, this smiling youngster has gamely climbed the ladder to screen fame in so short a time that his story reads like an imaginative bit of fiction.

In order to exploit the picture effectively enough to attract the bland eye of Broadway, the Central Theatre lobby was transformed into a scene on the south seas. The effect was so realistic that with but little imagination, the raw wind that swept up from the East River was forgotten and the slate sky over New York likewise. The trick was not merely a matter of green foliage and palm trees, but by means of clever cut-outs and well done paintings, some of the girls stopped traffic.

Harry Morey at Premiere

Harry T. Morey, who plays the role of "Mad Marrat," a domineering, two-fisted villain of the Pacific, came from California, to attend the opening.

WILLIAM FOX

Whose ability to distinguish and develop to stardom the promising players of the screen has been proved again by his elevation of George O'Brien to be a star in Fox pictures

Billie Dove, as "Felicity Arden," the beautiful artist who wanders to the south seas for local color, not only appears to be exactly what she is intended, but she acts her part with fine sympathy. Cleon Madison, as "Ann Delany," the pitiful victim of "Mad Marrat," plays with her usual ability. Others in the cast are Charles A. Sellon, as "Sam Meldon"; Anne Cornwall as "Zelle," the girl of the south sea island; Harvey Clark, as the funny fight promoter; Maryon Aye as "Marrat's girl"; Edna Eichnor, as "Zamina," a native girl, and "Buddy" Smith, as "Jerry Delaney at three."

That the new Fox star has made a success of his first opportunity to star in a picture is proved by the unanimous favorable criticisms appearing in the metropolitan papers following the first night showing. Excerpts from these follows:

What the Critics Say

Harriette Underhill, in the Herald Tribune: "'The Roughneck' makes an absorbing picture. We know nothing about the merits of the original, as conceived by Robert W. Service, but we doubt if it could be as good in the pages as it is on the screen."

Dorothy Herzog, in the Daily Mirror: "The action crescendoes to a feverish climax."

Louella O. Parsons, in the American: "As far as I can see there is no reason in the world why William Fox will not make money at the Central Theatre with 'The Roughneck.' If the author neglected to describe any human emotion I did not notice it. John Conway, the director, must have decided that he would give William Fox value received, so he added several touches of spice to this thrilling melodrama. O'Brien is a young man who grows on one and gradually wins favor. He seems to have so much natural common sense that any scene in which he appears, no matter how ridiculous, seems sane and right when he plays it."

Rose Pelswick, in the Journal: "There is a great deal of action in the photoplay. The scenery is gorgeous, and, even though there aren't as many of them as there was in 'Dante's Inferno' the girls of the ensemble are attractive."

"The Roughneck" gives O'Brien a remarkable opportunity and he scores on every point. This was true of the balance of the cast, according to New York opinion.

Robert W. Service, of course, known for his book of poems, "The Spell of the Yukon" and other stories, adds materially to the drawing power of the production. John Conway, who directed it, caught the spirit of the tropics and his cast worked in unison. "The Roughneck" rates as one of the best films in New York and it is only a few days old.

Scenes from the big Fox Production "The Roughneck," starring George O'Brien. In the supporting cast are Billie Dove, Cleo Madison, Harry T. Morey and Anne Cornwall

HELENE CHADWICK
Who stars in "The Dark Swan," a Warner Brothers' production.

Helene Chadwick's Artistry in "Dark Swan" Scores Hit

THAT the important art of make-up and subtle expression is not a lost one, is evidenced every once in a while in pictures when a player rises to an opportunity, and makes a part stand out so cameo-like by the sheer submersion of her personality into the character, that the audience is given a delightful thrill and the newspapers rise up and take notice.

When this takes place, the exhibitor can make a mental note that the entertainment value of that particular picture has been raised fifty per cent, and his patrons are going to have something to talk about.

The subtle characterization of Helene Chadwick as Cornelia in Warner Bros. "The Dark Swan," which had its premiere at the Piccadilly Theatre, New York City, recently, came in for a lot of favorable comment from the people who paid to see it, and attracted the attention of the New York press.

Here is an instance that shows just what an individual player can do to raise the entertainment value of a production, and how quick the public is to notice a fine bit of artistry.

Miss Chadwick was given this difficult role of the dark swan, calling for the complete suppression of her natural loveliness, and a delicate shading of the character so that while she would not appear absolutely ugly, she would be so plain that no man would notice her when more attractive women were present.

For Miss Chadwick, who is one of the prettiest women on the screen, to accomplish this seemed impossible, and she was called on to bring all her artistry into play to make this part live. But she succeeded, and as the story unwound, she forced the audience to believe that she is the plainest thing in the world; a colorless heroine who just happened to screen well. She fooled everyone completely as regards the true state of her personal appearance.

The New York papers were unanimous in their praise of her characterization, stating that they never had seen her so happily cast, and that heretofore she had been wasted.

Delighted Author Radios Opinion of "Dark Swan"

SO unusual is it to find an author who is absolutely satisfied with the way his story is adapted for the screen, that when it really occurs it is worth broadcasting to the world, as actually happened in the case of Ernest Pascal, author of "The Dark Swan," which had its world premier at the Piccadilly Theatre, New York, on Saturday, November 22.

Incidentally Warner Bros. and the Piccadilly secured some fine radio advertising, because the author was so delighted with the way his novel had been screened that he not only called at Warner Bros. office and congratulated them on the fine way they had visualized the characters of his novel, but insisted that he be permitted to "tell the world" what a fine picture it was by means of the radio.

Arrangements were made by Station WGBS, at the Piccadilly Theatre, to have Mr. Pascal talk on Thursday night, November 20. He did so, telling his audience just how he came to write the bok, how the characters grew in his mind and (this was the big point!) how they actually "grew into life" when he saw them presented in the Warner Bros. picture.

This was exploitation, but not baldly so, as Mr. Pascal is really enthusiastic about the screen adaptation, and gave an entertaining talk on the methods of authors. In fact it was so interesting that telephone requests came in the next day for a repetition of the talk, and he again broadcasted from the same station on last Sunday evening.

Hoffman Signs Gladys Hulette

Gladys Hulette, who is now working in the Renaud Hoffman production "On The Threshold," has been signed by Hoffman for feature roles in all four of the pictures he will produce for release by Producers Distributing Corporation during the coming season.

Cast of "Adventurous Sex"

Howard Estabrook's Second Production Listed for Release February 1

Associated Exhibitors this week announce that Howard Estabrook's second production "The Adventurous Sex" will be released February 1.

In addition, they announce the entire cast of the production which consists of Clara Bow, Herbert Rawlinson, Earle Williams, Harry T. Morey, Flora Finch, Lillian Beck, Edna Giblyn, Joseph Burke, Doris Freeman, Mae Atwood, Wilton Lackaye, Jr., George De Carlton and Alton Hamilton.

Charles Giblyn handled the direction from an adaptation made my Carl S. Clancy from the story written by Hamilton Mannon. The editing was done by Bert Seibel. The entire production was supervised by Howard Estabrook.

Joseph Plunkett and His Spanish Courtyard Scene in the Mark Strand, New York, Prologue to "A Sainted Devil"

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1.000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	2,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn)	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6 983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5.444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4.323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (Jones)	Railroad drama	Mar. 29..	6,316
Plundered (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,762
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	6,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race (all-star)	Drama		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive		
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony-Duke	Nov. 15..	6,190
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8..	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Honor Among Men (E. Loew)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Instructive	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,830
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Instructive	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,508
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,500
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,315
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,600
Rag Man (Coogan)	Comedy-dr.	Nov. 22..	5,883
Silent Accuser (all star)	Drama		
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,438
Fighting Coward (Cruz prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,684
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,000
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,450

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Where Honor Ends (Dix)	Drama		
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds	Drama	Nov. 15..	6,230
Tongues of Flame (Meighan-Love)	Melodrama		
North of 36 (Torrence-Holt-Wilson)	Historic romance		
Argentine Love (Daniels-Cortez)	Spanish romance		
Peter Pan (Betty Bronson)	Barrie classic		
Locked Doors (Compson)	Original story		
Interlocutory (Ayres)	Divorce com-dr.		
A Woman Scorned (Negri)	Drama		
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50..	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
One Good Turn Deserves Another	Terry cartoon	May 31..	1,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000

	Kind of Picture	Review.	Feet
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
That Old Can of Mine	Terry cartoon	June 14..	1,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		

PRODUCERS DISTRIBUTING CORP.

Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		
Grit (G. Hunter)	Crook dr.	Jan. 13..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	3,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Wise Virgin (Miller)	Drama		
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,253
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature	Nov. 22..	5,530
Girl on the Stairs (Moller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Roaring Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Of the Highway (Logan)	Drama		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.		
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.	....	5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		
Nell Shipman Series	Little dramas		
Featurettes (Talmadge-Tearle-O'Brien)			

TRUART FILM CORP.

On Time (R. Talmadge)	Thrill dr.	Mar. 15..	6,600
In Fast Company (R. Talmadge)	Thrill dr.	Mar. 24..	6,000
Daring Love (Hammerstein)	Drama	July 5..	5,605

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Ginson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Valli)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,743
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama		
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama		
Mad Whirl (May MacAvoy)	Comedy-dr.		
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western		
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

	Kind of Picture	Review.	Feet
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	6,810
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama	Nov. 29..	6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,500
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Ridin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

COLUMBIA PRODUCTIONS

	Kind of Picture	Review.	Feet
Midnight Express	Railroad dr.		

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Border Justice (B. Cody)	Ranger dr.		5,300
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama		
Street of Tears (Santschi)	Drama		
For Another Woman (Harlan)	Drama		
Pell Street Mystery (Larkin)	Drama		
Trail Dust (Dunbar)	Drama		
Lightning Romance (Howes)	Drama		
Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175

USLA COMPANY

Crown Productions	
Ermine Productions	
W. D. Russell Productions	
Sable Productions	
Seal Productions	

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	700
Peeps Into Puzzle-land	Novelty	Nov. 1..	700
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

Associated Exhibitors' "East of Broadway," with Owen Moore, Ralph Lewis, Mary Carr and Marguerite de la Mott.

PROJECTION

EDITED BY F. H. RICHARDSON

Shutters

Maurice E. Clark, Projectionist Grenada Opera House, Grenada, Miss., grabs his argumentative war club, gives it a preliminary swing or two, and bats the following in my general direction:

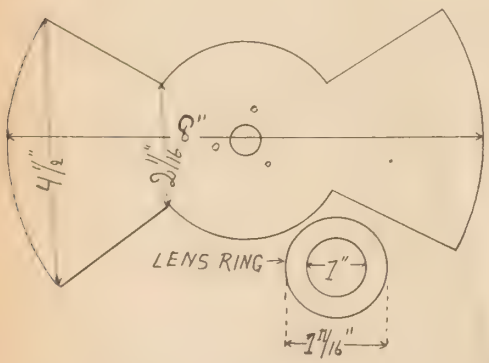
Having concluded the reading of brother John Maurer's letter, page 182, November 8 issue, and your remarks concerning same, I think it high time that "One of Us" stand forth on his two hind feet and give vent to his, or her long pent-up feelings in this matter.

Attached find copy of an article I wrote, which was published in the Exhibitors Trade Review in 1921. I am glad that after three years some one is found who coincides with my views in the matter of taking advantage of the blocked-down light beam by reducing the rotating shutter blade by the additional amount such procedure makes possible.

Until January, 1924, I used A. C. at the arc, and the 2-wing shutter and a lens ring like inclosed sample, achieving results with 60 amperes which compared favorably with any projection in this territory where not to exceed 75 amps D. C., and the rotating shutter supplied by the projector manufacturer employed was used.

Since February last I have been using D. C. from a double arc Hertner Transverter. Use from 50 to 60 amperes, according to film density, and have used the same 2-wing shutter and lens ring employed with A. C. arc. My picture is twice as good as formerly, with no flicker when the machines (Mean projectors, don't you?—Ed.) averaging around 80 feet of film per minute. Powers projectors are used.

When I changed to D. C. I started all over again experimenting with both 2 and 3-wing master blade widths, but found best results were had from same one used with A. C. Can you beat it?



I am submitting, for your examination and consideration, one of these shutters and the lens ring, made to fit my local conditions, which are:

Crater to collector lens (50-60 amperes D. C.)	3.5"
Collector plano convex, focal length.	6.5"
Converging lens plano convex, focal length	6.5"
Distance face of converging lens to aperture	15.5"
Projection lens Bausch & Lomb, diameter	1⅜"
Projection lens equivalent focus	4.5"
Projection lens working distance	2 15/16"
Shutter aerial image. (Meaning at aerial image, I think.—Ed.)	
Propection distance	17'
Picture size	14'x10' 6"

Am also enclosing a chart showing increase in light gained by using the shutter and lens ring, as against the shutter supplied by projector manufacturer, used with unblocked light beam. I hope some of the other men will also wake up, and give their views on this and other pertinent topics relating to projection a breath of air. Oh, yes, by the way: our auditorium is sixty feet wide by eighty long, semi-dark and seats 650.

Unless I am in error, brother Clark, this department has many times advocated blocking down the front end of the projection lens to the actual effective beam, and it has always advocated reducing the master blade to its lowest possible width. However, I am not sure now whether we have ever dealt with the matter from exactly the angle you have presented.

I have but one or two suggestions to make, and will then let others deal with it, as I would far, far rather YOU folks did that, since that is the real, fundamental purpose of this department—to get YOU to discuss matters, and thus gain real knowledge of them.

The ring should be at the front end of the projection lens. It should not cut into the effective light beam at all, but should come right up to it. It should be painted dead (non-gloss) black on its interior surface, so as to avoid reflecting light back into the lens.

Determining Diameter

The diameter of the effective light beam may be ascertained by holding a sheet of writing paper against the front end of the lens, preferably while a film is being projected, outlining the beam diameter upon it with a soft pencil, and from this pattern the actual stop ring may be made of any suitable material.

Friend Clark also sent a drawing of a shutter showing that there was an increase in light of twenty per cent as against the regular stock shutter which is sent with the projectors.

This increase may or may not all be due to the stopping down of the lens. It is quite possible the shutter blades were too wide in any event for the local conditions. As I have repeatedly pointed out, the projector manufacturer is COMPELLED by circumstances to send with the projector a shutter which will cover the WORST average condition, else he would be in hot water all the time. It is up to the projectionist to trim the shutter blades to fit the local condition. I was much amazed some years since when I visited Memphis, Tenn. I visited a projection room, and saw at a glance that the shutter blades were, in all human probability, too wide for the conditions present. I spoke to the projectionist, who evidently did NOT like Richardson a' tall, about it, only to get this reply: "Huh! I reckon you think you know more about what shutter them machines ought t' have than the comp'ny that made um!" And as he said it the look of utter scorn on his face was good to see. I was supposed to be properly squelched, I suppose. It was to laugh!

His Ignorance Revealed

I did not bother explaining that the "comp'ny that made um" did not know anything at all about the conditions they would work under. I was there and could know the conditions they did work under, hence could very well know very much more about it than the manufacturer. The absurdity of his reply was so great that the incident stuck in my mind all these years. He did not know it, but his reply was highly illustrative of what he did NOT know about his business.

Brother Clark's figures, as I understand them, are that the stock shutter has 165 degrees of blade, while the total blades of the trimmed shutters he uses in their stead is but 145 degrees—truly a worth-while addition to screen illumination. It would mean an addition of twenty per cent to the screen brilliancy—one-fifth more screen brilliancy.

Brother Griffith?

There, darn it! I was only going to say a few words, and here I've said oodles and gobs of 'em. Well, you know how it is when you get talking on a subject you're interested in!

I think we had better let Brother Griffith comment on the why and wherefore of the best results being had with A. C. and D. C. with equal shutter width and lens ring opening. I am not certain as to whether or not the difference in diameter of light source would alter diameter of aerial image, but I don't think it would. In fact I don't see how it could, and if it does not, and your shutter is at plane of aerial image, then the shutter and lens ring opening which was best for one would be best for the other.

Bluebook School

Question No. 171—What is meant by "interfering light?" Name its various causes or sources.

Question No. 172.—Explain how you would test your screen for interfering light.

Question No. 173—Explain to us your ideas as to why the projectionist should make a close study of screen surfaces.

Question No. 174—Name the chief fundamental requirements of a screen surface. This is perhaps to a considerable extent the repetition of a former question, but the matter is of such great importance that it is justified. Watch your step. This question involves quite a few things you may miss unless you use your thinker.

Question No. 175—What kind of material should be used for a cloth screen, and tell us why (here is one to use your brains on) even this material is not good for a screen surface, as compared to other materials used?

Bluebook School—Answers 143—147

Question No. 143—Explain what effect a sharp side angle view of the screen has on the apparent shape of objects thereon, and tell us why it has that effect.

I only find correct answers to this series of questions from very few. Only A. F. Fell, Collingswood, N. J.; Chas. Armentrout, Mason City, Ia.; G. W. Bennewitz, Sioux Falls, S. D.; C. H. Hanover, Burlington, Ia., and G. T. Allbright, San Francisco, Cal., have made good on No. 143.

Incidentally I find that several of the men are sending in replies too late for consideration. Constantino sent in a big bunch last week, but they were all too late for use, as the answers to the questions dealt with had already been gone over and the whole thing was down at the printer's.

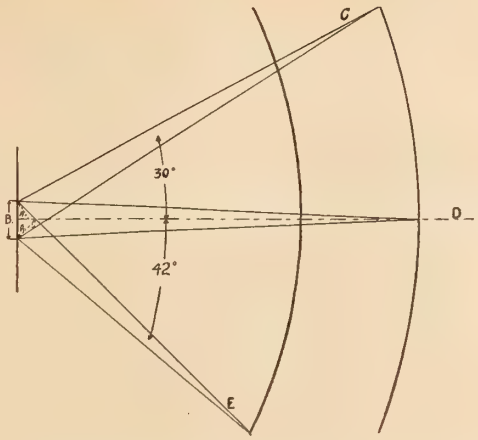
Armentrout's reply to 143 puzzled me a bit, because he sets up the item of distance as having an effect on the distortion due to side view. After thinking the matter over, however, I don't believe he is correct in this. Perhaps, as one advanced toward the screen, viewing angle remaining constant, there would be an apparent lessening of the effect, but if so I believe the distortion would be relatively the same. Can't see it any other way. Perhaps, too, I have misunderstood his meaning and he means distance of front row of seats from screen.

I believe, if Dobson will permit, I will publish Fell's reply, together with Dobson's drawing, answering Question 143. Here they are:

To a person seated at an extreme side angle to the screen surface, all figures thereon will appear to be abnormally tall and very thin. The effect of abnormal tallness is in part due to the foreshortening of the natural width of the object, because if we greatly decrease the width, the effect is to give the impression of greatly added height.

Figures on a motion picture screen are often very much taller than in real life. This is not realized by the one who has a full-front, undistorted view, because the figure is then in correct proportion. If, however, the breadth be foreshortened until the abnormally tall figure has only the width of the breadth of the normal, undistorted figure, the effect is that of a ridiculously tall, thin caricature of the original.

Arthur H. Gray, Projectionist, Lancaster Theatre, Boston, a man who respects his profession and believes it to be a profession—and an honorable one.



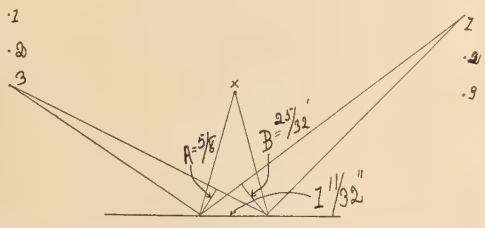
The drawing illustrates the distorted view the spectator seated at an angle has of figures on the screen. B is the full width of an object upon the screen, which same is the width one seated on line D would get. C and E, respectively, represent a 30 and 42 degree viewing angle. The width one seated on these angles would have would be the distance straight across from a line drawn from the eyes to both edges of the object viewed, the measurement to be taken from the edge of the object nearest the eye to the opposite line, as shown by dotted lines A A.

Hanover brings out one point no one else has touched upon, viz:

It will thus be seen that to the one seated in the extreme right end of the front row of seats (he has set up a condition where the extreme front seats give a heavy side viewing angle.—Ed.) the effect will be much worse on the left of the screen than on the right, whereas to the man seated to the left the exact opposite would be true. Also this latter effect would be greater with a large than with a small picture.

Question No. 144—Bennewitz says this is answered in his drawing, which, I think, is not altogether true. Fell answered briefly, though not completely. Hanover gave a very good reply and Armentrout did very well, but you may all take a rubber at the following, by Allbright, whom I hope will remain with us, though at this writing this is his only set of replies. He says:

To reply to question No. 144 exactly as it is asked would, it seems to me, not complete the matter. First of all I would make a drawing like the one attached, only I would



make it exactly to conform to the conditions—to exact scale. As I have drawn it, the object measures exactly 1 11-32 inches wide in the drawing, which is of course intended to represent a figure several feet wide on the actual screen. As it now is the distortion viewed by one seated in position 3, which is presumed to be the end seat of the front row, would be as five-eighths is to 1 11-32, or as 20-32 is to 43-32, or as 20 is to 43. From viewing position 1 the distortion would be (through the same process of reduction) as 25 is to 43.

In other words, I would thus show my employer, in a way which could not be disputed or questioned, that viewing position 3 would reduce the apparent width of an object in the center of the screen by a trifle more than half, whereas position 1 would improve this condition materially, giving an apparent width of as much more than one-half the actual width as the difference between 43 and 50, with 25 as the base.

If any such condition as the drawing illustrates were actually proposed I probably would be able to convince my employer that such a condition would be very bad indeed, and probably induce him not to undertake it. X, of course, shows full front viewing position.

Question No. 145—What effect would distance of front row of seats from screen have on viewing angle?

All the before named, plus A. L. Hornby, Lowell, Mass., who for some reason answered this one question, and no other, agree that under any given set of conditions the greater the distance of the front row of seats from the screen the less would be the viewing angle, and vice versa, though Hanover stubbed his toe a bit by saying it would make no difference as to the seats which were central with the screen, meaning, of course, central with the center of the screen. This is not strictly correct, friend Hanover, because no seat can possibly be central with any but a very small portion of the width of the screen, and while your comment on this may be considered as correct in practice, still when it comes right down to brass tacks there is viewing angle from all seats, as applies to at least a portion of the screen. Of course it is not sufficient from a seat opposite center of the screen to set up perceptible distortion, but it is there just the same.

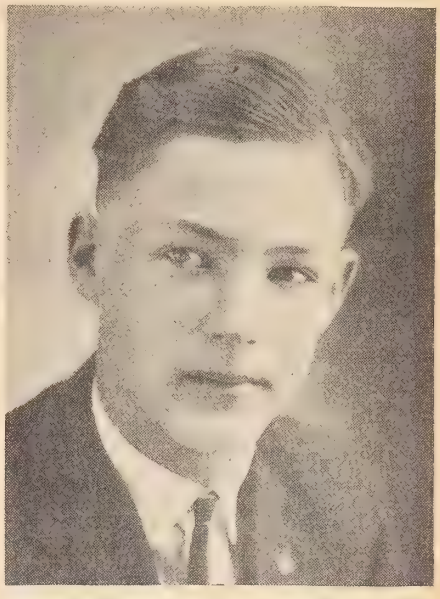
Question No. 146—Why is it that objects appear abnormally tall when viewed from a heavy side angle?

This question was answered in the answer to Question 143.

Question No. 147—Exactly what is a keystone effect, and is there more than one kind?

All those before named, except friend Hornby, made answer correctly, but Hanover made the best one. He said:

When the projection lens is exactly opposite the center of a screen, then all rays



Introducing Karl H. Sommermeyer, Projectionist, Amuzu Theatre, Marrietta, Minnesota. Don't seem to have any gray hairs, but a mighty clean cut looking chap, don't you think?

from it must travel exactly the same distance in order to reach the center of the screen, or any portion of the screen a given distance from its center. Under this condition there is, of course, no distortion of the screen image.

When the lens is placed out of center with the center of the screen, then it follows that rays reaching the various portions of the screen a given distance from its center must travel different distances, and since the beam as a whole diverges, or spreads out, and the amount of spreading is exactly proportional to the distance traveled, it follows that that portion of the beam which must travel the farthest in order to reach the screen surface will spread out more than the portions which travel a less distance. This of course will make either one side wider than the other, if the lens be placed to one side of the screen center, or will make the bottom of the picture wider than the top if the lens be placed above the screen center, and this is called "keystone" effect, because it resembles the shape of the keystone of an arch.

There are two kinds of keystone effects in motion picture practice, viz: The up and down and the sidewise, though it is possible to mix the two by placing the lens both above or below and to one side of the screen center.

I like this answer, because it leaves no doubt but that the one who made it thoroughly understands the principles underlying the whole matter. I have not the slightest doubt but that Bennewitz, Armentrout and Fell do, too, but just the same that fact is not proved by their answers, even though they are correct enough as to their actual wording.

And thus endeth the lesson, BUT if you chaps want this school to continue you gotta do YOUR part and get your answers in, and in better time, too, by heck. I'm willing to do my part, but just the same I've oodles of things besides the school to attend to, believe you me, and unless enough of you care enough about having it kept going to not let the replies, or the correct ones, anyhow, dwindle down to less than half a dozen at ANY time, why, that's that.

I know—not guess, but KNOW that a very large number of men are religiously following the Bluebook School who never even think of sending in answers. Well, that may be all right, in a way, but just the same they are NOT doing their share. If everyone pulled that stunt, then real pronto there would not be any Bluebook school. Get busy, if you want me to keep busy—on this matter, anyhow!

By the way, I just noticed that way down at the extreme end of everything else Bennewitz remarks that the amount of reduction in width (question No. 144) of object may be found by dividing A (distance across the beam) by distance B (width of object on screen). This will give percentage of reduction in apparent width.

Playing Hookey

P. E. Thomas sends an excellent cartoon, and this letter:

Dear Mr. Richardson: Glad to report that I'm through playing hookey from the Bluebook School. It is pleasing to know that "Teacher" has resumed his duties, and it is to be hoped that our excellent school will continue to cultivate fertile (???) soil. (The question marks are hisen.—Ed.) I trust you will pardon the a bit pertinent inquiry, but why don't our school enroll more students? Nope, I have that in reverse—why do not more pupils enroll in the school? Considering the very moderate tuition fee, and the liberal weekly payment plan—a two-cent stamp each week—I am inclined to think there is something terribly rotten, which does not concern that gran-n-nd country of Denmark. Golly, there must be a lotta diplomas hanging from walls of projection rooms of this country and Canada!

Horace Greely advised wisely, perhaps, when he said go west, but I regret conditions prevented you from giving matters in your home state, and my particular vicinity in particular, the once over while you were out here.

I, too, have been peering about, observing some B V D (better, vorser and d—m rotten) projection. I will say that Chicago motion picture theatres have darned good music—most of them I visited, anyhow. And, with the friend, Swede, Ay tank dad bane 'bout all, too!

Buffalo

Buffalo, New York (The East held charms for yours truly), deserves the prize for good projection, but good or bad makes little difference to the projectionist, because the man who gives bad gets just as much as he who strives for and attains excellence.

I feel that I owe brother Harry Dobson an apology. The sadness of the occasion which took me to Toronto made me disregard my projection connection, and that I was temporarily a near neighbor (87 Godfrey street) to my Canuck Brother and Country-best men in our "School." I expect to visit Toronto again in December, and if permissible, I'll slip over to the Palace Theatre and get my Bluebook schooling, as per usual.

On behalf of Brother Dobson, whom I can personally vouch for as a good scout, as well as a thoroughly capable projectionist, I'll take the liberty of inviting you to call upon him. He'll be glad to see you. Sorry you don't "make" New York City.

More Pupils?

As to why more men don't enroll, well, it is a queer situation. There are quite a few more answers (incorrect ones) each week than appear in the department, and I have evidence that the actual "class" is a very large one indeed, probably running well into the thousands. The letter of one good brother lies before me now. He says: "Frankly, Brother Richardson, I have many times felt ashamed that I have not sent in answers to the Bluebook school questions. The fact is, I am just plain afraid to. One does NOT like to expose his ignorance, you know. I never realized how very much I did not know about my business until, quite a while ago, I tackled some of the Bluebook questions, just out of pure curiosity. Then, like the cross word puzzle, they 'got' me. I nearly had heart failure when I saw how far from correct most of my answers were, and how many of the questions I just could not even make a decent stagger toward answering. I got a Bluebook real sudden. Had always rather turned my nose up at them, but friend nose came down with a jerk. I have organized a 'class' of four projectionists who live near me, and we are getting a lot of fun and benefit out of it. Even my wife and daughter have got in the game with us, to some extent. We four are all old timers, except one, who has been in the "game" only three years. We thought we knew a lot, but the conceit has been taken out of us already, and good and plenty, too."

And there you are! That is, I believe, the exact case with nearly everyone. They are "enrolled" all right, but feel afraid to send in answers, either fearing they will not be found correct, or that they cannot put their ideas into the right form in words.

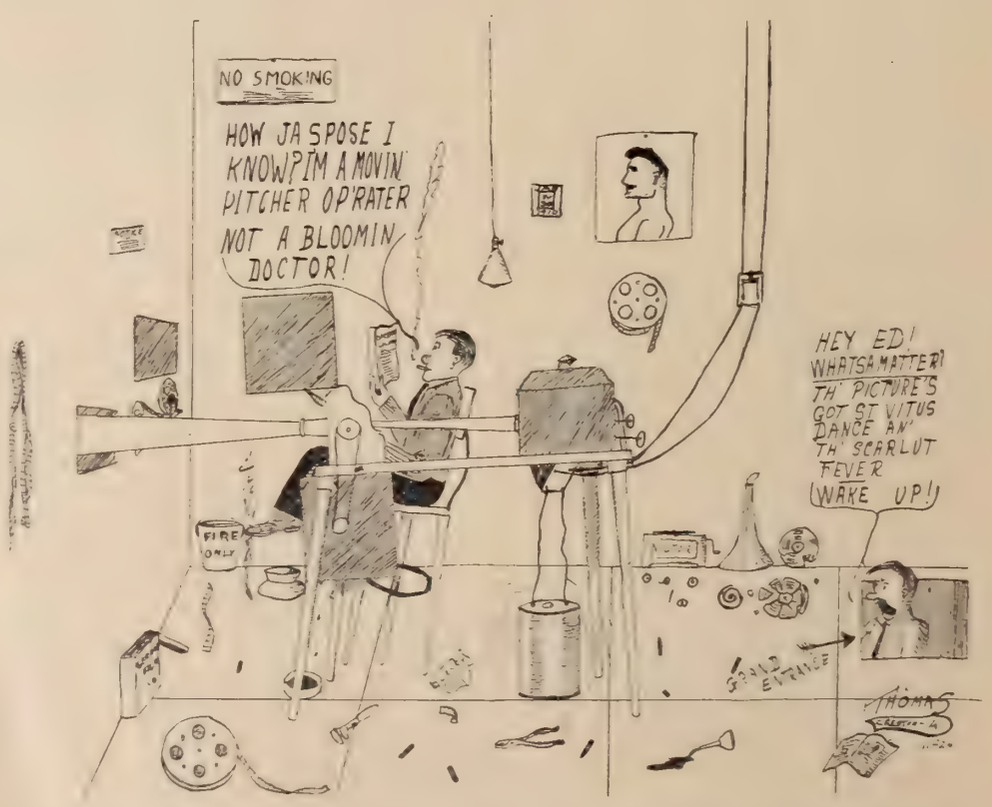
I would have been delighted to visit you, but it just could not be done—and that's that.

Likes Mirror Arc

W. Gerard Craig, Durban, South Africa, in writing on another matter says:

Since writing you last I have installed two mirror arcs and am more than pleased with the results.

So you see the mirror arc is making headway, even in far-off Africa.


NO SMOKING
HOW JA SPOSE I KNOW? I'M A MOVIN' PITCHER OP'RATER NOT A BLOOMIN' DOCTOR!
HEY ED! WHATSAMATTER? TH' PICTURE'S GOT ST VITUS DANCE AN' TH' SCARLUT FEVER
WAKE UP!
FIRE ONLY
GRAND ENTRANCE
THOMAS

THIS CARTOON BY A PROJECTIONIST, P. E. THOMAS, CRESTON, IOWA
It evidently is designed as comedy, but is a bit tragic, because the condition shown can actually be still found, and it is not necessary to go outside Greater New York City to find it either.

Film Damage!

What's the Real Cause?

By F. H. RICHARDSON

The Famous Players-Lasky Corporation has been conducting research work with relation to damage done to film in the course of projection, and the causes contributing thereto. I have, through the courtesy of the above-named corporation, been permitted to print a series of photographs which were taken under the direct supervision of Earl J. Dennison, to whom the work has been intrusted by the company.

I feel it is impossible to compliment either the Famous Players-Lasky Corporation or Mr. Dennison too highly. The work accomplished has very large practical value and should result in a great reduction of the entirely useless and utterly senseless damage done to film through wrong procedure, or perhaps through lack of proper procedure fits better, on the part of the projectionist, and through failure of exhibitors and theatre managers to provide suitable projector repair parts, plus a diminishing, but still present tendency to overspeed projection unreasonably, and thus set up great overstrain on the projector mechanism and upon the delicate film sprocket hole edges. This latter compels an excessive projector gate tension, which automatically tends to overload the sprocket hole edges.

With this prelude I shall print the first photographs, with Mr. Dennison's own comment appended to each picture.

MY OWN COMMENTS: It must not be forgotten that the dirty mechanism shown in plate No. 1 speaks eloquently of a careless, lazy, sloppy man in charge of projection. There is and can be no possible legitimate excuse for such a condition. Those worn sprocket teeth will add a hundred times the cost of a new sprocket to the overhead of

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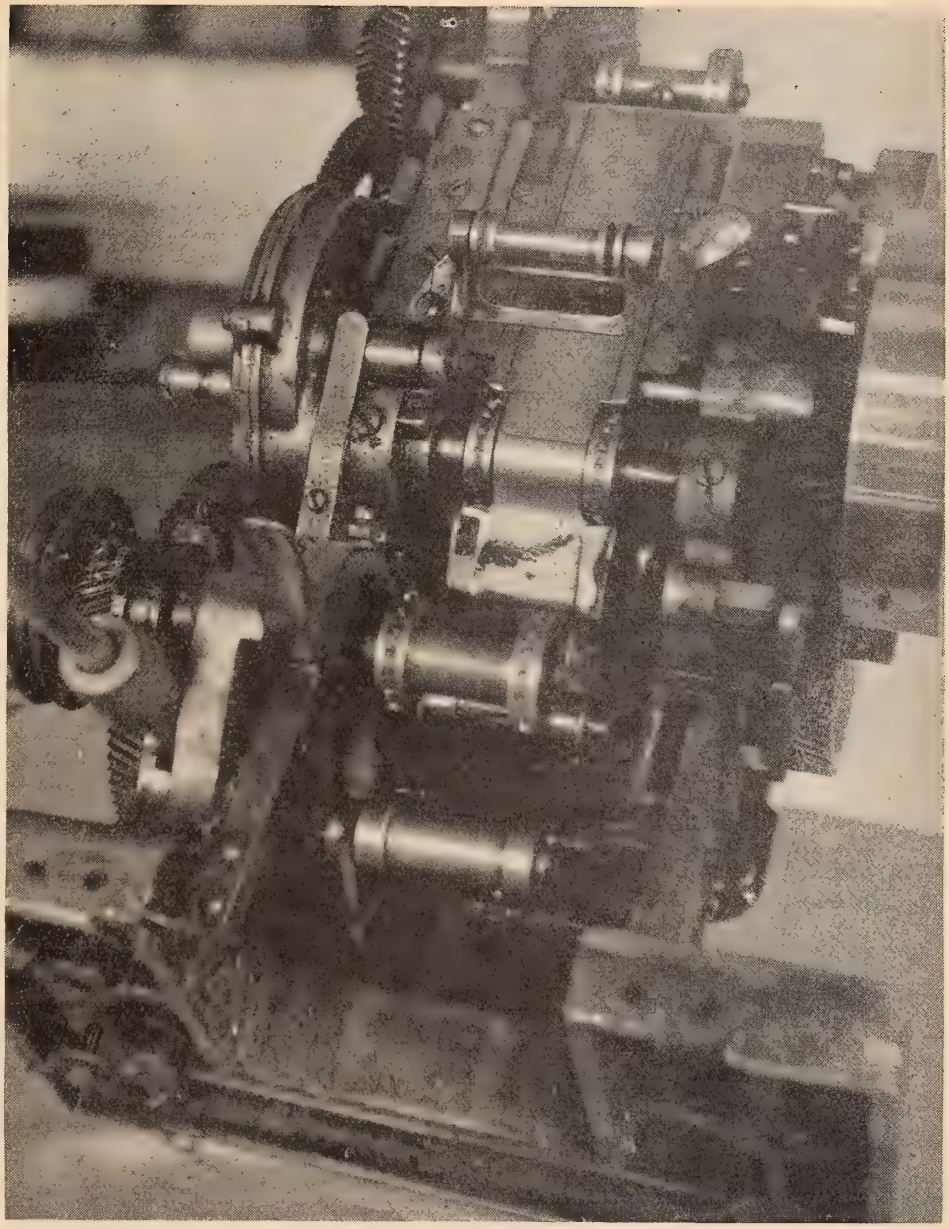

PLATE NO. 1

Above: Projector mechanism from a theatre in Tucson, Arizona. Note the badly worn sprocket teeth and the hole worn in the apron, or film guard. Also note the extremely dirty condition of the entire mechanism, which if it were kept clean and in proper adjustment would still pass film through without damage to same.

PLATE NO. 2

Left: This photograph shows corner fractures in perforations. This is a most common form of film damage. It is caused by excessive projection speed, together with too much tension at the aperture. However, film in this condition may still be used a good many times, if properly handled.

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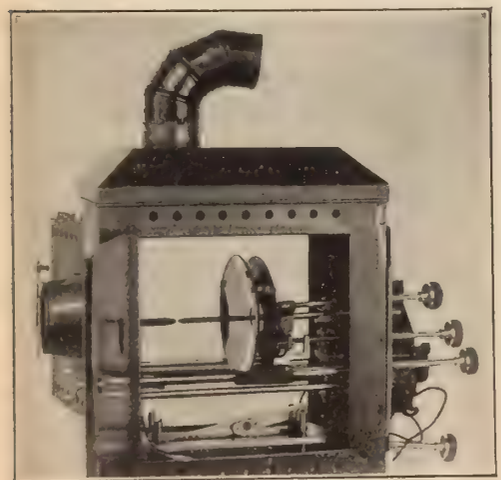

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(Continued from preceding page)

the industry (every cent of which must be paid by the combined theatre box offices, because the motion picture industry has no other form of income) through and by reason of damage to film. Also, don't forget that all such damage sets up heavy loss, other than the actual cost of replacement of films, because it operates to injure and decrease the box office value of every show of which the injured films form a part of the program thereafter, of course provided the damage be bad enough to injure screen results.

In viewing the photograph shown in plate No. 2, observe that the cracks are in the LOWER corners as the film is in the projector mechanism. This means that the cracks are caused by excessive pull, either by the upper or the intermittent sprocket. Since, except in very rare instances, excessive pull by the upper sprocket is caused by the upper reel sticking, the pull is intermittent only. These cracks are at every hole, and of about equal size, hence we may assume that the diagnosis of Mr. Dennison is entirely correct.

The Big Point

The big point, however, is this: These cracks are caused by excessive projection speed and too much gate tension, Mr. Dennison says. Granted, but we must not overlook the fact that excessive projection speed compels excessive gate, or aperture tension, and if only one reel, or one scene is run at speed largely in excess of normal, then the tension must be set to take care of that speed, and since it is impracticable to be changing tension (which is a thing which can only be very carefully done when an audience is not in the theatre) THEREAFTER ALL FILM, NO MATTER AT WHAT SPEED IT BE PROJECTED, MUST BE SUBJECTED TO THE HEAVY GATE TENSION MADE NECESSARY BY THE SHORT RUN AT HIGH SPEED.

MORAL: Don't project at high speed at ANY time.

An Absurdity

Recently the editor has had brought to his attention, from several sources, a small pink slip which is being, or was being sent out with each shipment of film to theatres in certain localities. In fact, in many cases there was one enclosed with each reel. This slip, I am advised, was put out first in the Los Angeles territory, though in that I may be in error.

The thing is a ridiculous absurdity. In the name of all that is wonderful where do these wiseacres get their ideas from? Don't they know anything at all about projection? If they don't, then why do they not call in some one who does before tackling the getting out of appeals or instructions to projectionists? Here is the wording of this particular "gem," which insofar as has to do with its wording, is something of a classic. I have seldom seen a document of its size in which so many "bulls" occur and which is so thoroughly misleading and bad.

The "Pink Slip"
IMPORTANT
Date 9-16-24

This film thoroughly inspected and is now in good physical condition.

Inspected by ———— ————.

Any complaints as to physical condition must be made immediately upon receipt, as the theatre owner will be held fully responsible for any and all damage after exhibition date, and collection will be made for the full amount of any damage to this print.

Operators—Attention

This film is now free from punch marks, or any other mutilations used by operators to denote reel ending. Any markings of any kind found in this film after its return to the exchange from your theatre, the operator and theatre (Meaning the man who operates the theatre?—Ed.) will be held fully responsible and subject to the fine and penalties imposed by the Operators' Local and Film Board of Trade.

The white leader at the end of each reel is to be used as your feel ending warning. Do not remove it under any circumstances.

Signed ———— ————.

Out of pure charity I have omitted the signature; also the number of local unions which have allowed their endorsement to be placed upon this monstrosity.

So there is to be a "leader" at the END of each reel now! Wull, wull, wull! Fine. I suppose the tail piece, or trailer, as it is promiscuously called, will hereafter be placed at the beginning of each reel, what? And this "white leader," which presumably means an opaque trailer, though it may be a transparent one, is to be the reel-ending warning, is it? How glorious. All the projectionist now has to do is wait until the "leader" trailer comes over the aperture and the screen goes dark, or the white, blinding light comes on it, and he will then be well advised that it is time to change over. How gloriously simple!

Of course this may seem a bit queer to the audience when a multpile reel production is being projected, but then who in (deleted by censor) cares what the audience thinks anyhow? If the audience don't like it they know where the door is.

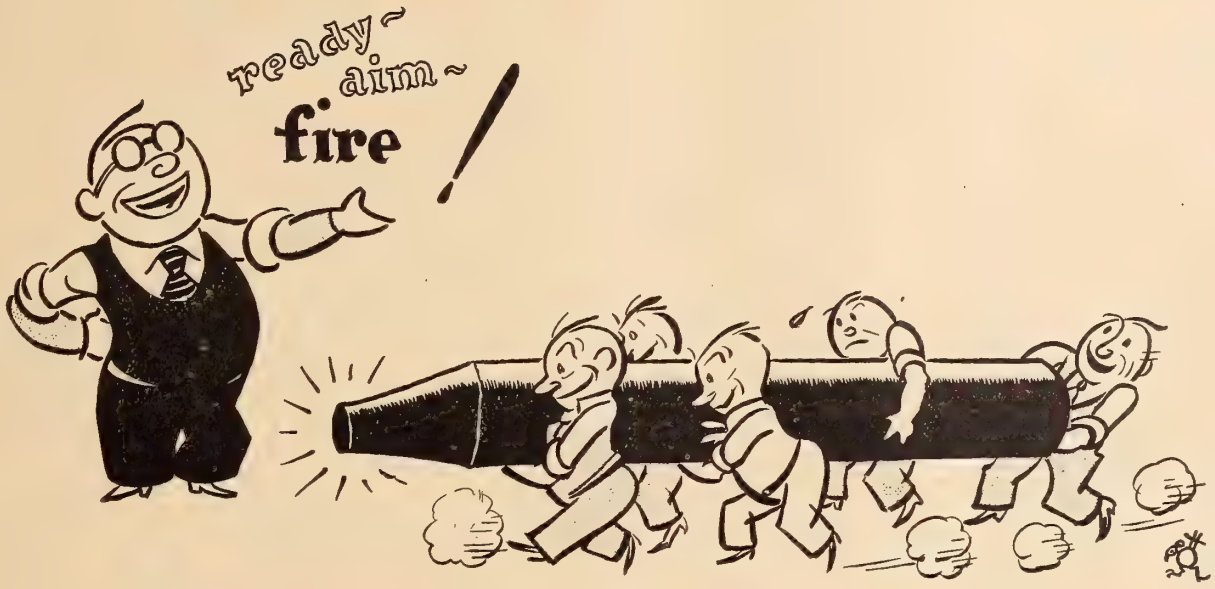
Worse Still

But bad as is the dark-or-light-screen-between-each-reel stunt this "pink slip" proposes and in fact orders, there is very much worse to come. I have in my posession samples cut from a comedy in which one "splice" was made by the convenient pin-'em-together method. THIS REEL WAS ACCOMPANIED BY AN UNDATED PINK SLIP, MINUS ANY INSPECTOR'S SIGNATURE. Read the pink slip again and be assured that the reel has been thoroughly inspected and repaired, and therefore is in good shape for projection. Samples cut from another pink-slip-accompanied reel contained one mis-frame, one splice just about as punkly punk as any I have seen lately—and I've seen some reasonably bad ones, too—and one two-inch-long stretch of sprocket holes ripped on one side.

Dangerous Procedure

Who will have the temerity to dispute my statement that the sending out of films in such condition, accompanied by a statement that they have been "thoroughly inspected and are in good physical condition," does not SET UP A HIGHLY DANGEROUS CONDITION? The projectionist has, after reading that slip, every right to believe the film is in shape to project. He has no reason to believe the exchange to be a liar, therefore he places them in his film cabinet, and in their turn, they are placed on the projector for use. Mind you the pink slip is the OFFICIAL STATEMENT OF THE FILM EXCHANGE that the films are in good physical condition. Suppose that pin-spliced reel were put on for projection. The very least we might expect would be a complete stoppage of the show when the pin reached the aperture assuming that it came

(Continued on page 672)



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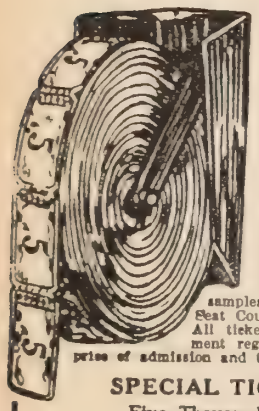

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(Continued from page 670)

through the fire trap and over the upper sprocket all right while danger of an aperture fire is not at all remote.

This department and its editor are thoroughly in favor of the thorough inspection and repair of film, and the careful recording of all unusual damage done to them while in use, or any damage done them by reason of careless packing for the return journey to the exchange, such damage to be charged to and collected from the theatre; also that report of same being made to the local union of projectionists, BUT the sending out of such a slip without backing it up by competent and very rigid inspection and repair of film, certainly is NOT to be approved, much less endorsed, while the advocating of an opaque or transparent trailer—beg pardon, LEADER as a change over signal is almost bad enough to be funny.

Bad, Bad, Bad

The endorsement of such a slip by a projectionists' local union, which could have no possible means of knowing whether or not the film it will go with is competently inspected and repaired, is just about as poor procedure as anything I have ever heard of. I was tempted to tell you the names of the locals which have pulled such a stunt as this, but guess it would be rubbing it in a bit too much, so they may read this and square the matter with their own conscience —if they can.

I wrote one Film Board of Trade, calling their attention to the absurdity of this "slip" procedure. They were sensible enough to give the matter consideration and promptly withdraw the offending document.

Here Is One

If exchanges wish to really send out something that may accomplish some good, here is one which might help:

IMPORTANT

Mr. Projectionist: This exchange desires to give you the best service possible under the conditions. WILL YOU HELP IN THIS BY TAKING GOOD CARE OF THE FILMS WHILE IN YOUR POSSESSION?

REMEMBER

Remember that every bit of unnecessary damage YOU do to the films must and will REACT TO THE DAMAGE OF EVERY SHOW IN EVERY THEATRE IN WHICH THEY ARE USED THEREAFTER.

Only the man who is too shiftless to make a proper cue sheet places punch mark change-over signals in the film. Are YOU of that type, or in that class?

Excessive speed in rewinding and rewinder elements out of line do a great deal of damage to the film. Examine your rewinder. Line it up if necessary.

Excessive sprocket wear and a too-tight projector gate tension injures the edges of sprocket holes and often cracks them. Have you examined YOUR projectors lately for these possible faults?

A too-tight take-up tension damages film badly. How is yours?

Sprocket idlers wrongly adjusted causes the film to climb off the sprocket teeth, with resultant rows of sprocket teeth indentations. Examine yours if the film leaves the sprockets occasionally.

Lens Chart

John Griffith, Ansonia, Conn., writes:

Dear Frank: Well, Old Scout, you see I was right in my diagnosis of the reason for the blurred edges in the Cooley case, but it is not just to crow over that that I am writing. Cooley's letter was very interesting. He confirms much of what I said in replying to Maurer's article. Note what he says about the faint travel ghost when the picture is viewed from the front seats.

Guess I will have to make up a chart for the users of the reflector type arc—the low intensity—together with my version of the light ray action in same. As a rule these outfits are installed by a company representative who knows his business. I will get hold of the crater diameters for 20-25 and 30 amperes very soon, and will then get busy.

Strand, Waterbury

By the way, Mr. Hoffman, my employer, now runs the Strand in Waterbury. I was sent over to see what the trouble was with the projection. If you remember, that case has been before us and we diagnosed it as lack of voltage from the converter, as well as other items. With the hearty co-operation of the projectionist in charge I recommended the purchase of a 100 amperes series type motor generator, and Cinephor optical systems. Now they are proud of their projection, and with very good reason. Also they use less power for the present excellent result than they formerly used for the poor one.

However, friend Boss doesn't care for the color of the high intensity light, and I am puzzled as to just how to tone it down. What can you tell me about this matter? I don't like to touch the light beyond the film plane.

Might Help

Well, John, I dunno. The Runcie shutter is about all the means I know of being used, aside from color in certain condensers. The Amberlux condenser is unbreakable, and develops a pink color with use, which helps some. The Pyrex condenser lenses have color, but this department must know more about them before offering advice concerning them. Who of our readers can offer Griffith help in this matter? Will be mighty glad to have that lens chart.

Direction of Current

Earl Boyer, Projectionist The Liberty Theatre, Heavener, Okla., asks:

Please advise me as to the direction of current in an arc lamp using direct current, and does the arc stream travel in the same direction as the current?

Frankly, I don't fancy questions like that overly much, because I think no man on earth knows just what does take place in the matter of current "flow." Looked at from some points of view, there just simply must be something flowing in, through or over the wires carrying an electric current, and that flow is presumed to be from positive to negative. Looked at from other angles, it seems utterly impossible and nonsensical that anything can or does actually flow.

Puzzling

It is equally puzzling with light. We are solemnly told that the light which reaches our eyes from some of the stars took a million years to travel from the star to our eye, zipping along at the rate of 186,000, I think it is, miles per SECOND. Now that all sounds utterly nonsensical—that something which has substance of a sort, which it must have else how could we see it, can travel a million years through space without getting worn out, and strike our eye with a velocity of 186,000 miles a second, without our even feeling it. What in His Satanic Majesty's Dominions IS a thing that pulls stunts like that???

Well, it is somewhat the same with the "juice." We haven't the most remote idea as to what the darned stuff is. It "travels" with tremendous speed. It travels on, over

or through some substances, and not through others. It pulls motor armatures, induces enormous temperatures under some conditions, and blasts and kills under others.

We say it "flows." We don't know whether it does or not, but certainly the electric force generated one place is found extremely active at a place more or less far removed. If it doesn't flow, how in gahena does it get there?

Ask Something Easy

Man dear, ask me something easier, but, anyhow, we will say the action of the current is from positive to negative. The arc stream is formed of the gases generated in the volitization of carbon. The current seems to have no effect upon its direction of flow, which naturally is upward, as is the direction of flow of all heated gases.

In addition to the upward flow, however, I think there is an outward impetus from the positive carbon, probably caused by the tremendous expansion when carbon becomes gas.

Many will answer your question, off hand, just like that. In my opinion their answers have little value. Until we can say what the electric current consists of, I think we will be unable to tell with any degree of certainty how it does things. We know the effect produced, but just how Mr., Mrs. or Miss Electricity does it—well, that's something else again.

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As to Screens

John Erricson, St. Louis, Mo., says:

Dear Mr. Richardson: I am owner of two small-town theatres and have been able to pretty well get away with most things, with the aid of your books, two of which I have. A thing came up recently, however, to which I was unable to find the answer in either the Third or Fourth Editions of your Handbook. A supply house has been trying to get me to instal a new high-priced screen in place of my kalsomined canvas surface. One of his arguments is that the screen he advocates is backed with a material which won't let any light through.

My kalsomined screen does "leak" light. That is to say, it lets some light through, though not a great deal. I am sure there is nothing to his claim in so far as the dark colored material with which the screen in question is backed, but I don't know how to meet his argument. I do think his screen is a good one, but the question is, is it enough better to pay me to put into it a hundred or more times what it costs me to recoat with kalsomine, which I do every three months regularly.

I would appreciate it if you would set me right in this matter.

As to the relative worth of the screen in question as compared with your kalsomined canvas screen—well, that is a matter you must decide for yourself. I could not say without knowing what make of screen it is, the size and shape of your auditorium and the distance from screen to front and back rows of seats.

As to backing a screen surface with dark colored material and claiming benefit by so doing, why, let us examine into what it is a screen does.

A screen surface has two major functions, viz: THE PERCENTAGE OF THE TOTAL INCIDENT LIGHT WHICH IT REFLECTS BACK TOWARD THE AUDIENCE and THE DIRECTION IN WHICH IT IS REFLECTED—see figures 66 and 67 of the Bluebook of Projection.

Use Your Judgment

Now use your brains. Granted that a dark colored backing will stop (absorb) the light, so that none will pass through, still what good does that do unless the light is reflected back toward the surface? Might it not exactly as well pass on through the screen? Use your brains and answer your own question just as well as I can.

If a thin white surface were backed with a highly reflecting surface, such, for instance, as a mirror, it is true the light reaching the mirror would be reflected back and would probably have some effect in making the screen surface more brilliant, BUT I seriously doubt if this would not be harmful rather than helpful because it seems to me that while the light reflected back from behind white surfaces would make them still more brilliant, the light reflected back to surfaces carrying the graduations of photographic shades would be distinctly harmful. Maybe I am in error in this matter, but I think not

I believe that ONLY the surface of a screen counts for anything, in so far as has to do with the observer, because it is only the surface can possibly reflect the correct graduations of shade, which is the thing, and the ONLY thing the picture on the screen consists of.

If screen men or others care to discuss this highly important matter I will be glad to hear from them, and will gladly give space to as much of the discussion as seems pertinent.

The Week's Record of Albany Incorporations

A total of eight motion picture companies incorporated in New York state last week. The capitalization of the companies was generally small, ranging from $10,000 to $35,000. This is about the usual number of motion picture companies that incorporate during the later part of the year. The following gives the companies receiving charters from the secretary of state following incorporation, capitalization and directors: Paul J. Swift Exchange, Inc., $10,000, Stabley Eisenberg, D. L. Budner, Marcus Stone, New York city; D. and C. Operating Corporation, Binghamton, $20,000, Ned Kornblite, David Cohen, Binghamton, B. H. Ditrich, Endicott; Nedson Amusement Corporation, $20,000, C. V. O'Loughlin, C. J. Davis, Jamaica; Laura Ruskin, Brooklyn; Sonunu, Inc., $20,000, J. M. Downes, Samuel Macpeak, M. E. Downing, New York city; Olympic Theatre Corporation, $35,000, E. A. Bauder, Benjamin W. Gerwig, Utica, E. W. Linton, Little Falls; Belban Productions, Inc., capitalization not specified, Harry Lewis, Henry Herzbrun, May Spero, New York city; Parthenon Pictures Corporation, with O. A. Price, H. P. Lovelace, Joseph Deitch, New York city; Monty Banks Pictures Corporation, capitalization not stated, Monty Banks, Los Angeles, Cal.; Howard Estabrook, H. G. Kosch, New York city.

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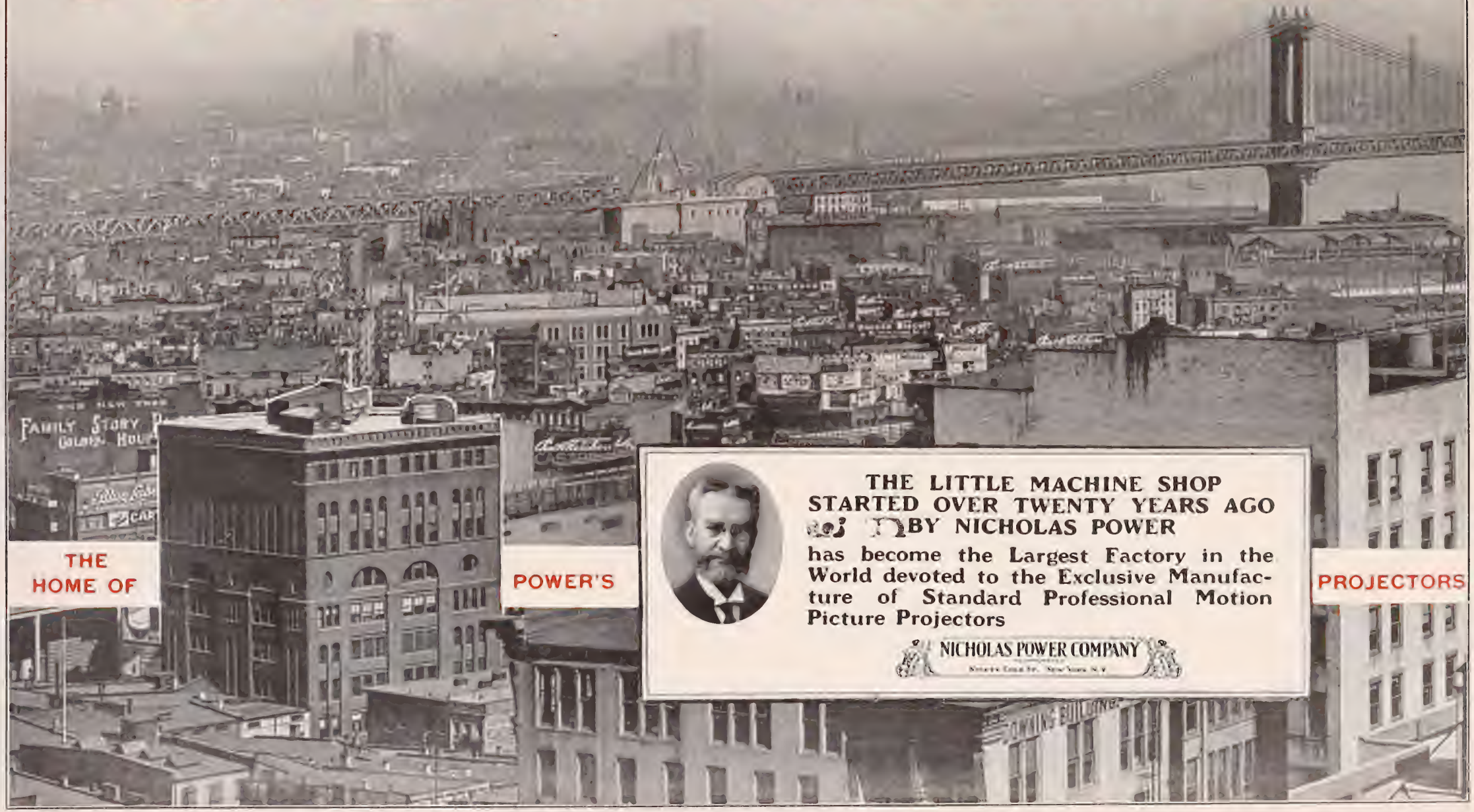
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As usual, Meighan means money

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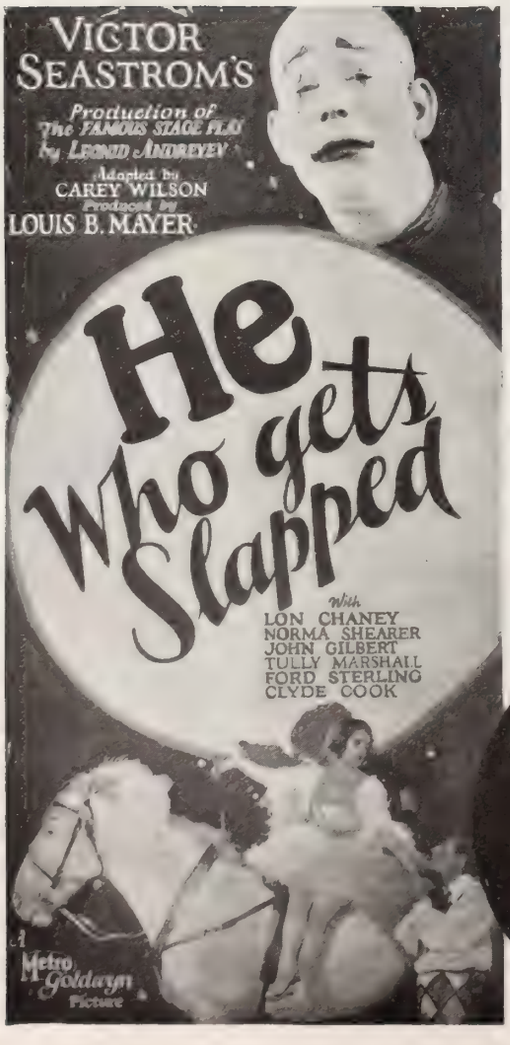

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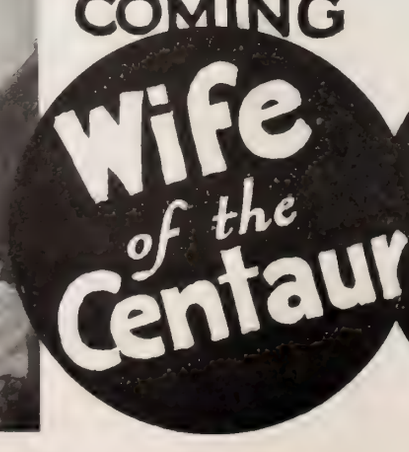

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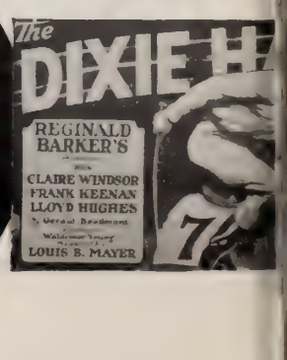

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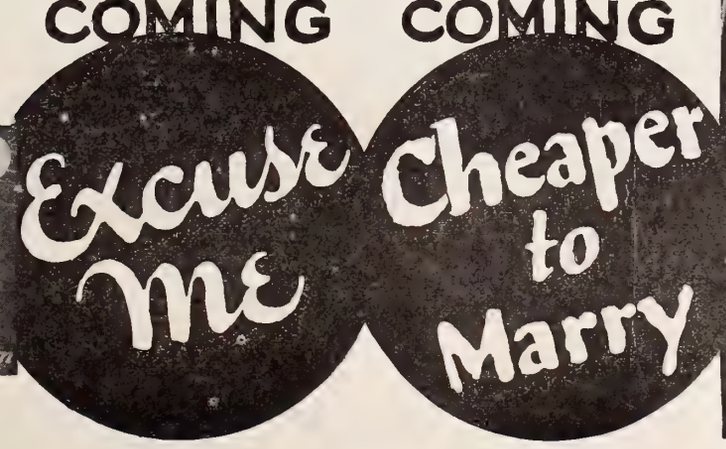

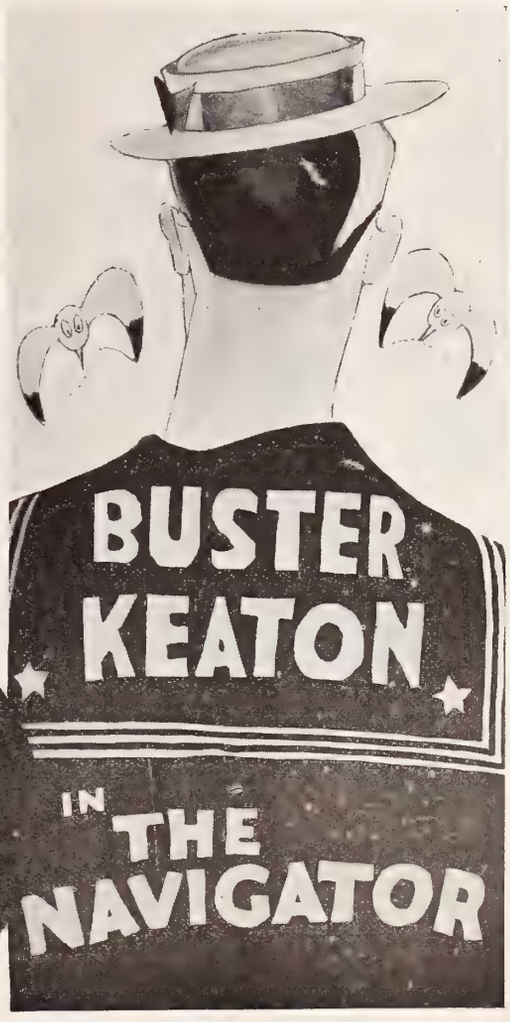

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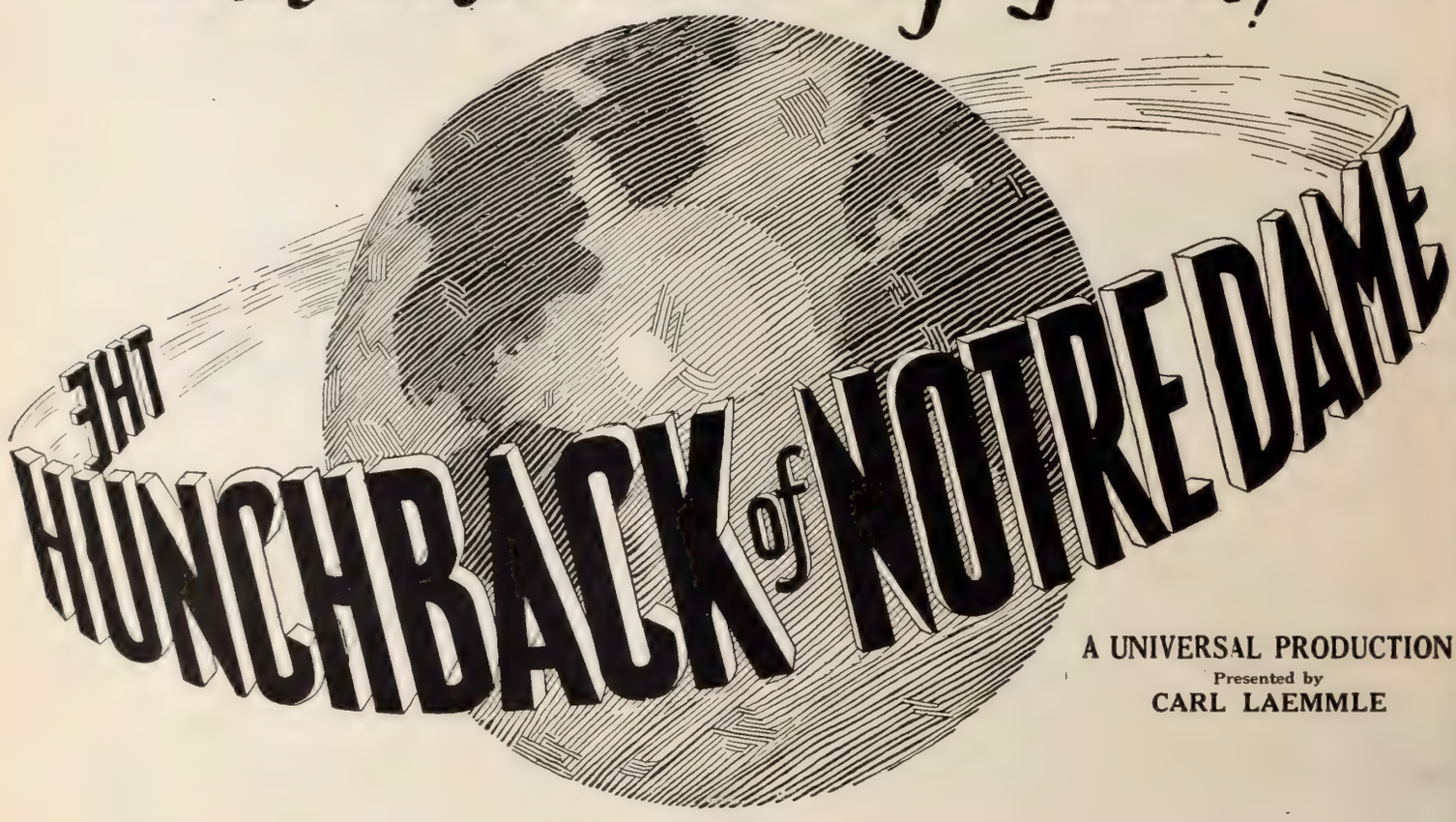

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"It has certainly broken all records!"—Kensington Theatre, London.

INDIA

"His Excellency, the Governor of Bombay, was in Poona when the masterpiece, 'Hunchback of Notre Dame,' was screened in Bombay at the Excelsior Theatre. His Excellency, Lady Wilson and other Government officials were all extremely pleased at this beautiful picture."—Munim, Bombay, India Office.

AUSTRALASIA

"Premiere Australasian showing 'Hunchback of Notre Dame' at Crystal Palace, Everybody's Theatre, Christchurch, immense success. Hundreds had to be turned away. Acknowledged by exhibitors and public greatest moving picture shown here."—C. Eskell, Wellington, New Zealand.

SCOTLAND

"Scotland premiere Hunchback swept Glasgow off its feet, shattering all records past year. Press and public unanimous in praise your master effort."—Lewis Coliseum, Glasgow, Scotland.

FRANCE

"This picture is full of merit."—Le Temps, Paris.

"One is overwhelmed by the grandeur and precision of this remarkable picture."—Le Journal, Paris.

"Wonderful!"—Le Gaulois, Paris.

"'Notre Dame de Paris' has been filmed admirably!"—Le Cinema, Paris.

"It is a great success! Remarkable from all viewpoints!"—Le Figaro, Paris.

"Exceedingly well done!"—Le Matin, Paris.

CANADA

"Smashed all records for attendance. Police necessary."—Regent Theatre, Ottawa, Can.

"Hundreds praised the offering. Expectations fully realized."—Empire Theatre, Saskatoon, Sask.

"It's a great, wonderful masterpiece. Pleased everyone immensely."—Capitol Theatre, Regina, Sask.

"Saw 'Hunchback of Notre Dame' and booked it immediately. It is great!"—Capitol Theatre, Sioux Lookout, Ont.

SOUTH AMERICA

"The 'Hunchback of Notre Dame' is one of the most notable cinematographic productions ever screened."—Dr. Marcelo T. Alvear, President of the Argentine Republic.

"Opening tremendous success, both first-run houses being packed. Many turned away. Public and press enthusiastic proclaiming 'Hunchback' greatest production ever in South America."—Isen, General Manager, South America.

UNITED STATES

"All records for any picture have been broken."—Syracuse Strand Theatre, Syracuse, N. Y.

"Packed house night and day!"—Rialto Theatre, San Antonio, Texas.

"Have just concluded a week in which new records were established!"—Isis Theatre, Kansas City, Mo.

"Very successful three weeks—wonderful satisfaction to our patrons."—Imperial Theatre, San Francisco, Cal.

JAPAN

"This week 'Notre Dame' made new screen history at Tokyo. First picture ever released in three theatres simultaneously and we all cleaned up. Greetings and thanks."—Mr. Ohta of the Nippon Kan. Mr. Masuda of the Meguro Kinema. Mr. Nishimoto of the Nikkatsu's Kanda Kan.

Motion Picture Producers & Distributors of America Inc. Will H. Hays, Pres.

ARTHUR F. BECK *presents*

Barriers Burned Away

From the famous novel by E. P. Roe

with

Frank Mayo *Mabel Ballin* *Harry T. Morey* *Wanda Hawley*
Thomas Santschi *Arline Pretty* *Lawson Butt* *William V. Mong*

A Vivid, Big Dramatization of the Great Chicago Fire

You'll need superlatives.
It's really big.
The novel has been a best seller not for ONE year but for FIFTY.
A marvelous picturization of

Little Old Chicago

Marshall Field, Potter Palmer and other famous Chicagoites are in the story. A young man, tracing the theft of a masterpiece of art from his mother, finds it in the store of the father of the girl he loves. Obstacles to his love are burned away in the mammoth fire which sweeps Chicago.

Big Scenes of the Fire! Extraordinarily realistic Panic! Great Cast! Story That Holds you all the time! Thousands in the Cast! Old Chicago Brought to Life!

Associated Exhibitors

ARTHUR S. KANE, *President*

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Pathe Exchange, Inc.

Encore Pictures

Foreign Representative
Sidney Garrett

Howard Estabrook presents

"THE PRICE OF A PARTY"

with Hope Hampton, Mary Astor, Harrison Ford, Arthur Edmund Carew and Dagmar Godowsky

She was too young to know;

She thought jazz meant joy,— the bright lights of Broadway, happiness!

HOPE HAMPTON

HARRISON FORD

MARY ASTOR

What a difference it makes when it's YOUR sister who is the price of a party!

A strongly dramatic picture, sumptuously produced, with a real star cast. Highly praised by every reviewer.

Directed by Charles Giblyn
Story by Wm. MacHarg

Associated Exhibitors

ARTHUR S. KANE, *President*

Pathe Exchange, Inc
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Encore Pictures

ARTHUR EDMUND CAREW

DAGMAR GODOWSKY

Stories with that "Different" Twist that present-day Audiences Demand

"The DARK SWAN"

From ERNEST PASCAL'S widely discussed Novel

with

MARIE PREVOST
MONTE BLUE
HELENE CHADWICK

Directed by MILLARD WEBB

Painting the Cross Every Homely Woman Has to Bear!

IRENE RICH

IN

"A LOST LADY"

From the Novel by—
WILLA CATHER

with

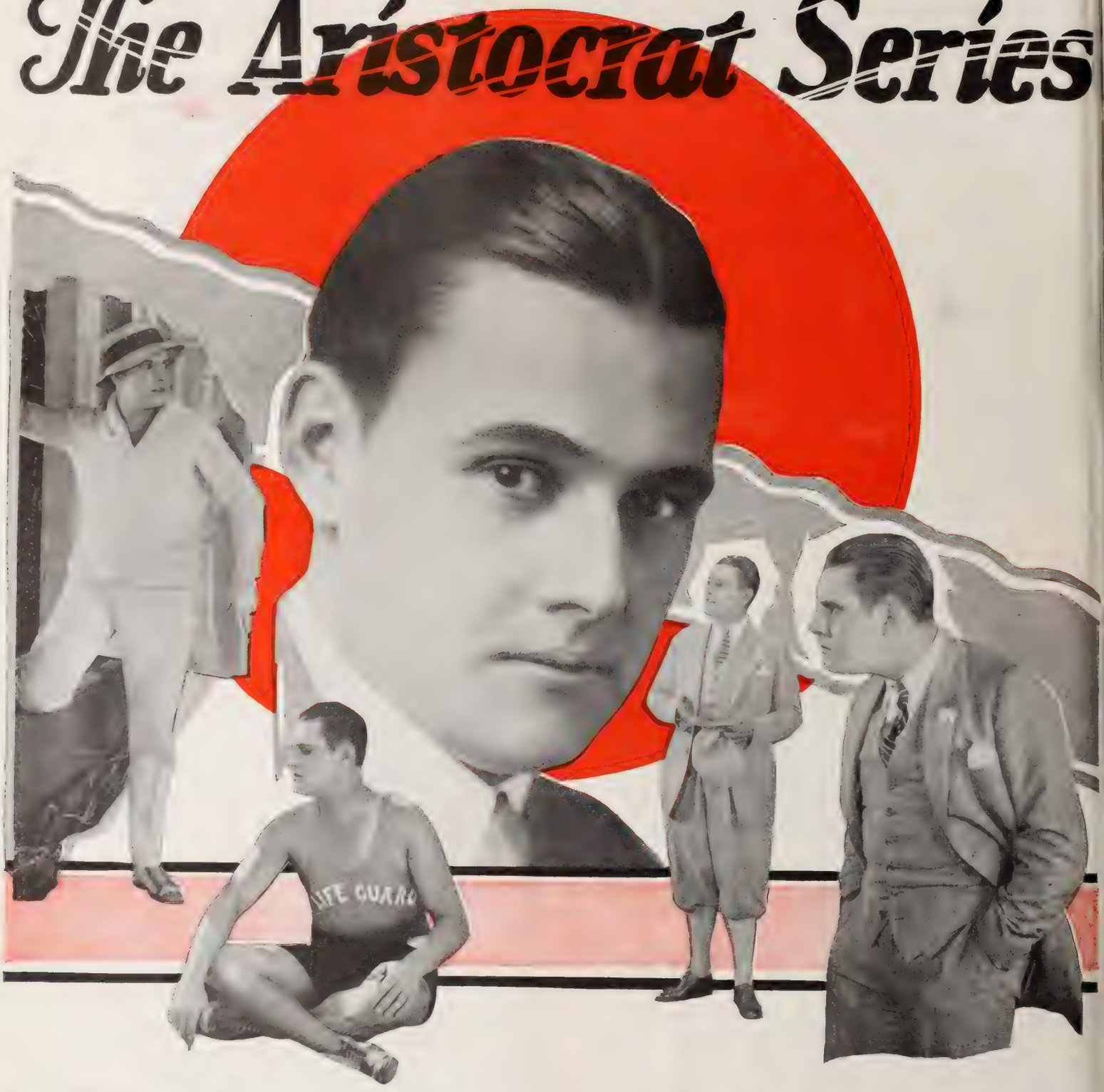
MATT MOORE JOHN ROCHE
JUNE MARLOWE GEORGE FAWCETT
VICTOR POTEL

DIRECTED BY HARRY BEAUMONT

A Wreck—
from Uncontrolled Longing and Insatiable Desire!

WARNER BROS.
Classics of the Screen

The Aristocrat Series



The Sensational "Find" of the Year!

B. BERGER Presents

RICHARD HOLT

In a series of comedy thrill dramas

Swift in Action

Thrilling in Incident

Laughs Without End

Duke Worne Productions

Produced by the Gerson Pictures Corporation

Grab this series and make a clean-up!

Distributed under Franchise on the Independent Market

Of The Year!

Richard Holt is a new, magnetic screen personality—

acknowledged by all who have seen him as one of the big coming stars!

Six Stories Already Selected—all with knockout titles!

Two Productions Already Completed—See what you are buying!

The Third Picture Already in Work!

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RICHARD HOLT

IN

"Ten Days"

by Arthur Hoerl

and

"Too Much Youth"

by Grover Jones

Ready for Screening!

"It Can Be Done"

In Work

To be followed by

"The Canvas-kisser"

"Going the Limit"

"Once in a Lifetime"

Write or wire quick to

Gerson Pictures Corporation

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Sales Manager

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RICHARD HOLT
in
"TEN DAYS"

THE WILLIAM D. RUSSELL

"40 count 'em 40"

pictures now ready or in active preparation for 1925

6 big units 6

WESLEY BARRY

Crown Productions, Inc.

Four Super Features, starring

WESLEY BARRY

First Production

"BATTLING BUNYAN"

Mildred Harris in "The Fighting Cub"

Bernard Productions, Inc.

A Series of Eight Melodramas featuring

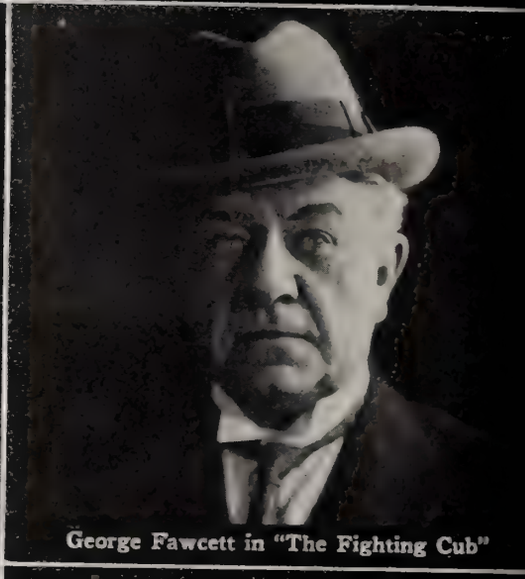
JOHNNY FOX

The Famous Banjo Kid of "The Covered Wagon" renown

First Production

"The Night Letter"

Ready January 15, 1925



George Fawcett in "The Fighting Cub"

Seal Productions, Inc.

A Series of 12 Westerns That Will Be in a Class by Themselves.

First Release February 15, 1925

Stuart Holmes in "The Fighting Cub"

Mr. Exhibitor

If your exchange does not handle Russell Productions, write to us and we will tell you where you can get the only sure-fire successes that will keep your ticket sellers "jumping hurdles" to take care of the line at the box office window.

"Battling Bunyan" is Barry's Best.
JIM MILLIGAN
N. Y. Morning Telegraph

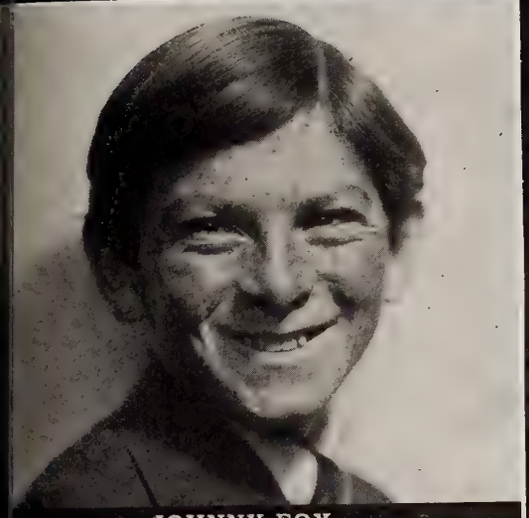
For the Exhibitor who wants snappy action "The Passing of Wolf Maclean," of the Ermine Productions releases, are prime buys—he shouldn't miss them.
The Billboard, Nov. 15, 1924

THE USLA COMPANY, Sole

1400 BROADWAY,

Fitzroy 4832

MOTION PICTURE ENTERPRISES



JOHNNY FOX

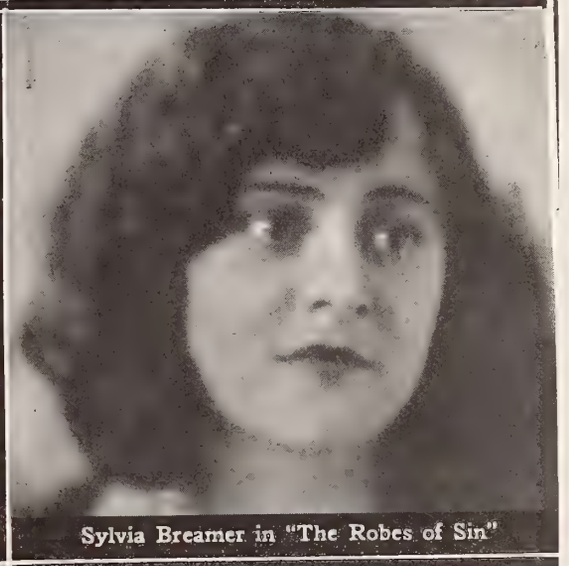
William D. Russell, Inc.

A Series of Six High Class Dramas
First Production Now Ready

"THE ROBES OF SIN"

With Sylvia Breamer, Jack Mower, Gertrude Astor, Bruce Gordon, Lassie Lou Ahern and a splendid supporting cast.

Second Picture Ready in January



Sylvia Breamer in "The Robes of Sin"

Sable Productions, Inc.

A Series of 6 High-Class Society and Melodramas

"The Valley of Hate"
and
"The Courageous Coward"

Now Ready
Third Release in December

Gertrude Astor in "The Robes of Sin"

Ermine Productions, Inc.

A Series of 6 Westerns
"That Are Different From the Rest"

"HIS OWN LAW"
"THE PASSING OF WOLF MACLEAN"
"THE RATTLER"

Are Now Ready and Will Be Followed by
"The Broken Law"
"The Son of Sontag"
"Hurricane Hal"

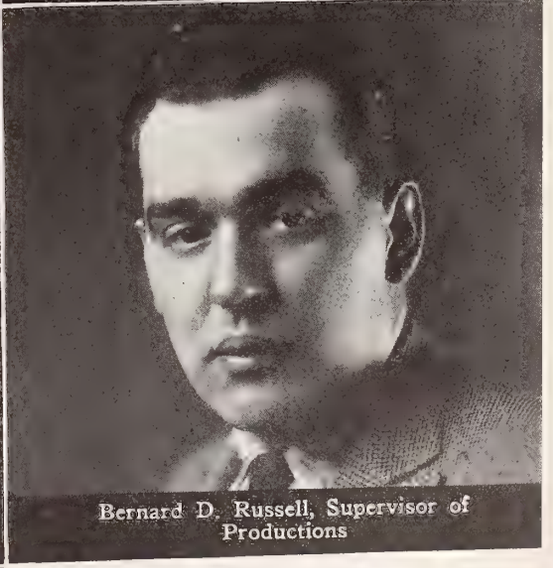
Ann May in "The Fighting Cub"

Every Production Made in Our Own Studios

1439 Beechwood Drive
Hollywood, Cal.

Under the Personal Supervision of

Bernard D. Russell



Bernard D. Russell, Supervisor of Productions

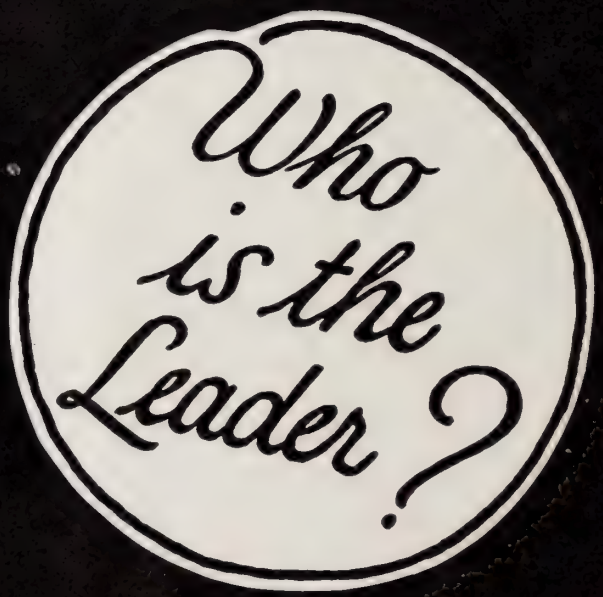
Foreign and Domestic Distributors

NEW YORK, U. S. A.
Cable "Jamesdebe"

"The Courageous Coward" is at least fifty per cent better than the usual features of this class.
The Billboard, Nov. 15, 1924

"The Valley of Hate" is a most excellent picture of its kind.
Film Daily

exhibitors pick 52 best pictures for 1924



See the Motion Picture News —*Dec. 27th issue*

OH BOY!

By DANNY of Film Daily

There are great pictures. Fine pictures. Artistic pictures.

And then there are great box office successes.

And the fine, artistic pictures. Are not necessarily the great box office successes.

Which prefaces this:

That "Broken Laws" (F. B. O.) should be one of the great box office successes. Of 1925. Because it will be released far too late. To make much of a dent. Of what is left of 1924. But watch it go. Even with the few days left of the year.

Here's a woman's picture. Built for women. Mothers particularly. And if it isn't a clean up. If it doesn't set women talking their heads off. Then this is a bad day for predictions.

Mrs. Wally Reid produced it. You know what "Human Wreckage" did. Well this one looks to beat that. All hollow. The story is far more interesting. Not so morbid. And tells of how a pampering mother spoiled her son. Until he kills an old woman with his car—is sentenced to manslaughter, and the mother then tries to take the blame on herself.

If you think the courtroom scene of "Madame X" was a wallop—with the son defending his mother—you'll get another greater kick. When you see the mother in this one, pleading to take the punishment meted to her son. Boy, what a kick!

They finish this with a dream ending. Sort of lets you down. Think it would have been better otherwise. But that's just a trifling matter of individual opinion. Because no matter what they do with it. This one registers sure fire.

"Broken Laws" may not get a listing. By the critics. As one of the best pictures for 1925. But unless all signs fail. It will make a real record. At the box office. I'd rather have box office records. For mine. Than the likes—or dislikes—of critics.

Although released only a few days and although selling has not even started through our 34 exchanges—more than 84 first-run theatres have booked "BROKEN LAWS." In New York City, last week, 33 Exhibitors saw "BROKEN LAWS" in our Projection Room, and the entire 33 of them booked the picture without stepping outside of the room. 14 of these 33 exhibitors announced their intentions to shelve another costly feature in order to play "BROKEN LAWS" after they had seen it. Play dates now being booked through our 34 exchanges in order of Exhibitors' applications. Film Booking Offices of America, Inc., 723 7th Ave., New York City.

J. J. FLEMING PRODUCTIONS, INC.

present

F. SCHUMANN-HEINK

in a Series of Eight

Special Productions

first release ready Feb. 15

For Territorial Rights Communicate with

J. J. FLEMING PRODUCTIONS, INC.

J. CHARLES DAVIS 2nd, *General M'g'r.*

723 SEVENTH AVE., NEW YORK — BRYANT 5450

Robert W. Service's novel of love, passion, and adventure made into a mighty screen attraction

William Fox presents

GEORGE O'BRIEN

in The

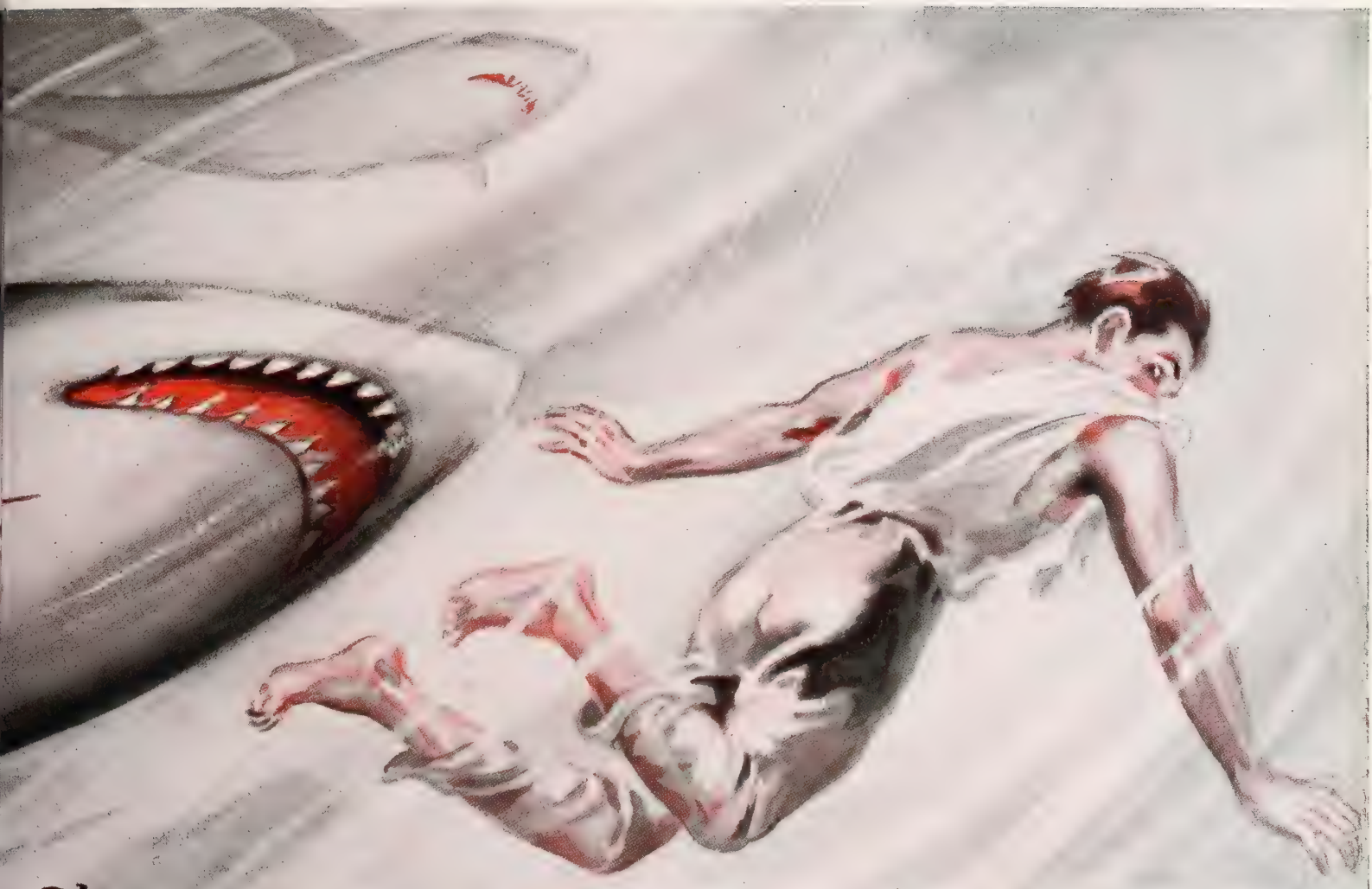
ROUGHNECK

With Billie Dove, Harry T. Morey, Cleo Madison, Anne Cornwall

A JOHN CONWAY PRODUCTION

FOX FILM CORPORATION

William Fox presents
GEORGE O'BRIEN
with
Billie Dove
Harry T. Morey
Cleo Madison
Anne Cornwall
in
The
It is a film for every



The thrilling fight for life in a school of man-eating sharks

How an outcast from civilization finds himself through his acquaintance with a woman who sees the man beneath the rough exterior—and how through one thrilling adventure after another he proves his claim to manhood, is the dominant theme of a gripping story that is intense in its realism.

ROUGHNECK

by **ROBERT W. SERVICE**, author of *"The Spell of the Yukon"*

A JOHN CONWAY PRODUCTION

FOX

red-blooded man or woman

ROBERT W. SERVICE
AUTHOR OF "THE ROUGHNECK"
ALSO OF "THE SPELL OF THE YUKON"

William Fox
presents

GEORGE O'BRIEN in The ROUGHNECK

With
Billie Dove · Harry T. Morey
Cleo Madison · Anne Cornwall

A JOHN CONWAY
PRODUCTION

USABAL

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FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC. — WILL H. HAYS, PRES.

FOX

Educational Pictures
"THE SPICE OF THE PROGRAM"

Old Man Gloom is going to lose his angora when you turn loose—

"Goat Getters"

with JACK McHUGH

Juvenile COMEDIES

More kids than you'd find in a nursery—And a laugh for every kid.

Directed by
Wm. Campbell and Jules White

Have you shown "Dirty Hands" and "Oh Teacher"?

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York City

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, *President*

CLIFFORD S. ELFELT PRODUCTIONS, INC.

LAURENCE REID of the MOTION PICTURE NEWS Said

KEN MAYNARD

NEEDN'T TAKE A BACK SEAT FOR ANY STAR OF WESTERNS—A NEW COWBOY "FIND" IN THE PERSONALITY OF KEN MAYNARD

World's Champion Trick Rider

A Proven Dramatic Actor

Can Wear Dinner Clothes As Well As a Broad Brimmed Stetson

$ $ $ $ $

IN

$ $ $ $ $ $

He Can Ride 'Em and Rope 'Em

An Athlete Acrobat Fighter Boxer—Wrestler Polo Player Golfer Swimmer

8 Years' Circus Training

WITH TARZAN FAMOUS TRICK PONY

"$50,000 REWARD"

WITH THE FAMOUS HOLLYWOOD BEAUTY SEXTETTE

A ROYAL PRODUCTION

COMING

"FIGHTING COURAGE"

COMING

BOOK THESE BOX OFFICE WINNERS QUICK

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BOOK 'EM QUICK

GENERAL CHARLES KING'S

FAMOUS BOOKS

PICTURIZED FOR THE SCREEN

"UNDER FIRE"

ADAPTED BY
FRANK HOWARD CLARK

—NOW READY—

PRODUCED BY
ALBERT I. SMITH

A Stirring, Thrilling Drama of "Frontier Days"—Fast, Furious, Startling—Injuns, Cowboys, The Hero, The Heroine, The Villain.

—with—

Wm. Patton, Jean Arthur, Cathrine Calhoun, N. Myles, Wm. Bertram, H. Moody, W. Cassil, H. Renard and Others. Big Moments, Heart Throbs, Comedy and the Good Old Thrilling Rescues by the U. S. A. Troops in the Nick of Time.

—AND Seven More Great Thrillers to Come

"STARLIGHT RANCH"
"WAY OF THE WEST"
"FORT FRAYNE"
"WARRIOR GAP"
"APACHE PRINCESS"
"DAUGHTER of the SIOUX"

AND

"TONIO Son of the SIERRAS"

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John Kunsky, Jensen Von Herberg, Harold Franklin, Frank Newman, Sid Grauman—and—

a score of other big exhibitors used to pay W. Stephen Bush ten dollars a week each to write a weekly letter giving the high-lights of the Broadway motion picture presentations.

The Service is still in existence, though Mr. Bush severed his connection when leaving for Europe three years ago.

Since his return Moving Picture World has induced Mr. Bush to again take up the work—but this time, instead of costing twenty-five big first run men ten dollars a week, two hundred and fifty dollars in all—it goes to all readers of Moving Picture World as just one feature in the paper that is packed with features. This week's instalment of the new service appears on page 706.

Keep your eyes on the paper that is FIRST IN THE FIELD.

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

"TWENTY-FIVE million people attended motion pictures daily at one time—today only five million persons walk past the ticket-taker every day."

A half dozen film men have quoted the above thought—with the figures varying slightly—to us within the past few weeks. When we pressed the individuals to state where they had secured their information five admitted that they had "just heard it somewhere or other." The fifth had a faint idea that the figures were based on the Admission Tax figures for the last period available.

On the spot we attempted an analysis of the Admission Tax figures and agreed finally that you could prove anything or everything from them, according to the desire.

But the figures will go merrily on their way. They will travel the country, be quoted in the newspapers, wander back to New York, and eventually be accepted as authoritative.

Then someone, someday, will decide that twelve million people are attending motion picture theatres every day. He will start that estimate in circulation. With similar results in the end.

It's a great business for authoritative figures. Never admit that you can't answer a question. If someone asks you how many close-ups have been taken in the past six months, don't hem and haw.

Look thoughtful, and then reply: "Eight thousand, nine hundred and seventy-six, of which six thousand, four hundred and fifty-three were eliminated before the pictures reached the screen."

You'll live to see your figures quoted by the Literary Digest and some prominent film magnate —to be accepted by the industry as gospel truth.

* * *

"EIGHTY per cent. of your business comes from small towns," said a district manager to an exchange manager in Cleveland a few months ago. It was an important statement—for on its acceptance depended decisions of sales policy.

The particular exchange manager has a penchant for getting the facts. Barring an attempt to get the district authority to define that hazy term "small towns" he agreed on an arbitrary definition and went after the records.

The results came very close to proving the exact opposite of the statement made by the district manager. But by the time the analysis had been made that worthy was on his way to another exchange city. Once more quoting authoritative New York figures. And most likely the next manager did not bother to check up the facts. The estimate lives on forever.

Yessir! It's a great business. Never admit that YOU don't know. If someone asks you how many fans passed out of theatres last Tuesday evening wishing they could get their money back, don't hesitate. Give them a figure.

It will live to find its way into The World Almanac.

* * *

AND there is a more serious side to it.

You meet this to some extent inside the business, to a greater extent in contacts with outsiders.

The fan to whom you have just been introduced has learned that you are in that mystic and hallowed walk of life—the motion picture business. "Do you meet many of the stars?" he says. "Uh-uh," you respond, because you remember seeing Gloria Swanson at a first night a year ago last September. Then comes the question on the edge of the fan's tongue. "Is it true that So-and-So lives a terrible life? Has been married at least six or seven times?"

You can't even remember distinctly whether So-and-So is that Fox ingenue or whether she used to play in Universal serials. But you are not going to be caught napping. Nosir! You just look mysterious and respond, "Oh, worse than that! If I could only tell you!"

And another authoritative bit of information is given renewed impetus. Never to die.

* * *

Let's adopt a rule. The next time a man gives you a definite figure, a "well-founded estimate," or a hint of dread scandal, let's check it with:

"Who told you that? Where did HE get it from?"

Robert E. Welsh

If its Worth quoting- It's Worth adding- "I saw it in THE WORLD"

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

Does your bank look askance at the motion picture business? Is there a certain fear of the unknown in the attitude of officials when they discuss your problems with you?

To the motion picture theater owner there is real value in dealing with a banking institution that is in touch with the operations of the industry as a whole.

You feel more free to speak and deal frankly yourself; you receive a sympathetic understanding of your industry's problems that is greatly helpful.

In addition to these advantages our two new offices offer the further advantage of CONVENIENT LOCATION to a great number of motion picture exhibitors.

There is the 170th Street Office — at 96-98 East 170th Street; and the Queens Village office, at 215-33 Jamaica Avenue.

Step in, say "Hello" and get acquainted with the type of service that has made Hamilton National so favorably known to the important motion picture factors.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Speaking Freely

The livest question in this industry for a few months is going to be that one word, "Sternberg." First we get it on the authority of such as Mary Pickford, Douglas Fairbanks, Joseph Schenck, Charles Chaplin—and I don't know how many more—that the man is a genius. And the industry is in sore need of any new sparks of genius it can discover and encourage. Then a pretty capable critic—and our personal opinion goes stronger than that—in the person of Wid Gunning sees "The Salvation Hunters" and we read, "If this shows great direction I'm a prima donna." There's a clash for you.

And we are beginning to feel convinced that the man must be a genius. It takes genius to be considered either very, very good, or very, very bad. Most of us have the hard luck of "just getting by."

It's great these days to see the ease with which the gates are opening to the unknown or to the comparatively unknown plodder who has been doing good work for years without the luck to attract the lightning. It's a cheerful sign for the industry.

Sternberg steps right into the shoes of Mary Pickford's director; Frank O'Connor finally gets his chance from Benny Schulberg; Monta Bell is nowhere today, and an accepted director of class tomorrow.

Joe Farnham plugs away in New York, his broad experience and high worth known only to a few—and we pick up our "Greed" program and read: "Edited by Joseph W. Farnham." And what a job that boy did! What a job he must have had to do! Before he tackled it "Greed" was THE editing job of the year; after he finished it "Greed" had become THE editing job of the year. More power to you, Joe.

Harry O. Hoyt plugs away doing good work at jobs that don't deserve it; Jack Dillon is in much the same situation. Earl Hudson comes along, opens the magic gates—and there they are—within the sacred circle.

Anytime anyone wants you to define the word "producer"—as differentiated from the words "director," "magnate," and the rest of the terms—just reply: "Earl Hudson."

Is it coming to the day when the man who wants to make and distribute super-costly, super-pictures will set down as Step Number One: "Build or buy into from twenty to two hundred theatres?" Looks that way. After Joe Schenck's initial once-over of the distributing situation he seemed to decide that way. His Egyptian Theatre idea in association with Sid Grauman is intriguing. At first glance it doesn't have to mean out-and-out competition with picture theatres in first run cities. The theory can be stated so that it doesn't signify that. But in practice it is a pretty safe bet that most of the dollars that go in to Egyptian Theatre box offices will be motion picture dollars.

So there's a pretty scrap ahead. Because there is already a "long run" house in every city that an Egyptian might enter. Doug, Mary and associates don't make ALL the long-run pictures.

They probably will make ENOUGH—for the Egyptian Theatres. But there'll be some mighty good attractions across the street at the present long-run house. And then the battle is on.

There are quite a few cities where First National franchise holders have all the cards—cities that don't require the services of many architects to become badly over-seated for top admission money. Add that to the battle.

Incidentally. A few months ago there were those who thought that First National's product outlook for the second half of the year was not so bright. Just "one of those impressions" that got around. But when you get it all spread out before your eyes for weighing at one glance—well, it strikes pretty high to us. Look over the insert in this week's World and see if you don't agree with us.

Speaking of "unknowns"—and the chances that are coming to them these days. Sumner Smith had an interview with Harry Rapf during the week that will appear in next week's World. Started out to be one of those ordinary "interviews on production plans." But finished a real story on the search for the unknown. Because Harry talked sincerely and frankly on the plans of Louis B. Mayer, Rapf and Thalberg to get new ideas, new energy and new enthusiasm into the making of pictures. Says that it is one of the most important tasks facing producers. A lot of exhibitors whom we know will throw up their hats and cheer for Harry when they hear that. They've told it to us many a time.

This Harry Rapf knows what he is talking about. He is another real synonym for that word "producer." That used to be thought to mean "the fellow with the money." We know better now. The Earl Hudsons, Louis Mayers, Irving Thalbergs and Harry Rapfs have shown us why.

What a lot of talk these days about giving the worthy foreign production a chance. Frankly, we can't get all of the ideas that fill the air. Because we would hate to walk into the office of any distributor in the city with a REAL, unquestioned piece of merchandise—whether it had been made in Timbuctoo or Hollywood—and then try to get out of the door with our negative.

The trouble comes with the piece of goods that this fellow thinks is good, that fellow thinks is no good, and the third fellow says, "Might get by."

There has been more grief incurred on the "might get bys"—whether originating in Germany, Sweden, England, or the Bronx—than there have been by plain ordinary everyday bad pictures. Ask Adolph Zukor. Ask William Fox.

But if the "might get by" has been made with your own cash—you have some justification for giving yourself and the picture the benefit of the doubt and setting it for release. If the "might get by" is the product of a competitor in Montenegro—should there be international gabfests to decide why you prefer to dodge the grief?

You tell the foreign producer, "It's a fair picture—might even be a great one; no telling what the public will do. It might get by. But I'm pretty well loaded up with product—let the other fellow have it. And then because the other fellow has the same thoughts about the subject that you have—we hear of a blockade, a sorrowful situation, etc.

There's a way to test any "might get by" picture. If the American producer has one, we don't give him any hands across the sea sympathy—we tell him to hire a Broadway house with his own money and let the public be the judge. If the public says "yes"—we have a "White Sister" experience. If the public says "no"—well, what about Asta Neilsen in "Hamlet?"

—R. E. W.

Stories of the Builders

A Pioneer and Pathfinder Looking Into the Future

By W. Stephen Bush

THIS is the story of the most original of all the builders, the briefest kind of an appreciation of the man who has built the motion picture entertainment. Until he came the motion picture still depended for most of its drawing power on its novelty. It was the genius of Rothafel—since dubbed Roxy by national consent—that created a coherent, organic and permanent institution out of the motion picture show and gave the world a new sort of entertainment, which today ranks as the peer of any other in the world of amusements. In spite of the unanimous and persistent croak and caw of all the wise ravens, with which this glorious industry of ours has been overburdened from the very beginning, he demonstrated the possibilities of the motion picture entertainment as a more than sufficient attraction in a first-class theatre, the equal of the best in equipment and location.

Roxy Came, Saw and Conquered

When Roxy came here from the northwest, where he won his spurs, people talked of him as a man with brilliant ideas and then hastened to add that he seemed a bit impractical and extravagant. Roxy gave a convincing proof of the practical nature of his ideas by turning an uptown theatre of doubtful value into a property of high value. It was the Regent Theatre on 116th Street and Lenox Avenue. The experiment had been watched with keen interest by one showman, who possessed vision, the late Mr. M. Mark. He built the Strand, called Roxy to manage it and gave him carte blanche. Even Mr. Mark, however, was not free from lingering doubts as to the permanent success of a motion picture entertainment on Broadway. The Strand was built in such a way that if Roxy's hopes had failed it could have been turned into a home for musical comedy. That in a way was something of a handicap to Roxy at the start but it was in Roxy's line of specialties to overcome handicaps and blow obstacles and difficulties down the wind.

Pioneer and Creator

Today Broadway has more motion picture entertainments of the kind that originated in Roxy's brains than theatres of any other variety. It is the sincerest tribute to Roxy's genius. What the motion picture as a factor in the field of amusements owes to Roxy cannot be told in a few columns of the Moving Picture World, but this much can and ought to be recorded right here and now. The vast improvement in the tone of the motion picture entertainment, the coming of better and bigger pictures, the close and harmonious alliance of the picture with music are due primarily to Roxy. And Roxy is still building. More than a decade has gone by since the memorable opening of the Strand but not a week passes that Roxy does not improve with new ideas, always striving upward.

S. L. ROTHAFEL

A Word on Program Building

"It has been hard to get to the top," remarked Roxy to me when I found him in his office the other day, "but it is still harder to stay on top."

"How do you build these Capitol programs," I asked, "that keep your audiences in a lasting mood to applaud?"

"For one thing," came the reply, "we do not build our programs too far ahead. They might be lacking in freshness and spontaneity if we tried that. And I say we advisedly. Our programs are arranged in conferences in which all the staff participates. Of course, I take part, too, and I reserve the right of veto on all offers and suggestions. In compiling our programs as we go along we keep our minds well attuned to the present and there is no danger of exhausting ourselves. We try to arrange a program which presents a harmonious whole and in which, for that very reason, each single unit derives special strength from the harmony of the whole. Now our program next week revolves around one central theme, the idea of the spell or lure of enchantment which dominates the feature, "Circe the Enchantress." We

A Genius at Presentations

start with the prelude to the "Meistersingers" not a brilliant or pretentious unit, but one which does create a desirable atmosphere at the beginning of the show. We follow this with another unit from the series of Robert E. Bruce Tales of the Wilderness called 'Windows of My House.' The musical accompaniment to this short subject is the famous 'motif' from Wagner's 'Siegfried,' 'The Spell of the Forest.' The music alone suggests the subtle charm of the wooded glade; when rendered with a picture detailing the glories of the forest it brings the idea of a spell or an enchantment to every person in the audience. We follow this up with a woodland fantasy in which hunters and the spirits of the forest play their parts. Then we crash back to the living present, i.e., into our weekly. That is always a welcome diversion and probably the most popular permanent unit on the program. As we are approaching the feature we go back to our central theme of the spell with a living picture which brings out the underlying thought of the 'Lost Chord.' After this a trumpet solo which serves as a suitable immediate announcement of the feature. I am not pointing to this particular program as something extraordinary, but I mention it merely as a sample and as typical of the ideas and methods that govern us."

All Progress, the Growth of Ideas

Roxy spoke of his long and successful activities on Broadway and seems to cherish a tender spot in his heart for the scene of his early pioneering, The Strand.

"In those days," he said, "the foundations were laid, foundations which still endure. In the present state of the screencraft, however, the fundamentals alone will only assure a moderate measure of success. The science of presentation never stands still, it cannot stand still. It must continue to grow on ideas, as it has grown in the past. The whole advancement from the store show to such a theatre as this has after all been nothing but the growth of an idea. It has all been a development of thought. There lies our future. The hope of American artistry is the hope of our industry."

Intuition the Royal Road to Success

Keen Student of Audiences

Roxy is a keen and tireless student of the psychology of the motion picture audience. The big prizes in the study of this vast and all important subject do not, however, go to the mere student and observer and if Roxy has been a steady prize winner it is due not so much to his observation as to his intuition. The secrets of swaying an audience by entertainment, of moulding and impressing the daily thousands, are possessed by Roxy's in an uncanny degree, but these secrets are not easily communicated to others. I asked Roxy how he accounted for the unique behavior of his crowds, for their respectful attention, for their excellent conduct, for their deep appreciation and obvious loyalty. His answer is well worth pondering. "I think," he said, "it is the thought behind it all, the living idea that animates the program. Of course the institution itself must command respect; we have sought to create an atmosphere, that inspires patrons with respect.

"Music Hath Charms"

"Once inside the theatre and under the influence of our entertainment they yield easily and perhaps unconsciously to the compelling power of our program. To win the highest tribute from the patron, to attach him to the theatre as to a permanent part in his life there must be a soul back of everything. Just a show without that spirit will never attain the best possible results. The close attention and admirable conduct you have observed in Capitol audiences are not accidental, they have been striven for consistently and conscientiously. I know our public feels that this is their theatre. They love and are proud of it and will quickly resent any unjust criticism. Thought is behind every element in our presentation, behind the light, the music, the scenery, the service, etc. Thought appeals to thought. The entertainment with a soul compels the fullest recognition and appreciation."

The Triumph of Music

I could not help speaking of the musical side of the Capitol programs. Anyone going to the Capitol is bound to observe how much the audiences respond to musical units on the program and to musical settings. Here, too, an enviable intuition seemed to be at play.

"The selection of music has become second nature with me," explained Roxy. "In the course of fifteen years I have come in contact with scores upon scores of able and gifted musicians. I have naturally become rather familiar with the literature of music in all its phases. I have enjoyed opportunities which few men share with me. As a result I feel that the musical settings almost suggest themselves in every instance. However, it is not

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Roxy's First Program at the Family Theatre, Forest City, Pa., Showing How Even Then He Valued Music as an Adjunct to a Picture Show

As Exhibitors See Press Sheets!

By Tom Waller

What size scene cuts do you prefer, and how many?

What size ad cuts do you favor and how many?

What do you consider the best standard size for ad cuts?

Do you like "catch lines" in press sheets?

Do you believe photographic sketches of stars and directors giving the high lights of interesting points in their lives have news value in your territory?

Do you favor a plain four-page press sheet about the size of a newspaper with eight columns to each page?

Do you favor a press sheet printed in colors and containing miscellaneous material in addition to stories of newspaper value?

Would you prefer to have your press sheets printed only on side and issued in several pages, or do you like the straight four-page newspaper size?

Please write below any miscellaneous comments that you might care to make on press sheets as now issued.

"BLACK and white is all right." That is the verdict of America's theatre advertising and publicity men, 315 leaders of whom received the questionnaire on what is needed in press sheets to get the most worth out of such mediums, sent out by Principal Pictures Corporation.

In other words fully 95 per cent of the motion picture theatre men who filled out the quizz sheet state that the colors of the rainbow in press books are futile as a magnate to movie goers and mean nothing more than an extravagant waste of the producers' and distributors' good money. The same percentage condemns to the same class glazed paper and elaborate type.

This 95 per cent, as a careful resume of answers to that pertinent question reveal, are of the general opinion that the simplest lay-out on the cheapest paper is the requisite. The one essential is legible type.

It would seem that a profusion of color and an expensive lay-out irritates the average exhibitor: that its cost is made to come from the rental of the production it expounds.

Why? The answers prove that, in the case of that 95 per cent., press sheets are received by these theatre men and handled by them exclusively. They read over the sheet, pick from it the material they want for their newspapers and publications, and after that resign it to the waste paper basket. The gold, orange and etc. colors therefore is a waste of printer's time and producers coin. The same applies to the extravagant "heads" over the news items since very few newspapers use the same type and, even if they did, would not be inspired by a forty point press sheet heading to dig up identical type and use it for splash display in their own papers.

An argument seems to be proffered by some producers that color and extreme type catches the exhibitor's eye. It does but, as the answers prove, means absolutely nothing since that theatre owner has already booked the production which the sheet exploits. If such were the case, some of these theatre men say, press sheets should be submitted at the time of the sales talk and before the showman has taken his pen in hand.

Of the five per cent advocating a color splurge only one gives a reason for this stand. He is R. J. Relf of the star Theatre, Decorah, Iowa. "I find colored press sheets fine to use in the lobby display case," he comments.

Decorah's population is 4,000 and Relf conducts a 600 seat house with admission price ranging from ten cents to a quarter.

This causes a situation to arise, not only as to color and layout but press sheets in general. Milton D. Crandall, director of advertising and publicity for Rowland and Clark, Pittsburgh, Pa., declares, under the request in the questionnaire for miscellaneous comments: "We do not believe that any company can issue a press sheet adapted equally to the large city and the small town, and would suggest two different press sheets."

That this is an excellent point, and the only one of its calibre in the entire maze of replies and suggestions, is borne out by the first two articles of this series appearing in the December 6 and December 13 issues of Moving Picture World under the respective headings: "What's Wrong With Press Sheets?" and "What Exhibitors Say About Press Sheets!"

From the data secured from the replies to questions used in those articles it was readily deduced that what was good stuff in the smaller city and town was unfit in many cases for the majority of metropolitan areas. Thus, in our resume in the second article, we suggested that press sheets be written with this point of view: that the news articles be divided into two classes—short and dignified, in a stick or so, including everything you have got to say, for the big city newspapers, and well written and roomy yarns for the other territories.

As to the subject of cuts and drawings in press sheets, Spiegel of Comerford Amusements, Scranton, Pa., turns on the steam in his declaration: "A lot of cuts and drawings used that when you do want same the exchange is all out of them." We construe this to mean that some scene and ad cuts appearing in press sheets may prove a greater attraction than others and that, as Spiegel cites, there is such a demand for these that "first come first served." When the "early birds" have flown the later arrivals have to content themselves with the remaining assortment.

One and two column scene cuts prove to be the most popular dimensions, these to be made suitable for standard newspaper width, both in cities and towns.

A few of the showmen in some of the bigger cities make their own cuts and desire only "stills." But the consensus of opinion would indicate that a model press sheet should contain one four and five column cut and several three, two and one column cuts.

These cuts should have for their subject some outstanding incident in the production which will not only carry a message and prove interesting but which will identify the picture as well.

Cuts for advertising purposes should be relegated to the same dimensions as those mentioned above. In the majority of instances showmen who answered this question in the Principal questionnaire request that more white space be left, rather than that an attempt be made to crowd the production and all of its merits into such space.

There should be a greater profusion of one column cuts and from one to two four column cuts in each press sheet.

A few exhibitors from the smaller territories say that they can use one five column cut. Several say they have no use for cuts of any sort and want line drawings. This is true of exhibitors having their own artists and a few of such drawings might be incorporated in press sheets to accommodate showmen of this class.

Vic Gauntlett of the Blue Mouse Theatres in the West suggests that ad cuts could be greatly improved by using a combination line and halftones with big heads of the stars in the halftone. Gauntlett believes the standard size for ad cuts is two columns.

Ninety-five per cent. of the advertising and publicity experts for film theatres in America who answered Principal Pictures Corporation's questionnaires, on what is needed in press sheets, are emphatic in their denunciation of rain-bow tinted picture sellers and elaborate type on glazed paper. Only five per cent. approve physical splurge in press sheets and of that percentage only one gives a reason. There are some mighty interesting details in connection with these facts. In this week's article Moving Picture World tells exclusively many other vital matters concerning press sheets from the pens of the men out in the field for whom they are created.

Verdict Is for Four-Page, Newspaper Size, Press Sheet

These showmen favor a plain four-page press sheet about the size of a newspaper with eight columns to each page. A possible five per cent of their number is opposed to sheets being printed on both sides. In the latter instance it would seem that such exhibitors use most of the news material and clip it from the sheet.

In the case of the majority it appears that they either find sufficient material so as not to be hampered by type on both sides or that they rewrite the press sheet stories.

The stories, at least, should not be clipped and pasted upon a piece of paper and then submitted to the city editor. It immediately antagonizes the average city desk, with the result that a perfectly good press sheet story may be thrown out because of the carelessness of its presentation.

We did not find a single exhibitor answering the questionnaire who registered disapproval of "catch lines." When such are snappy and pertinent they are excellent material for house organs and sometimes are good enough to be accepted for box display by newspapers.

As to the news value of photographic sketches of stars and directors, including the high lights of interesting points in their lives, the verdict is about 60-40, with the odds against their use in press sheets.

The most interesting and enlightening answers to the request for miscellaneous comments on press sheets are as follows:

Sayre, Greater Theatres, Seattle: "First National is the best of all for exhibitors like ourselves who really want to advertise pictures."

F. M. Hamburger, Circle Theatre, Portland, Oregon: "No further comments. Would like to suggest, however, that cuts be sharper and more clear cut. The average now is too blurry."

A. S. Wieder, Rivoli Theatre, Portland, Oregon: "The greatest trouble is the newspaper advertising. The mats of the majority of press books are absolutely the bunk and it necessitates more expense to us because we have to have an entirely original campaign. Your own drawings, etc., which cost extra."

George C. Greenlund, Rialto Theatre, Tacoma, Washington: "Press sheet in general might be greatly improved if the editor would be practical in his compilation of material instead of trying to sell his brand of pictures and twenty-four sheet some director who doesn't mean a dime at the box office. Let's use that space to sell the highlights of the production."

Harry Castle, Palace Theatre, Tulsa, Oklahoma: "Aside from First National and Paramount we find the press sheets and advertising mats very poor, and would suggest you adopt their style."

George E. Guise, Miles Circuit of Detroit Theatres, Detroit, Michigan: "Most of them poorly written. Should be gotten out by good ad writers and newspaper men or women who know news values and who know how to handle them."

E. Beatty, Butterfield Circuit in Michigan, Elizabeth and John Streets, Detroit, Michigan: "As I have stated before, my chief trouble is with the exchanges not carrying sufficient stuff to properly take care of the exploitation requirements. I rather think that most press sheets are okay, although many advertising managers seem to think the smaller towns will swallow anything. Good advertising displays, a good trick or two that may be used, such as some of the suggestions contained in the press sheet for Goldwyn's 'The Navigator,' help a lot."

R. J. Relf, Star Theatre, Decorah, Iowa: "Strikes me a two column seven inch mat for house organs would be great if issued by all companies. Mat to have cut, cast, brief story and big scenes mentioned. An eight page booklet could then be printed very reasonably."

Milton D. Crandill, Rowland and Clark, Pittsburgh, Pennsylvania: "We do not believe that any company can issue a press sheet adapted equally to the large city and the small town, and would suggest two different press sheets."

Eller Metzger, Strand and Willard Theatres, Creston, Iowa: "Some are evidently written by person with no knowledge of publicity or the psychology of the masses. Some appear to have only one object, to use so much ink regardless of what you say. Some have many very good points but still have a little room for improvement."

W. H. Youngblood, Majestic and Edisonia Theatres, Johnson City, Tennessee: "I think the colored press sheet is a waste of money. The exhibitor is usually sold when he buys, so I do not see why gaudy press sheets help any."

Reeves Espy, Skouras Brothers, St. Louis, Missouri. "Of course, I'm only speaking for first-run theatres and I know cuts are essential to the small exhibitor who gets out handbills. For us, though, we need high-class hand-drawn illustrations that we can make into cuts of any size we need."

G. E. Brown, Imperial Theatre, Charlotte, North Carolina: "If four page press books are used, keep all press notices on one page, all cuts on another, use back sides for general bunk, but leave the notices and ad cuts and publicity cuts on separate pages so when a notice is cut out it does not kill an ad cut. Reproductions of paper, etc., can go on back sides of press notices and ad and publicity cuts. Service is what the exhibitor wants in his press books, not colors, glazed paper, bunk and exploitation dope set in forty-eight point type."

Charles M. Pincus, Imperial Theatre, San Francisco, California: "The usual press sheet contains poor art work, especially the First National press sheet. Good art work would help the key town art department and the small town could use ad cuts which many now fail to use due to poor art work."

L. W. Brophy, Yale Theatre, Muskogee, Oklahoma: "Music cues are important and necessary."

Harry Spiegel, Comerford Amusement Co., Scranton, Pennsylvania: "A lot of cuts and drawings used that when you do want same the exchange is all out of them."

John Hart, Jr., National Theatre, Richmond, Virginia: "One of our local papers has a twelve pica column basis, the other a twelve and a half. I want to emphasize that no single column mat should be over ten picas, allowing the use of four point borders in any newspaper, without having to break the border at the mat."

Vic Gauntlett, Blue Mouse Theatres, Seattle, Tacoma, Portland: "Ad cuts could be improved by using combination line and halftones with big head of stars as the halftone."

H. Barnes, Rialto Theatre, Burlington, Louisiana: "Press sheets contain too much about producing companies and directors. Too much bunk and too many superlatives. They should tell the highlights, the nature of the picture and not how good it is."

Russell Brown, Eugene Greater Theatres Co., Eugene, Oregon: "Appreciate any and all, though somewhat outdone, with those made up mostly of material telling the exhibitor how good the picture is or the producers are. Why sell the picture after it's bought? Save those lines for trade paper ads, give the exhibitor material to resell his stock with, thus saving his time for other duties."

W. M. Smith, Rialto Theatre, Tulsa, Oklahoma: "If you will look at Universal press sheets, say, for instance, on 'Fast Worker' and most any First National picture, you will see what we want; if you will look at Warners' or Metro's, you will see what we do not want. Usually these latter have only a picture and the name of the picture."

Next week Moving Picture World will publish the last article of this series based on replies to Principal Pictures Corporation's questionnaire. In this story the exhibitor will give his idea of what a press sheet should consist. He will also render his opinion as to the value of advance reviews and their effectiveness when properly written. A few of the theatre managers not only answered the many questions, but went to the trouble of adding and answering some of their own. All of these will be clearly presented in the closing article, which appeals to us as one of the most important of the series.

"Catchlines" in press sheets meet with 100 per cent. approval of America's representative film showmen who filled out the blank spaces in Principal's quizz sheet. One and two column cuts are the standard size for scene and ad cuts in this medium of service to the exhibitor. A straight, four-page newspaper size, press sheet, with eight columns to the page, is what the major portion of showmen want.

Ideas!

Gathered Along Broadway By W. Stephen Bush

[Editor's Note—It is the purpose of this new department to make a brief record of new ideas in presentation on Broadway. Every new angle in presentation, which seems to meet the approval of the audience will be set down and described. No doubt other showmen in other cities are helping their box offices with original ideas. Every theatre owner is invited to send reports of interesting and successful new ideas to the Moving Picture World, when full credit will, of course, be given.]

A RARE sample of the welding and building of a successful program was presented at the Capitol. The program was built around one central and dominating thought, the influence of spells and enchantments on the soul. All the bigger units on the program tended toward that object. The effect led up to the biggest lure of all, the charm of a woman's beauty and the spell of her witchery. The centre in these cleverly constructed circles was the feature, "Circe, the Enchantress." To judge by the lively applause following the musical introductions and the splendid prologue, the audiences, afternoon and evening, appreciated the ruling idea back of the program. It may be remarked here in passing that Mr. Rothafel knows how to select a musical opening which goes well on Sundays, creating an atmosphere in harmony with the character of the first day of the week.

The first theme accentuating the idea of enchantment came with the first unit after the prelude to the "Meistersingers." It was unit No. 2, described on the program "From the Windows of My House." The call of the great outdoors was the subject of these pictures, part of the Robert E. Bruce serial, "Wilderness Tales." The idea of a spell was undoubtedly conveyed by the film but it was most emphatically heightened by the accompanying music, chiefly the "Siegfried Idyl." The impression of mystery and enchantment was deepened again by the pantomime of the ballet, which represented the fascination of nymphs of the woods. The nymphs lured on a hunter who proved an easy prey to their charms; the music was from Henry Hadley's Dance of the Nymphs, from the Idyl, "The Atonement of Pan." There was a touch of humor well conveyed, relieving the hitherto grave and profound tone of the entertainment. It was unit No. 3, called "A Woodland Fantasy." From this dainty number the program crashed into the weekly, which presented no unusual features except that it was most intelligently placed and that it contained an explanatory scientific chart in the form of a cartoon, supplementing the news item of the new Flettner ship with its workings of rotary cylinders. Back to the central theme with what was easily the star number of the program outside the feature itself. I am speaking of Unit 5, "A Series of Impressions of Famous Songs." The famous song this time was "The Lost Chord." Quite effective here by way of preparing the audience for a return to the main theme was the swift change from a fully lighted house at the end of the weekly to a dark house with only the orchestra showing any lights. The scene revealed the interior of a clubhouse, an old man seated by the wall, a group of five young men in a corner lit up by a large lamp. A short monologue by the old man, dwelling on reminiscences of the past; the quartette, singing "The Lost Chord," which makes the old man dream of the past; toward the end of the song the dream of the old man vanishes and he is transfixed by his memories as the entire scene fades out. The whole scene was presented with a light but masterly touch and it evoked no little applause. A trumpet solo, "Souvenir de la Suisse," was played by a member of the regular Capitol orchestra. For an encore the artist responded with a fine rendition of "The Last Rose of Summer."

A big crash from the orchestra introduced the prologue. The setting suggests the interior of a Greek Temple, the enchantress standing on top of the last step of the entrance and practising her wiles on two men, a philosopher and a warrior, who pleaded with her in song. The prologue closely followed the opening scenes of the feature. The theme for the story in "Circe" was taken from the waltz of Victor Herbert's "The Enchantress." Another dominating theme was taken from Haines' "Eastern Romance."

THE Rivoli presented a distinct novelty in the field of short subjects. It was described on the program as "Ludwig Van Beethoven," one of the famous music master series by James A. Fitpatrick. As the number was most heartily applauded and had evidently been followed with lively interest by the audience a brief description may be ventured here. The film ran eleven minutes, depicting in part episodes in the great composer's life and in part illustrating well-known and popular parts of his works. Short parts of the following Beethoven pieces were rendered by the Rivoli orchestra while the film was on the screen:

Egmont Overture
Two Movements from Symphony in G Major No. 8
Moonlight Sonata (piano only)
Sonata Pathetique
Country Dance
Adagio from Sonata Pathetique (piano only)
Minuet in G
Overture to "Coriolanus"

There were several outstanding musical items in the musical scoring of the feature, "North of 36." For the opening scenes, "Telemaque" and overture to "Undine"; for the scenes of the funny courtship, "1849 Overture"; for the great stampede, "Orgies of the Spirits"; for the first scenes following the title, "Virgin Wilderness," "The Waters of the Minnetonka." Dr. Riesenfeld had prepared some good original musical accompaniment in which a western "motif" built

(Continued on page 715)

Correcting a Wrong Impression

Cosmopolitan Productions,
127th Street at Second Avenue,
New York City.

December 9, 1924.

W. Stephen Bush,
Dear Sir:—

You pay a very nice tribute to the music of "Janice Meredith," in your department of "Ideas," in this week's Moving Picture World.

I should like, however, to correct an impression which you had in regard to the presentation. You state that Roxy was responsible for the innovation for removing the list of credits for the picture to the end of the last reel.

I should like to call your attention to the fact, that when "Janice Meredith" played the Cosmopolitan Theatre, these credits were shown on the screen at the tail end of the last reel at direct orders of Mr. Hearst.

Sincerely yours,
LOUIS R. REID,
Director of Advertising and Publicity.

Coming and Going

Two Universal sales executives left the home office in New York early this week for extended conferences in various branch exchanges. They are Ned Marin, sales director of the western division, and F. J. McConnell, sales manager of short product. The two executives are holding sales conferences in the following Universal exchanges: Chicago, Milwaukee, Minneapolis, Des Moines and Omaha.

Jules Levy, sales director for the eastern division of the Universal sales force, has just completed a ten days' tour during which he visited eight of the principal cities in his territory. The purpose of his trip was a series of conferences with Universal salesmen in the various exchange centers and with leading exhibitors.

Samuel Goldwyn arrived in New York from the Coast late this week.

Joseph M. Schenck, Norma and Constance Talmadge and Mrs. Talmadge are scheduled to sail for Europe on December 17.

Edward C. Beatty, general manager of the Butterfield Circuit, Detroit, is in New York on a business matter.

Nate Robbins and Barney Lumberg have returned to Utica, N. Y., after a business trip to New York.

Hanna Winter has arrived from Berlin. He is in America representing the official Association of German Film Authors. He is interested in a co-operative plan with American scenario writers.

Ralph Block has returned to New York after a month's stay on the Coast. Block is managing editor of Paramount's story department.

Robert Lieber was in New York this week from Indianapolis.

Robert Keable, English author, is expected to arrive in New York late this month, when he is scheduled to leave immediately for the Warner studios on the Coast.

Arthur C. Bromberg, head of the Progress Pictures, is back in New York after a business trip through the West.

Mike Connolly of the Metropolitan Casting Offices, returned to New York this week after a trip to the Coast.

Maurice Brodskie is scheduled to leave early next week on a sales trip to key cities for Jans Productions, Inc.

Nathan Burkan, attorney, is back in New York after a brief stay on the Coast.

Returning to New York from the Coast a few days ago, Abe Warner expects to repeat the transcontinental trip within the next week.

Richard Barthelmess, accompanied by Walter Camp, Jr., president of Inspiration Pictures, Inc., will start for Los Angeles on December 26. This will be a hurried business trip, the two returning on January 11.

J. D. Williams and Hawley Turner, president and director, respectively, of Ritz Carleton Pictures, are expected to arrive in New York from the Coast about December 17.

Louis B. Mayer arrived late this week on the Aquitania after a visit overseas. In about two weeks he and Harry Rapf are scheduled to leave for the Coast.

Frank Lloyd arrived in New York this week. He is stopping at the Hotel Gotham.

Madge Bellamy arrived in New York this week from the Coast.

Harry Rowson was among those who reached New York during the week from the West.

Earle Williams left New York a few days ago enroute for the Coast.

Edgar Lewis is in Manhattan after working on a production in the West.

Betty Bronson, new Paramount star, is slated to come to New York during the week beginning December 28.

Film Mutilation in Albany

Trade Board Campaigning Against Alleged Carelessness of Owners

Declaring that one out of every twenty shipments of film received back from exhibitors contains damaged film, due to carelessness on the part of exhibitors or their employees, members of the Albany Film Board of Trade are planning a campaign in the hopes of changing this condition of affairs. Only last week John Moran, a well known exhibitor of Coxsackie, was before the Film Board of Trade, as the result of mutilated film having been received back by one of the exchanges in the city. A settlement in favor of the exchange was effected.

According to members of the Board of Trade, there is a great deal of carelessness these days in this territory on the part of both operators and shippers in the employ of exhibitors. In many cases the exhibitor is also the operator and the shipper. Not only is film ripped through imperfect sprockets, but film is very frequently shipped without the band being securely fastened. As a result, the film shakes about in the container and is frequently in a badly chewed up condition when it reaches the exchange.

Exchange managers, when interviewed as to the attitude of the Board of Trade, admitted that carelessess also occurs on the part of their own shippers and that the fault is not entirely the exhibitor's at all times. At any rate, the Film Board of Trade is now working with both the exchanges and the exhibitors throughout the territory with the idea of lessening the amount of mutilated film, the value of which is said to run into thousands of dollars during the year.

Pithy Minneapolis Decree

Arbitration Board Rules Hasbrouck Must Live Up to Old Contract

An important ruling was made by the Minneapolis arbitration board this week when it decided that Joe Hasbrouck, former owner of the Grand, Graceville, Minn., must fulfill the terms of a film contract made while he was an exhibitor.

The board held that the sale of the theatre does not permit the exhibitor to "get out from under" his contracts and in event his successor does not assume the obligations the exhibitor is responsible for their fulfillment.

Hasbrouck was ruled against in five decisions by the board. Suits against Hasbrouck are forecast as the next move to collect on the film contracts.

T. O. C. C. PLANS BALL FOR JANUARY 17

The Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, at its meeting this week made plans for its annual ball, which will be held January 17. This affair is one of the outstanding social events of New York's film world. William Brandt, a former president of the Motion Picture Theatre Owners of New York, was made chairman of the ball committee.

Two Cents Admits Kids To Cleveland Show

A radical departure in moving picture entertainment is about to be put into effect by the School Board at Cleveland, Ohio. Floyd A. Rowe, physical director of welfare, plans the establishment of children's entertainment centers in two of the city's leading schools, where carefully selected pictures will be shown every Saturday afternoon at an admission price of two cents. Community pool rooms will be operated along the same line. The plan has had the approval of the Board of Education, who maintain that it will not only be a boon to the poorer children, but will likewise tend to keep them off the streets and away from evil associations.

Palace for Cincinnati?

Keith Planning $2,000,000 House Downtown Is Persistent Rumor

The Cincinnati movie colony is all agog over a persistent and apparently well-founded rumor in circulation to the effect that the Keith interests are negotiating for the purchase of a site at the corner of Fifth and Vine streets, in the heart of the downtown business district, upon which to erect a $2,000,000 picture theatre.

One of the leading Cincinnati dailies recently carried a story claiming that the sale was ready for consummation, only the official checking of the plans and settlement of certain minor details in New York being necessary before the transfer papers would be signed.

The site, which is occupied by store rooms and offices, was purchased by the Famous Players-Lasky Corporation several years ago, and an announcement was at that time made that this organization would erect a large building, one of the features of which would be a handsome movie theatre. The plan, however, was subsequently abandoned. According to the report, the theatre now proposed will be one of the most palatial of its kind in this section of the West, with a seating capacity of 3,000. I. Lisbon of Cincinnati is said to be interested.

MANITOBA CRUSADES AGAINST AMUSEMENT TAX

The Moving Picture Exhibitors Association of Manitoba has undertaken a definite crusade against the amusement tax in the Province of Manitoba as a preliminary move to a direct application to the Manitoba Legislature this winter for a repeal of the ticket tax for theatre patrons in the province. The association has issued a special booklet which is called "A Book of Facts," giving details of the collecting of the amusement tax, the revenue derived through it and other details. References are also made to the manner in which other governments have either repealed or reduced the amusement tax and arguments are presented regarding the desirability of cancelling the tax in Manitoba.

F. P.-L. Dividend

At a meeting held late this week the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable February 2, 1925, to stockholders of record at the close of business on January 15, 1925. The books will not close.

Million for Production Not Excessive When Art is Achieved, Mayer Declares

LOUIS B. MAYER, first vice-president of Metro-Goldwyn Distributing Corporation and in charge of the production of Metro-Goldwyn-Mayer, returned Tuesday, December 9, to New York on the Aquitania from Rome, where he has been for the past three months inspecting the progress of his company's mammoth production of "Ben-Hur."

Returning with Mr. Mayer were Mrs. Mayer and their daughters, Edith and Irene. The party went abroad the last week in September. Since then Mr. Mayer has been on the scene of Fred Niblo's production. "Ben-Hur" is being rushed toward completion, Mr. Mayer said. A print is expected in New York shortly after January 1.

Mr. Mayer stated that "Ben-Hur" is the greatest motion picture, both in quality of entertainment and in magnitude, that has been produced in screen annals.

Building a Monument

"We started out to make 'Ben-Hur' a masterpiece that would stand as a monument, not alone to our organization, but to the whole industry, to the art of motion pictures, and that I am convinced is what we have succeeded in doing," Mr. Mayer told reporters.

"We have assembled the finest cast of players that ever appeared in a single production. Ramon Novarro, May McAvoy, Francis X. Bushman, Carmel Myers, Kathleen Key, Frank Currier, Claire McDowell, Nigel de Brulier and Anders Randolf, who are the leading American players in 'Ben-Hur,' are favorites with film audiences throughout the world.

"For the sea battle scenes of 'Ben-Hur,' taken at Leghorn, Italy, Fred Niblo used the largest fleet of ships built for photoplay. I do not like to use superlatives in describing any picture, but really, it is impossible to do justice to 'Ben-Hur' without talking 'press agent's language.'

"The Circus Maximus set, for instance. That is where the famous 'Ben-Hur' chariot race takes place, and believe me, it is the greatest thrill I personally ever got from a picture. The set itself took several months to construct. It is more than a thousand feet in length, several hundred feet high, and seats the largest number of people ever seen in a picture.

A Picture for the Ages

"I want to state that what seems to be an extravagance in production of 'million-dollar pictures' is not extravagance when you consider that these motion pictures are going to be exhibited years, decades from now. The time is gone when really great pictures can be made for immediate consumption by its contemporary public. 'Ben-Hur' is costing a fortune, of course, but it is being made, not only for the present, but for all time. Under such circumstances, I believe that any expenditure, provided it creates a lasting achievement of art, is justified."

LOUIS B. MAYER

Mr. Mayer was asked about the comparative advantages of producing such an elaborate spectacle here and abroad. He observed that the foreign extra players, of whom a host appear in the "mob scenes" of "Ben-Hur," entered into the spirit of the story with enthusiasm that would have been hard to duplicate.

"In the battle scenes on sea they worked themselves into such a pitch of frenzy," Mr. Mayer stated, "that forgetting this was, after all, a sham fight, they went into the fray so fiercely, hacking at each other with their swords, that Mr. Niblo had to halt hostilities at intervals to have medical attention administered to some who suffered actual wounds in the fighting.

"I am quite sure that it needed the descendants of the 'Ben-Hur' Romans to give our production faithful realism," the producer added, with a laugh at his recollection.

Mr. Mayer stated that there is one other Metro-Goldwyn production unit abroad at the present time. Rex Ingram is in Europe preparing to film Blasco Ibanez's novel, "Mare Nostrum," on its locales in France and Spain.

Mr. Mayer's associate studio executive, Harry Rapf, who has been in New York several weeks looking for new screen material, will return with him to the Culver City studios of the company. Mr. Mayer will confer with Marcus Loew, president of Metro-Goldwyn Distributing Corporation, and with other of the company's officials before returning to the coast.

State Rights Sales

Celebrated Players Film Corporation of Chicago and the Independent Film Company of Kansas City, independent exchanges, have purchased "Flattery" for their territories, it was announced this week at the offices of the Chadwick Pictures Corporation, who are distributing this picture.

Henry Ginsberg announces the following additional territorial sales of the Benny Leonard series of two-reel features, "Flying Fists": Washington, Idaho and Montana, De Luxe Feature Film Company, 2016 Third avenue, Seattle, Wash.; District of Columbia, Maryland and Virginia, Trio Film Exchange, 926 New Jersey avenue, Washington, D. C.; Kentucky and Tennessee, Big Feature Rights Corporation, 221 South Third street, Louisville, Ky.; Upstate New York, Golden Rule Pictures, Inc., 565 Pearl street, Buffalo, N. Y.

W. Ray Johnston, president of Rayart Pictures, announces the following: To Irving Mandel, of Security Pictures, Chicago, the rights for Northern Illinois and Indianapolis on the following: The series of 6 H. J. Brown comedy-dramas starring Reed Howe; the 101 Ranch production, "Trail Dust"; "Street of Tears," and "Safeguarded," with Eva Novak; to J. W. Williams, of the Independent Film Company of Dallas, the rights for Texas, Oklahoma and Arkansas on the fifteen episode serial produced by Dell Henderson, "Battling Brewster."

Back from Coast, Marcus Loew Sees 1925 as Biggest Year

MARCUS LOEW looks for 1925 as the biggest year, from the standpoint of box-office prosperity, in the annals of motion pictures and the theatre. Loew, as a result of his analysis of the situation which he found during his recent trip west, expresses this confident.

"There will be no slump," he stated this week, "for the reason that caution, necessary to the adjustment of business all along the line since the war, has been exercised. Conservatism has been applied where it was needed, and the period of stress has been weathered by fractional production in mills, factories, the film business, in all branches of amusement, in fact.

"Especially has this been true in the motion picture field. Conditions have been foreseen, and they have been most carefully prepared for and as carefully met. The reward for this vision and its consequent fulfillment has placed the motion picture industry solidly on its feet ready to reap the harvest of the year now at hand.

"Metro-Goldwyn anticipates for itself the most successful season any film organization ever enjoyed," Loew said, "and we are going ahead with plans that will surpass in scope anything before attempted in the industry."

MRS. MARY SEIDER, WIFE OF N. J. PRESIDENT IS DEAD

Mrs. Mary Seider, wife of Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey, succumbed on November 29 to an illness of several months at Fox Chase, Philadelphia. The funeral was conducted from the Seider home in Brooklyn. In addition to her husband, who is also head of the Prudential Film Delivery Service, New York, Mrs. Seider is survived by two sons, Daniel, 11, and Henry, 7. Mrs. Seider was 31 years of age.

M. P. T. O. A. SELLING XMAS SEALS

The Motion Picture Theatre Owners of America, its president, N. J. O'Toole, announces, is co-operating with the National Tuberculosis Association in aiding that organization put over its seventeenth annual Christmas seal drive.

Increased World Sales of Pictures to Cut U. S. Rentals, Says Frank Green

FRANK GREEN, representing the Provisional Committe of the International Film Congress, to be held late next month in London, outlined last week, for The Moving Picture World, the objects of the Congress.

Dates will be fixed to enable the American trade to be fully represented and to meet the convenience of H. R. H., the Prince of Wales, who is expected to be the first president of the Congress, and guest of honor at the banquet in the English capital.

Objects of the Congress

Mr. Green, who is stopping at the Hotel Astor, said in his statement, in part:

"The objects of the Congress can easily be definid by anyone who will study in an unbiased manner the slogan, 'Co-operation—World Circulation of Films—Bigger Patronage.' Quite personally, I should like to add to this slogan, 'To Put the Film Trade on the Map in All Parts of the World.' By this, of course, I refer to the fact that in this country the Film Trade is recognized by business men and financiers, and your potential audiences vary around 50 per cent. of the population; whereas in other parts of the world the Film Trade has no entry to financial circles, and generally, a potential cinema-going population of very much less than 10 per cent. It is in these questions that America should be, and is, doubtless, interested to an enormous degree. The theatre owner of America is interested, because of other countries of the world are made capable of playing a greater proportionate of a film's cost, his proportion would consequently fall in a fair ratio to the increased returns of other parts of the world.

"The producer and distributor is equally interested on account of bigger world-wide sales or distribution, giving him a far greater proportion from outside sources towards the cost of production, and also a very much greater margin of profit.

"These two references are, of course, purely financial, and concern only the trade. But what of the public? The multitudes who actually *pay* every bill there is to be footed?

"The primary obpect of the moving picture industry is to provide entertainment. It is not primarily concerned with anything else. The trend of entertainment value is ever on the increase. With few exceptions, bigger pictures mean more expensive pictures.

Marcus Loew, President of Metro-Goldwyn-Mayer Pictures Corporation, last week accepted a vice-presidency in the International Film Congress.

"Two ways only present themselves to provide for increasing expense. By charging the exhibitor more, or by expanding world markets. The latter is the only solution.

"By meeting peoples of all countries, a knowledge of world markets may be gained, and outside prejudices, so great in parts of the world outside America, may be overcome, and a better understanding of each country's individual tastes arrived at.

"Variety is the spice of life, and a reasonable interchange of films creates variety. As in every other industry, America can sell her goods to the best advantage where the industry is in a healthy condition.

The Tariff Question

"One or two matters present themselves very forcibly, however, and these concern, I presume, as far as America is concerned, the question of the imposition of tariffs, duties, etc., into foreign countries, and for that matter into this country. Censorship regulations throughout the world. The advisability of free admittance, into all countries, of all films. The question of interchange of films, and the combination of producing interests and efforts. National barriers, such as the German quota, and a host of other interesting matter so vitally important to us all, and so ripe for discussion.

"It might be well to state immediately that the complete backing and support of the whole of the British Film Trade is behind this movement. The French, German and Italian organizations, representing exhibiting, distributing and producing interests, are solidly behind it, and are sending a large number of delegates to the Congress.

"At this very moment their suggestions are being tabulated and are arriving daily at the office of the Honorary Secretary.

Event of First Magnitude

"The Swedish Government has taken the matter up through their Board of Trade, and the League of Nations has taken the initiative by writing the secretary in the following words: 'Your Congress may well be an event of the first magnitude internationally, and you may depend upon our cordial co-operation.'

"An indication of the importance of the event is the fact that the British Broadcasting Company has agreed to broadcast by radio to the world the chief speeches at the Congress, together with the music at the banquet which will close this Congress.

"Our list of vice-presidents includes the most notable names of the British aristocracy, financial and trade leaders, and is rapidly adding to the list.

"It is my pleasure to thank the many leading members of the trade in this city who have so cordially received me, and so diligently accepted the excellent principles of the Congress, and to them and to the leaders of the film journals, I wish to offer my very sincere thanks."

Australia to Produce

Island Continent, Washington, D. C., Hears, Plans Big Film Unit

Efforts are being made to float a new All-Australian enterprise to produce moving picture films, the company to be known as Phoenix Films Limited, says Consul Norman L. Anderson, Melbourne, in a report to the Department of Commerce. The objects of the company, among others, are as follows:

(A) To carry on the business of producers, manufacturers and providers of moving picture films. (B) To acquire lands and buildings for the purpose and to erect and equip studios similar to those in Hollywood, California. (C) To engage expert producers of moving picture films. (D) To acquire the picture rights of literary and dramatic works, particularly those of Australian origin. (E) To carry on any business incidental to the foregoing. Apart from the business objects of the company, it is proposed to "establish and maintain the highest possible moral and artistic standards in motion picture production, and to develop an educational as well as the entertainment value and the general usefulness of the motion picture."

Arrangements have been completed whereby the company has acquired ten acres of land at Corio, near Melbourne, Victoria.

The company has not yet been incorporated, but a page advertisement in the daily press states that its nominal capital will be £250,000 divided into 50,000 fixed cumulative 10 per cent preference shares of £1 each, and 200,000 ordinary shares of £1 each. Early application will be made for listing of the company's shares on the stock exchange. The temporary office of the company is at 430 Bourke Street, Melbourne.

FIRST NATIONAL AND EDUCATIONAL AFFILIATE IN CANADA

Arrangements are being made at Toronto, Ontario, it is announced, for an affiliation between the Canadian organization of Associated First National and the Canadian Educational Films, Ltd., whereby Educational will undertake the physical distribution of all First National attractions through its chain of six offices across the Dominion. First National will continue to maintain its selling force with branch offices in the various key cities of Canada but the distribution will be done through Educational, it is said. Canadian Educational is already carrying out the physical distribution of releases of various companies in Canada and also holds the Canadian rights for the Ideal British productions. The Canadian general manager of Educational is O. S. Hanson, with offices at Toronto, while the Canadian manager for Associated First National is Louis Bache, Toronto. Further announcement regarding the working agreement are to be announced, it is stated.

Selling Your Seats

Advertising jingles are paid for in tickets, by E. E. Meredith.

The Arcade, Jacksonville, prints the backs of dinner checks to get the after-dinner trade.

Interested manual training teacher in building his window display.

Jazzing a triple run of America with a private parade.

Lighting a balloon increases the appeal.

How Hyman staged The Fast Set.

A whale of a stunt for business luncheon clubs invented by a Metro exploiteer.

Two good ways to sell Merton of the Movies.

Hooking Her Love Story to the Prince of Wales.

Makes toothy smile sell Dan McGrew.

Grape juice may be The Wine of Youth.

Turn your banner to catch a departing crowd.

The kissing machine.

Shows his crowds to sell his seats.

Les Whelan's line for Paramount's wireless story.

Got columns of space with lonesome pup.

Examples of newspaper advertising on Forbidden Paradise, The Sea Hawk, Manhattan, Abraham Lincoln, Dorothy Vernon, Single Wives and Wine.

(Don't "walk upstairs and save fifteen dollars." Turn over a few pages and connect with these money-making hints that will be worth a great deal more to you. In Selling the Picture to the Public.)

Finkelstein-Rubin Interests Reported To Be About to Invade Wisconsin

Wisconsin theatre men are watching with interest reported invasion of the Badger state by the Finkelstein-Ruben interests of Minneapolis, who, according to word received in Milwaukee, have organized the Northern States Theatre Company and will shortly erect a new house in Eau Claire, Wis.

The venture is regarded in some quarters as an opening wedge in a plan to enter several key centers of the state, particularly the northern portion.

Coming as it does on the heels of an announcement by the Eau Claire Theatre Co. of a new theatre which that firm intends to erect shortly, the Finkelstein-Ruben move is looked upon also as an indication of a finish fight between the two interests in Eau Claire. The Eau Claire Theatre Co. at present controls the four theatres in the city.

The Finkelstein-Ruben interests, according to word received in Milwaukee, have obtained a 20-year lease on a highly desirable site, while the opposing firm is planning a 1100 seat house near the Elks clubhouse.

Films, as Entertainment Medium, Here to Stay, Says Aaron J. Jones

"THE cinema is still in its infancy. This is a statement that has been made truly archaic through overuse during the past twenty years. True, compared with legitimate and variety shows, there is still a great deal of room for progress and advance before the motion picture industry acquires the mellow, substantial perfection of a true art." So said Aaron J. Jones, president of Jones, Linick & Schaefer, Chicago.

"Nineteen Twenty-five will undoubtedly mark a new niche in the rapid advance of the films. Greater and finer productions are promised for the approval of an eager public, and at least ten stupendous productions will be screened worthy of comparison with the leading legitimate successes. Last year saw the advent of the true two dollar picture. 'The Ten Commandments' and others proved that the public is both willing and anxious to support the higher and finer type of motion picture art. Regardless of the opinion of others, I sincerely believe that the two-a-day pictures are here to stay.

"Two great departures from the usual were seen in the perfection of technicolor photography and the natural vision films. The former has already proven its value, while the latter is still in the embryo, but will undoubtedly soon be completed and offered to the millions that compose the motion picture audience. No one knows, or can tell, what will be the ultimate results of the painstaking efforts of those who are sincerely working toward the goal of perfect film presentation.

"Chicago itself is a colossal example of the growth of the cinema. Back in 1904 when Jones, Linick & Schaefer opened its first picture theatre we little realized that some day huge palaces of amusement seating thousands of persons and garnished with the thought and millions of the builders would offer entertainment to the masses.

"My sincere belief in the motion picture industry is illustrated by the fact that we are soon to open a new theatre on the North Side. This will be the first of a chain of many which we hope to spread throughout the communities, supplying entertainment to the family group.

"Certain fundamental facts lie at the foundation and make it positive that the motion picture as a form of entertainment will always prevail. After all is said and done, the family is the basis of our life. The home is the ultimate criterion of what is wanted, either in the form of entertainment or otherwise. Slowly and surely 'the movie' has crept in and proved to everyone that it is both a clean and suitable form of entertainment for anyone between five and one hundred.

"Sensational and sex pictures are rapidly passing into the discard; thus the parent has little to fear in taking his children to a motion picture show, whereas the legitimate shows seem to be veering toward the suggestive and risque.

"Truely, the cinema has outgrown its swaddling clothes, and although it has not as yet reached its zenith, it is well on the road toward the final goal."

News on Every Page

For the first time in the history of its existence, the Alhambra, Milwaukee, this week, is reported to have found it necessary to refund money to patrons whom it could not accommodate. The business for the week grossed $20,000 which amount is said to be the largest sum realized by that theatre in downtown Milwaukee in years. Gilda Gray seems to have been the attraction. Incidentally Milwaukee is her home town. For full details of this unusual box office record turn to page 747.

Kenmore, N. Y. is going to have a $200,000 community theatre. Read the story on page 745.

Facts and figures from our coast correspondent show what "Classmates" did to records at the Warfield in the Golden Gate city. It is mighty good reading and you will find the story on page 749.

Benjamin Apple's rare presence of mind averted a panic in his American, Troy, N. Y., the other day. See the details on page 743.

Short Subject Jury

Leading Exhibitors to Make Award of Riesenfeld Gold Medal

The following exhibitors have agreed to act as jurors in determining the best short subject of the year, the producer of which is to get the gold medal offered by Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, New York: Joseph Plunkett, Strand Theatre, New York; J. A. Partington, Rothschild Theatre, San Francisco; Fred Meyer, Palace Theatre, Hamilton, Ohio; Frank L. Newman, Kansas City; Harold B. Franklin, Famous Players Theatres; Harry C. McArthur, West Coast Theatres, Los Angeles.

Inasmuch as the medal will not be awarded until the end of the current season, the jurors will have ample time to consider any changes in the suggestions under which the donor of the medal hopes that it will be awarded. Except to carry out his ideas on broad lines, Mr. Riesenfeld states that he has no desire to interfere in the slightest degree with the wishes of the jurors, and will not be connected in any way with the decision.

It is his hope that the awarding of the medal will prove a stimulus to the producers of short subjects. That, he says, is his sole interest. He hopes soon to inaugurate a contest for the best original design to appear on the medal, which will be awarded yearly.

Kodak Official's Gift

George Eastman during the past week has contributed $15,000,000 to four educational institutions. This increases the total of Eastman's benefactions, made in the course of the last twelve months, to $58,602,900. This is understood to represent the bulk of Eastman's holdings in the Eastman Kodak Company. It is known, however, that Eastman has retained sufficient holdings to enable him to participate effectively in the management of the company.

TWO ONTARIO THEATRES RAZED BY BIG FIRE

Cobalt, Ontario, an important mining city in the northern section of the province, lost its two main theatres on December 4 when a disastrous fire swept a central block. The destroyed houses were the Grand and the Lyric theatres. The big fire is believed to have started in the basement of the Grand Theatre. Arrangements are being made to rebuild the two houses.

Radio Influence Manifested in Small Town

The influence of radio upon small town picture theatres is illustrated by a new 350-seat house being completed in Orfordville, Wis., by A. J. Fuller. Mr. Fuller, in ordering two Motiograph projection machines from the Wisconsin Theatre Supply Company, Milwaukee, specified that they must be equipped with Mazda lamps instead of arc lamps, "because citizens of the town have warned that arc lamps may interfere with the radio programs, and if that comes to pass theatre patronage will suffer." Orfordville is a town of approximately 1,000 inhabitants near Janesville.

1,000 Less Amusement Centers, But Admission Tax Exceeds Last Year's Total By $7,468,925

A REDUCTION of more than 1,000 in the number of theatres, museums and concert halls in the United States within the past eighteen months is indicated by statistics included in his annual report by the Commissioner of Internal Revenue. During the fiscal year 1923, the Commissioner shows, a total of 23,075 such places paid the capacity tax, while during the fiscal 1924 the number was but 21,897.

Analysis of the figures show that the number of places paying the capacity tax increased from 248 to 299 in Arkansas; in California it dropped from 902 to 723; Colorado dropped from 476 to 331; in Connecticut from 210 to 182; in Florida it increased from 213 to 229; Georgia dropped from 219 to 196; Hawaii registered an increase from 95 to 108; Idaho jumped from 177 to 456; Illinois showed an increase from 1,470 to 1,567; and Indiana jumped from 695 to 732.

The number in Iowa increased from 864 to 889; in Kansas from 663 to 712; in Kentucky from 446 to 648; in Louisiana from 287 to 461; in Maine from 270 to 339; but in Massachusetts it decreased from 641 to 440, and in Michigan from 728 to 702, but Minnesota showed absolutely no change, the number in both years being 695. The number in Mississippi decreased from 158 to 142; in Missouri from 778 to 757; in Nebraska from 609 to 596; in Nevada from 42 to 21; New Hampshire lost 10, leaving 148; New Jersey dropped from 543 to 506; and in New York the number dropped from 1,894 to 1,613.

North Carolina showed a drop from 536 to 294; North Dakota a drop from 260 to 192; Ohio from 1,274 to 934; Oklahoma from 580 to 456; but Oregon an increase from 257 to 281, and Pennsylvania a decrease from 1,594 to 1,505. The number in Rhode Island dropped from 142 to 62; in South Carolina it increased from 149 to 172, and in South Dakota from 287 to 293. Tennessee dropped from 254 to 233; Texas from 1,013 to 906; Vermont increased from 89 to 140; Virginia from 271 to 297; Washington, including Alaska, dropped from 469 to 407; West Virginia increased from 428 to 458; Wisconsin decreased from 704 to 689; and Wyoming dropped from 116 to 77.

Despite the decrease in the number of places of amusement, admission tax collections increased materially in the fiscal year 1924 over the preceding year, it is shown. The total tax collected on tickets sold at regular prices at the box office in 1924 was $76,809,510.88, against $69,340,585.82 in 1923; on tickets sold at places other than places of amusement, $139,674.85 against $115,325.37; on tickets sold by theatres, etc., at prices in excess of the regular established price, $27,971.81 against $34,667.13; and on leases of boxes and seats, $33,879.17 against $24,703.09. The total tax collections under these four heads was $78,011,036.71 in 1924 against $69,515,281.41 in the preceding year.

How the collections from such admissions were divided in 1924 among the different States is shown in the following table:

	Box office sales at regular prices	Sales at other than box office	Sales in excess of b. o. prices	Leases of boxes or seats
Alabama	$ 401,615.14			
Alaska	24,655.92			
Arkansas	140,525.69			
California	5,904,673.40	$ 4,024.72	$ 925.16	$ 2,155.29
Colorado	623,505.73		133.34	
Connecticut	1,226,213.23			1,058.93
Delaware	99,483.81			
District of Columbia	761,297.00	1,440.96	290.38	449.08
Florida	558,428.99			
Georgia	566,348.53			
Hawaii	128,220.15			
Idaho	207,577.01			
Illinois	6,982,219.42	22,646.57	915.45	1,640.44
Indiana	2,053,540.83			
Iowa	1,204,833.13		32.02	
Kansas	696,952.33			
Kentucky	809,540.98			6,249.43
Louisiana	726,309.63			
Maine	470,465.36			
Maryland	1,091,989.87	149.84	5,212.49	799.01
Massachusetts	4,141,220.74	13,612.08		
Michigan	3,161,711.48			
Minnesota	1,278,409.23			40.00
Mississippi	184,849.92			
Missouri	2,227,483.61	111.75		
Montana	311,807.26			
Nebraska	708,068.47			
Nevada	55,639.17			
New Hampshire	286,376.29			
New Jersey	3,009,847.51	23.43		24.74
New Mexico	81,577.48			
New York	15,132,632.72	92,090.03	17,668.93	14,004.28
North Carolina	451,061.26			
North Dakota	160,168.64			
Ohio	4,606,223.06	1,006.27		1,637.05
Oklahoma	582,077.22			
Oregon	766,488.93			
Pennsylvania	6,469,006.68	3,576.18		3,229.10
Rhode Island	607,635.45		3,794.04	2,433.24
South Carolina	189,528.50			
South Dakota	194,426.78			
Tennessee	527,550.51	138.11		158.58
Texas	1,935,358.48	720.41		3,229.10
Utah	271.681.00			
Vermont	176,506.14			
Virginia	693,885.80			
Washington	1,203,400.33			
West Virginia	646,973.64			
Wisconsin	1,626,580.95	134.50		
Wyoming	163,634.36			
Total	$76,809,510.88	$139,674.85	$27,971.81	$33,879.17

$5,000 in Prizes

Carl Laemmle Makes Offer to Exhibitors Who Exploit "U" Serials

As an encouragement to exhibitors who exploit serials, Carl Laemmle, president of Universal Pictures Corporation, has arranged to give $5,000 in prizes during a twenty-week serial exploitation contest, just announced.

The Universal chief will give $250 a week in prizes to exhibitors who do the best work in selling Universal serials to their respective publics. The weekly prizes will be in the form of a first prize of $100, a second prize of $50, a third prize of $25, a fourth of $15 and six honorable mention prizes of $10 each. The contest will begin the week of January 12 and end on May 30. In case of a tie, the prizes will be duplicated.

The prizes will go to exhibitors exploiting any of the five recent Universal serials, "The Ghost City," "The Steel Trail," "Beasts of Paradise," "The Iron Man" and "The Fast Express."

The contest, as explained by Fred J. McConnell, manager of short product for Universal, has been arranged as a result of Mr. Laemmle's belief that the average exhibitor does not pay enough attention to the exploitation of short product, notably serial offerings.

The judges will be William A. Johnston, editor of Motion Picture News; Joseph Dannenberg, editor of Film Daily; Robert E. Welsh, editor of Moving Picture World; Martin Quigley, editor of Exhibitors Herald; Willard E. Howe, editor of Exhibitors Trade Review, and Mr. McConnell.

Canadian Chain Incorporates $3,000,000 Company; F. P.-L. Has 30% Interest

United Amusements, operating a chain of nine moving picture theatres in the City of Montreal, has been organized as a $3,000,000 company under a Quebec Provincial charter, under the title of United Amusement Corporation, Limited. The head office is in Montreal. The notice of the incorporation was made December 4. This is the group of theatres in which the Famous Players Canadian Corporation recently acquired a 30 per cent. interest, according to a recent announcement, the securing of which brought the chain of houses under the control of Famous Players in the Dominion up to 82 theatres from Montreal to the Pacific Coast.

According to a published statement, the officers of the United Amusements include: President, Ernest A. Cousens, Montreal; Vice-President, Isidore Crepeau, Montreal; Managing Director, George Nicholas Ganetakos. The head office of the United Company is in the Albee Building, Mayor Street, Montreal.

The chief theatres in the United Montreal group include the Regent, Strand, Mount Royal, Belmont, Plaza, Papineau, Corona and Moulin Rouge.

Famous Players also operate a number of theatres in Montreal, including the Capitol, Palace, St. Denis and Loew's Theatres.

J. C. Brady Is Re-elected Head of Ontario M. P. T. O.; Big Meet

J. C. BRADY, proprietor of the Madison Theatre, Toronto, is again the head of the organized independent theatre movement in Ontario, through his unanimous re-election to the presidency of the Ontario branch of the Motion Picture Theatre Owners, Canadian Division, for 1925, his election taking place at the annual meeting of the Ontario M. P. T. O. at the King Edward Hotel, Toronto, December 3.

Brady has been the head of the independents in Ontario for the past 12 years, being the original and only president of the Motion Picture Exhibitors Protective Association, which operated for years until it was merged into the Ontario M. P. T. O. one year ago.

While a pioneer independent exhibitor was re-elected to the Ontario presidency, a newcomer in the moving picture theatre business was made vice-president in the person of Ald. W. A. Summerville, proprietor of the new Prince of Wales Theatre, Toronto. J. C. Cohen, proprietor of the Classic Theatre, Toronto, was re-elected treasurer, while Ray Lewis, Toronto, was again made secretary.

The 1925 board of directors comprises 12 exhibitors, half of whom represent the City of Toronto and the other half represent theatres in cities and towns throughout the province. The Toronto directors for the new year include Harry Alexander, Park Theatre; J. A. Boyd, Model Theatre; Harry Ginsler, Iola Theatre; Adam Baillie, Cumbac Theatre; Sam Lent and George Lester. Only one of the outside directors has been elected as yet, this being W. H. McMullan, proprietor of the Castle Theatre, Guelph, Ontario. The other five are to be elected shortly.

Auditors for the Ontario branch for 1925 are B. Hudson, owner of the Astor Theatre, Toronto, and Roy O'Connor, manager of the Prince of Wales Theatre, Toronto. The appointment of members to the grievance and arbitration committee was left to President J. C. Brady. The report of this committee at the annual meeting showed that many disputes between exhibitors and exchanges had been amicably settled without resorting to legal measures, thereby saving thousands of dollars to both sides, while mutual good will had been maintained between exchange managers and exhibitors through the satisfactory adjustments made.

Reports showed that the Ontario M. P. T. O. was in a very healthy condition, with an active membership list that constitutes a record for Ontario associations.

Wampas Holds Rally

Western Advertising Men Oppose Unethical Publicity Stunts

J. D. Williams, president of Ritz Carlton Pictures, and Hawley Turner, member of the executive committee, were the principal speakers at a recent meeting of the Wampas in Hollywood. Williams said advertising and publicity were 90 per cent of the picture business. Mr. Turner, an authority on national advertising, spoke on the handling of big campaigns.

The casting directors of the various studios were guests. Among them were Fred Datig of Universal, James Ryan of Fox, Dan Kelly, Dave Thompson of First National and H. L. Huginin of Mack Sennett.

The Wampas went on record as unalterably opposed to two unethical publicity stunts. One of these was the placing of a fake bomb in a San Diego newspaper office, and the other was an attempt to use the Democratic National Convention to publicize an actor.

June Mathis Weds Balboni

June Mathis, scenario editor for First National and other leading film producing companies, who has written many romances for the screen, has a first rate romance of her own on hand just now, which culminated this week, according to a private message received in New York of her marriage to Silvanio Balboni at the Mission of St. Cecelia, Riverside, Cal. Balboni was one of the group who journeyed to Italy to make the screen version of "Ben Hur" which has been adapted by Miss Mathis.

JACK WEINBERG RESIGNS FROM TWO NEW YORK FIRMS

Jack Weinberg has resigned as officer and director of the Exclusive Features, Inc., and the Canyon Pictures Corporation, the latter announces.

Wisconsin Rules on Fight Films; Federal Jury Has Another Angle

WISCONSIN exhibitors who show fight films in their theatres are not guilty of violating any state law, providing they had no hand in bringing the pictures into the state. This is the substance of a ruling handed down by the attorney-general's office, according to word received in Milwaukee from the state capitol at Madison.

The ruling is contrary to the opinion previously held by many theatre men who were under the impression that to show the pictures constituted a violation of state law as much as transportation of the film into the state does.

The attorney-general's office points out, however, that its ruling is based merely on the state law and does not take into consideration the federal statutes which provide a heavy penalty for bringing fight films into the state.

The state ruling was prompted by the inquiry of numerous district attorneys in counties where prize fight films have been shown.

In the former respect the appearance of Leo A. Landau, prominent Milwaukee exhibitor, before the federal grand jury now in session in the Eastern District of Wisconsin has given rise to reports that a new investigation is under way which may result in indictments for those responsible for bringing fight films into the state.

Although anything which tranpires in the jury room is of course a matter of the utmost secrecy, exhibitors recall that Landau several months ago showed Dempsey-Firpo pictures at the Garden Theatre, one of his two downtown houses. Under the federal law an exhibitor who shows the pictures is not guilty of any offense, but the transportation of the film from one state to another constitutes a crime punishable by a severe sentence.

Several years ago indictments were returned by a grand jury sitting in Milwaukee naming a number of prominent men in the motion picture business as responsible for having brought other fight pictures into the state, but it was revealed some months ago that these indictments were not pushed. However, recently, numerous complaints have been received from various parts of the state that fight pictures are being shown without interference and it is reported that it is a result of these new complaints that action is contemplated.

Texas M. P. T. O., Now 350 Strong, Holds Annual Meeting; $15,000 for 1925 Budget

FOUR propositions of importance were put before the Motion Picture Theatre Owners of Texas, in annual meeting in Dallas, Dec. 3-4. They are:

Tent shows: A proposal for a bill to tax travelling organizations showing under canvas on the same basis that the local exhibitor pays. The tax would amount to about $75 a week and it was estimated, would put 75 per cent. of the present travelling companies out of business. It would not apply, however, to circuses and carnivals, which are taxed separately and rather heavily under Texas laws. The proposal passed unanimously and the association's attorney was instructed to draft a bill for immediate presentation to the legislature.

Taxation: A report by the president, Col. H. A. Cole, of Marshall, on interviews with Texas legislators. The latter were told that Texas amusement men are willing to be taxed as other industries are but will balk at assuming an onerous burden. A unanimity of opinion existed on this question.

Censorship: A few words disposed of this subject. All present favored its elimination as far as possible.

Sunday shows: On this subject there was a divergence of opinion. A majority favored nothing being said at present concerning Sunday shows, although all the amusement men, naturally, want them. There is in Texas an obsolete statute prohibiting Sunday showing, also the sale of cigars, soft drinks, merchandise and like articles. In a number of towns, principally the larger ones, the shows are open, not in a spirit of defying the law, but because the will of the people demands that the shows stay open on the Sabbath.

A proposal to present a bill to the legislature looking to a repeal of the old statute and providing for "local option," met rough sledding. This was because motion picture men believe any agitation along these lines will result in closing the present "open" towns and in general would work harm to the industry.

Charles Pettijohn, counsel for the Film Board of Trade of New York, although not a programmed speaker on opening day, when the Sunday show matter came up, endeavored to set the motion picture men right on the subject. He related experiences in other states where the exhibitors sought similar measures and visioned what would happen in Texas if, at the present moment, with the element of psychology missing, they agitated the repeal of the old law.

Pettijohn cautioned slowness in taking the step, however desirable it may seem to be. He said that the minute the M. P. T. O. Texas put itself on record in legislative halls as favoring a wide open state, the ire of every preacher and three-fourths of the rural residents would be awakened. He advised waiting until other industries are sold on the idea. Then, with the oil men, the druggists, restaurateurs and others solidly backing the amusement purveyors, the latter stand some chance of getting the proposition put over. Joe Philips of Fort Worth and others spoke along similar lines and the proposal lost by a vote of about 10 to 1.

The Dallas convention was record-breaking in every respect. Nearly two hundred attended, although registrations did not reach that figure.

The bill covering the ten shows was presented and explained by Frank W. Wozencraft, ex-Mayor of the City of Dallas and general counsel of the M. P. T. O. Texas. Two years ago the Strickland bill, seeking to equalize taxes between the exhibitors and travelling dramatic and "tab" organizations was passed but a high court declared it unconstitutional in that it is discriminatory. The present bill is labelled as "100 per cent. law-proof." In its preamble it is stated that a theatre is a theatre, whether its walls are of mortar or canvas. Therefore to recognize this similarity, no distinction is made; in fact, the new bill eliminates a distinction.

"These traveling fly-by-nighters," Mr. Wozencraft said, "are a parasite in any community where a tax-paying, God-fearing exhibitor, a community builder, is forced to foot the bills and let the transient get away with the 'gravy.'"

President Cole added that the average tent show would be forced to pay between $2,000 and $3,000 a year for the privilege of showing in Texas. He estimated it would drive out three-fourths of the organizations at present making Texas a port of call. He had an argument against this, however from his own brother, H. S. Cole of Bonham. H. S. Cole wanted the tax set at a higher figure, claiming $75 weekly would not scare away the average transient. That amount is but the salary and expenses of a single trouper, Mr. Cole added. He suggested that the law be made more stringent, and embrace fire protection, etc. He was told that the bill could not embrace anything but taxation.

B. S. Ferguson, Opera House, Hamlin, Texas, said: "We must fight fire with fire. In my own town we are worried with scores of tent shows yearly. My theatre has lost money every time one of them came in. Now, I want to suggest that we group ourselves, say ten or twelve exhibitors in a specified territory. First, we will give the itinerant a chance to book our own house, for folks do get tired of the sameness of pictures. Failing in that, we will own our own tent and we will offer him that. Then, if he shows opposition, why, buck him. Let's buy attractions and fight him out."

Another exhibitor wanted to know what would happen to "auspices," showings; those given by the Arab brother who promises a percentage of the intake to the American Legion, Red Cross, firemen and similar organizations. He was told that even auspices showings will bear the same tax under the pending bill.

The exhibitor in Henderson announced he would give away five $5 gold pieces on a Saturday night. Admission tickets given throughout the week were placed in a hat. The exhibitor got such an overflow house that night that an additional announcer was required to convey news of the winners to an overflow audience. The tent show had an attendance, by actual count, of fourteen. That same exhibitor trotted out the college band for a theatre concert during the entire week that another tented organization showed. Result, more packed houses and one more transient placing the taboo talisman by the side of that town for the benefit of his travelling brothers.

H. T. Hodge of Abilene, Texas, owner of shows in five towns, who claims he has lost thousands this year by reason of tent show patronage, had a concrete suggestion. He said that the tent show interests, in retaliation over taxes and other matters, might erect twenty permanent tents in twenty stands throughout the Lone Star State. Then they would combine and send road shows over the circuit, playing in these tents and thus escaping the occupation tax in each town. Hodge gave the idea not as a remote possibility, but as a nearby probability.

Col. Cole said he wished the M. P. T. O. Texas was strong enough financially to send out two exploitation men over the territory, following up the tent shows. Their mission would be the thinking up of stunts to draw patronage to the exhibitor.

Colonel Jason Joy, executive secretary of the Motion Picture Producers and Distributors, was a featured speaker during the afternoon session. He said he had discovered in the southland a tremendous interest in the motion picture among the laiety. He drew a parallel between two exhibitors in the Carolinas. One man keeps on good terms with his public, finds out what they want, takes an interest in their welfare and prospers. The other, with the same pictures, the same music, but lacking the personal contact touch, is a rank failure. He urged the picture men to get to the parents through the child.

Business Manager H. G. McNeese in his annual report showed an unusual growth of membership. Approximately 350 are numbers, contrasted the forty-two of eighteen months ago.

Secretary of State J. J. Strickland followed McNeese, declaring the whole problem of the industry today lies largely in having the industry understood by the public. There was an automobile tour of the city before noon and an informal dinner followed by a dance, beginning at 7 p. m., in the Palm Garden of the Adolphus Hotel, convention headquarters. The convention steering committees included:

Finance and budget: E. L. Byar of Terrell; Harold Robb of Dallas and Lou Bissinger of Dallas. Resolutions: H. S. Ford of Wichita Falls; Leslie Witt of Waco and H. S. Cole of Bonham.

Constitution: J. A. Holton of Port; Arthur P. V. William of Munday and Mrs. T. C. Christopher of Beaumont. Reception, W. A. Fairman of Bryan; Ross Rogers of Amarillo and Sebe Goodlett of Georgetown. Registration: Jack Lilly of Greenville; William K. Greever of Vernon and J. P. Jones of Groesbeck.

A feature of the closing day was the announcement by Earl L. Crabb, district manager of the Southern Enterprises, Inc., in Texas, to the effect that every Southern Enterprise house in the Lone Star State sought membership in the present body. He said he did not understand why his organization was not represented in the Texas

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Texas Convention

(Continued from preceding page)

Association, and promised clean, straightforward competition at all times.

Crabb was asked if there was a distinction between the exhibitor and distributor, and he pointed out that the theatre department of the Southern Enterprises was separate and distinct from distribution of the Paramount products. In fact, he said, the theatres had their usual squabbles with the distributing ends, just as any other theatre.

"We feel we should do our part," said Mr. Crabb, "in the onward march of this successful organization. I repeat, that I pledge for every S. E. house in Texas the full weight of its influence in anything you may undertake."

Col. Cole answered Mr. Crabb, saying he felt now that Southern Enterprise houses were needed. In the past, it is true, there have been conflicts and incriminations, he said, but a new day is dawning that spells co-operation.

Si Charninsky of Dallas, Joe S. Phillips of Fort Worth, and Charles C. Pettijohn of New York, all clamored for the floor at this junction. Each of them in turn paid tribute to Mr. Crabb personally and urged immediate action on the application. A resolution was passed unanimously admitting the Lone Star houses of Southern Enterprises.

Trade problems were discussed at the Wednesday afternoon session, non-theatrical bookings leading off. Open-air trade boosting propositions, at which films are shown, were proven a bugaboo to exhibitors. It was related that in Paris, Texas, the local exhibitor went to his Chamber of Commerce and headed off an event that would have proven disastrous to his patronage, and at the same time been a money maker only to its instigators.

Prices of advertising posters and accessories received attention. It was stated that business in this line has dropped to an alarming extent in this territory. Cole said the exchanges' viewpoint is that they can not make money and therefore must put up the price. Prices for 24 sheets in the Texas territory vary from $1 to $2.40. A Fort Worth exhibitor claimed that if he were able to obtain all his 24 sheets at $1 he would absorb ten times the quantity he now is using. Mr. Pettijohn said the price of paper will never come down until "wild-catting" poster exchanges in seven or eight cities throughout the country are abolished.

Senator John G. Willacy, State Tax Commissioner, told the exhibitors that there is a scheme afloat to levy an additional tax on picture shows. He said the State has no right to ask any additional penny on picture shows or any other industry.

Nathan Adams, president of the American Exchange National Bank of Dallas, the largest financial institution in the Southwest, was the principal speaker of the afternoon, taking as his subject, "Financing the Theatre."

He likened the motion picture industry to that of selling automobiles. Both in their infancy were looked upon as experiments. But today are listed among the great industries of the world. Financing motion picture ventures in the Southwest has been a pleasant and profitable business, for his bank, he said. It is true there have been some losses, but no higher ratio than any other line of business. He depreciated the efforts of the under-capitalized adventurer.

"At no time in the history of Texas or the Southwest has business faced a better outlook than at the present," was the cheering message Mr. Adams left with the delegates.

It was decided that engraved passes be sent to all Texas legislators, good at all Association theatres. Further that each theatre maintain in colored glass an insignia soon to be worked out. This insignia also will be carried on the stationery.

Colonel Cole was presented with a handsome gold watch, the gift of the Association in appreciation of his services.

Treasurer Byar reported a budget of $15,000 was necessary for 1925. This amount will be collected from cities and towns on a basis of population. O. E. Engelbrecht of Temple spoke on trailers and the amount of money to be made by running them. A motion was passed indorsing a proposition of the Alexander Film Company with reference to these business getters.

Ross Rogers of Dye, Ford & Rogers, Panhandle showmen, declared the Texas organization could secure from the defunct Selznick firm twelve Norma Talmadge pictures at $2,000 a print and a split of fifty-fifty after the $2,000 was received. He urged the Texas association to align itself with institutional advertising as broadcast from New York headquarters. He also broached a proposition to send President Cole on a speaking tour of Texas, to accomplish what Colonel Joy is doing in a national way. Colonel Cole took kindly to the suggestion, which likely will be put into operation as soon as the association is financially able.

In executive session Wednesday morning, protection of individual exhibitors' rights against film exchanges for poor prints was discussed. Members were urged to use non-taxable music wherever possible, although it was pointed out that most of the present day popular music is taxable. The tricky film salesman came in for much condemnation.

W. G. Underwood of the Specialty Film Company of Dallas spoke on "Buying Pictures," and C. D. Hill, Dallas architect, discussed "Theatre Architecture."

Trade problems took up so much time that addresses by James P. Simpson on "Theatre Advertising" and S. G. Howell on "Merchandising the The Theatre," were eliminated, but will be published in the Texas organ of the exhibitors.

A banquet Wednesday evening with the Dallas film exchanges as hosts closed the convention.

Not all of the delegates registered. Among those in attendance were:

Delegates included John Paxton, Paris; M. T. Flanagan, Longview; E. L. Parnell, Troup; H. T. Hodge, Abilene; R. W. Henree, Coleman; Thomas Darnell, Stephenville; Non Briner, Lufkin; H. S. Ford, Wichita Falls; Roscoe D. Rogers, Amarillo; J. E. Draginis, Yoakum; C. W. Batsell, Sherman; H. B. Chamberlain, Henderson; J. B. Jones, Groesbeck; John Victor, Abilene; John E. Lilly, Sulphur Springs; H. Mulkey, Clarendon; P. A. Rockett, Waxahachie; B. S. Ferguson, Hamlin; Henry Sparks, Cooper; H. H. Hoke, Taylor; Cliff Lindsey, Lubbock; Mrs. T. Christopher, Beaumont; J. T. Chatmas, Marlin; J. B. Looney, Hearne; J. B. Trout, Leonard; W. R. Fairman, Bryan; P. A. Engelbrecht, Temple; L. J. Mason, McAllen; D. J. Young, Brownsville; J. A. Halton, Port Arthur; H. B. Robb, Dallas; H. H. Starcke, Seguin; Joe Aranoff, Dallas; Burt King, Stamford; E. McElroy, Lubbock; A. L. Randolph, Oklahoma City; J. L. Elder, Dallas; A. C. Moore, Bartlett; Col. H. A. Cole, Marshall; Lee Acuff, Merkel; Rubin

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Universal Purchases Heavily of the Selznick Receiver

THE Universal Pictures Corporation has bought all the rights, physical properties and assets of the Selznick Pictures Corporation, Universal announced this week. The purchase was made by Carl Laemmle, president of the Universal organization, at the receiver's sale held in Judge Winslow's part of the United States District Court.

Universal's purchase not only includes such appurtenances as the Selznick offices in No. 729 Seventh Avenue, N. Y. C., with a floor space of 6,000 square feet, various exchanges offices and fixtures in other parts of the United States and certain holdings in foreign countries, but the negative and positive film possessed by the Selznick corporation, including a large number of pictures made by some of the screen's most popular stars.

The positives include several pictures not yet released. A number of Selznick pictures recently were bought from the receivers for distribution by Associated Exhibitors and the Film Booking Offices. The percentage of the rentals on these pictures which were to go to the receivers, will now accrue to Universal.

Among the assets acquired by Universal are motion picture rights to many stories, books and plays. The most important of these probably are the rights to "The Easiest Way" and "Cheating Cheaters," both Broadway stage successes.

Universal also gets the various Selznick electric signs and the Selznick store-house in West Twenty-eighth Street. The lease on the Selznick home offices in No. 729 Seventh Avenue has 14 months to run, it is understood.

The story rights include hundreds of manuscripts which have never been made into pictures. Among them are novels, plays, short stories and other writings from the pens of such authors as Lewis Allen Browne, John Lynch, Eugene Walter, Jack Lait, Garrett E. Fort, John Galsworthy, Roy Horniman, Meredith Nicholson, Edgar Franklin, Herbert Footner, George V. Hobart, Isola Forrester and Mann Page, Louise Winter, E. J. Montague, Elizabeth Redfield, Charles Belmont Davis, Edward Montagne, Alan Crosland, Dorothy Farnum and Leighton Osmun.

Among the outstanding rights are those of "Justice" by Galsworthy, "Proof of the Pudding" by Nicholson, "Shirley Kaye" by Footner and "Catch of the Season" by Charles Belmont Davis.

The location of the various branch distributing offices of the Selznick, which are being taken over by Universal, are as follows: Albany, Boston, Denver, Detroit, Milwaukee, New Haven, New Orleans, St. Louis, Salt Lake, San Francisco, Seattle, Atlanta, Buffalo, Chicago, Cleveland, Dallas, Indianapolis, Kansas City, Los Angeles, Minneapolis, Omaha, Philadelphia, Pittsburgh, and Washington.

It is not known what Carl Laemmle intends to do with these various properties. Universal already has exchanges in all of these cities, but may make some changes to the newly acquired locations.

Cautious St. Louis

Mayor Henry W. Kiel, of St. Louis, has just signed an ordinance which requires that in all new theatres and motion picture show buildings the boiler room must be located in a strictly fire-proof room with no openings into the building proper. The walls of the boiler room must be of 12-inch masonry on all sides and the ceiling of 12-inch slab construction.

Stories of the Builders

(Continued from page 703)

merely the proper selections which count, important as that is. Equally much depends upon a conscientious and technically perfect execution. The care bestowed on details brings results in this field as well as in others. It has happened of late that I have made a certain piece of music familiar to my radio patrons and when they hear this same music as a setting for a picture, say a short subject, for example, it impresses them with double force and gives them a new thrill."

The Background of Achievement

Years ago Roxy was voluble to the bubbling point. He is still voluble, but now there is an impressive background of achievement that lends weight and worth to his utterance. An enthusiastic love for his work dominates him today as it did more than ten years ago. Ambition buoyed up by an inexhaustible optimism is still his daily bread. It had been suggested to him to write a book embodying the unique experiences of his career.

"Why should I do that?" queried Roxy of himself rather than his interlocutor. "No, I am not hungry for such fame."

He paused for a moment.

"No, not that," he said, "there is a crowning achievement that I am looking forward to—in the future—I don't know how distant."

Whatever, Roxy meant he kept the idea locked in his brain. If he himself speaks of it as a crowning achievement the motion picture industry may once more become debtor to a fertile and creative mind, that in its own chosen field has been without a peer.

Ideas Gathered Along Broadway

(Continued from page 706)

on the well-known "Western Allegro" was conspicuous. The whole musical score was conceived and executed to suit the swift pace and thoroughly American spirit of the picture.

AT the Strand the striking thing was the unusual musical presentation, which, as far as appeared from the program, had no particular relation to the pictorial part of the bill. The audiences seemed to be much impressed and for this reason a brief description is offered here. The setting is simple. It consists of a memorial column surmounted by a bust of Verdi, which is an exact replica of the Verdi monument at 72nd street and Broadway. Three singers, baritone, soprano and tenor, are grouped around the column, the baritone and tenor at the right and left, respectively, the soprano in the center. The singers are in costume, which, however, is covered with a white plastering, for they are supposed to be parts of the statuary group and relapse into marble immobility after they have rendered their songs. The selections in the order here given are as follows:

Iajos Credo from Othello (Baritone)

Pace, Pace, Dio Mio from "La Forze del Destino" (soprano)

"Celeste Aida" from "Aida" (tenor)

Each of the performers sang five minutes, which accounts for the unusual length of this purely musical unit on a motion picture program.

The music used for the feature, "Husbands and Lovers," had no outstanding themes. It was rather prettily introduced by "Out On a Terrace," an entr' acte, and "An Enchanting Night," by J. L. Zawbonik.

The windy and unsettled weather was in some part responsible for the great interest aroused by a colored weather bulletin displayed in the lobby of the Piccadilly as close to the sidewalk as the law permits. The bulletin displays weather signals in the shape of little white and colored flags, indicating rain, high winds, etc. It shows in larger size than the rest a signal supposed to give warning of an approaching tornado (a small black square in a large red square) and then goes on to say, "Look for a tornado in New York on Sunday," which is not a bad way of advertising the feature of next week's program, House Peters in "The Tornado."

GOLDEN RULE EXCHANGE INCORPORATES; BUFFALO OFFICES

The Golden Rule Pictures Corporation, recently incorporated at Albany, N. Y., has opened offices in Buffalo at 505 Pearl street. This is the newest independent exchange in the state. Richard C. Fox, former manager of the Paramount and Selznick offices in Buffalo, and who at one time was general manager for Universal in Great Britain, is president of the new company. Maurice A. Chase, recently vice-president and general manager for Selznick, is vice-president, and A. P. Rappe is secretary. Buffalo will be the headquarters of the company, but offices will be opened in Albany and New York.

PARAMOUNT SALESMAN CLOSES BIG SALE IN PITTSBURGH

Edgar Moss, sales representative for the Paramount Philadelphia exchange, made good his promise of a week ago when he declared at the Paramount District Sales Meeting in Philadelphia that before the end of the week he would sell over one hundred thousand dollars' worth of Second Famous Forty contracts. Harry Ballance, divisional sales manager, has just received contracts from Moss amounting to $108,450.

West Coast Theatres Deal

The California and Miller's theatres in Los Angeles will become an operating link in the great chain of West Coast Theatres, Inc. playhouses, it was announced, following a conference recently between Marcus Loew, president of the Metro-Goldwyn-Mayer corporation, which, heretofore has held exclusive control of the two houses, and members of the directorate of the West Coast Theatres, Inc. Details of the big deal as outlined by M. Gore, president of the West Coast Theatres, Inc. include the acquisition by the latter corporation of a one-half interest in both the California and Miller's theatres, while the Loew corporation assumes a one-half interest in the Criterion Theatre on Seventh near Grand. All of these houses however will be operated by the West Coast Theatres, Inc.

Young at Spargo Studio

Lon Young, who recently resigned from the advertising and publicity departments of Warner Bros., after four years with that organization, is now associated with the Edgar Scott Spargo photographic studios which will soon be opened at 131 West Forty-fifth Street. In addition to the activities in connection with his new association, Mr. Young will also handle personal publicity for a few well known screen players. One of Mr. Young's clients is Marjorie Daw, who was recently signed by First National for a prominent role in "One Way Street," now in course of production under the direction of Jack Dillon at the Biograph studio.

Texas Convention

(Continued from page 714)

Frels, Victoria; D. J. Callihan, Palestine; Will Palmer, Ranger; Paul J. Barrace, Houston; Abe Levy, Waco; Otto Schmidt, Mason; Sam Hefley, Cameron; Wylie Day, Wichita Falls; L. Santikos, San Antonio; L. M. Ridout, Denison; Si Charninsky, Dallas; Lon Bissinger, Dallas; R. N. Smith, Mission; Mrs. A. J. Urbish, Dallas; Grover S. Campbell, Denton; Joe Clemmons, Beaumont; P. V. Williams, Munday; A. W. Lilly, Greenville; C. R. Wilkinson, Lockney; C. W. A. MacCormick, Dallas; L. Richter, Fort Worth; J. M. Reynolds, Arlington; Ernest J. Weldon, Rusk; Lee A. Walker, Belton; H. L. Perkins, Bastrop; R. S. Dorbandt, Jacksonville; Sebe Goodlett, Georgetown; James P. Simpson, Dallas; W. D. Neville, Dallas; H. S. Cole, Bonham; Joe Singer, Dallas; William K. Greever, Vernon; J. F. Houdck, Ennis; H. C. Houston, Sherman; Ed Dorbandt, Athens; F. W. Zimmerman, San Marcos; W. A. Stuckert, Brenham; E. H. Phillips, Fort Worth; Roy Cook, Gilmer; A. E. Shutes, Dallas; M. K. Moore, Hemphill; M. L. Moore, San Augustine; E. H. Rockett, Waxahachie; W. O. Rockett, Italy; Jesse Adwell, Itasca; H. H .Covington, Teague; W. J. Wooten, Canyon; J. B. Overton, Hereford; C. R. Tate, Panhandle; L. M. Davis, Rotan; Cal Baker, Lubbock; F. M. Phipps, Childress; Mart Cole, Rosenberg; Mrs. Pierce Brook, Rosebud; W. F. Jones, Archer City; J. T. Richardson, Olney; C. R. McHenry, Dallas; Ross D. Dixon, Colorado.

STORK VISITS MR. AND MRS. JAMES FRANCIS DILLON

It has just been learned that a son, James Francis Dillon, Jr., was presented to Mr. and Mrs. James Francis Dillon on November 29. Mrs. Dillon is known in professional circles as Edith Hallor and was the star of "Leave It to Jane" and other Broadway successes. Mr. Dillon is now directing "One Way Street," which is being produced at the Biograph Studios in New York City for First National release.

"GIRL OF LIMBERLOST" AUTHOR DIES AS RESULT OF ACCIDENT

Gene Stratton Porter, author, died this week in Los Angeles as the result of injuries received in an automobile accident on the outskirts of that city. She produced one picture from her book, "The Girl of the Limberlost."

PRODUCERS DISTRIBUTING CORPORATION SALES SESSION

The first of a series of three anniversary sales conventions was held in New York, December 12 and 13 by Producers Distributing Corporation at which the achievements of the company's first year were reviewed and the plans and picture for the coming season discussed in detail. The New York meeting was held at the Commodore Hotel. It was attended by the branch managers and chief salesmen in the Eastern division and will be followed by meetings in Cleveland and Chicago, at which the managers of the Central, Mid-Western and Western divisions will be present. L. W. Weir, Western Division Manager was also present at the New York meeting having come East to be presented with a big silver loving cup, won by his division in the efficiency contest between the four divisions of the company's sales force.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Free Tickets for Advertising Ideas Are Valuable in Making You Friends

E. E. MEREDITH, who does the advertising for the Kearse Theatre, Charleston, W. Va., and the Virginia Theatre, Fairmount, has been making an advertising cleanup at a small cost through advertising for ideas to be used in the theatre ads.

He started the scheme by using a sample verse in one of his displays. This was:

When I am sad and tired and blue,
I tell you what I always do.
I get my hat and away I go
To see the Kearse picture show.

This was run with his own name as author, with his street address. Below was "Send in your advertising ideas. Two tickets for each one adopted."

He did not specify that the idea must be a jingle, but he gets mostly verse, because he used one. He points out that the samples should not be too well written, lest they discourage the amateurs. To the same end, he did not use the best verse sent in the first two or three weeks, though tickets were sent with the promise of later use.

Answer All Letters

He writes that it is important that each letter be replied to, for the preservation of good will, and adds that where a verse seeks to disparage an opposition house it is always returned with a courteous suggestion that the theatre does not care to adversely comment upon its competitors.

He favors a daily jingle, and insists that the name and address of the author be used. Where the request is made that only the initials be used, he writes that he cannot use initials only. Generally the consent to the use of the full name is given, and he feels that the name has a real value.

In his own experience he finds that the idea appeals to all classes, and often he will receive a reply from someone locally prominent. In the list was one Congressional candidate, a court clerk and a number of city officials.

Rouse Local Interest

The chief values of the scheme lie in the interest aroused by the work of the neighbors and the fact that where a jingle is sent in it is generally read to the entire family. In other words each entered poem has already advertised the value of the theatre's entertainment to the entire family circle.

This emphasis given the study of the theatre's good points is by no means the least of the advantages of the scheme. To tell about the good points they must formulate the idea, and this alone is worth the tickets sent. What you actually express is always more definite than what you think. It has been put into concrete form, and given exact words. Then when the jingle wins a prize the proud author spreads the glad news.

The scheme has been in use for a considerable time in both threatres which Mr. Meredith handles. The verses take up only five or six lines in the advertising space, and any one does the house considerably more good than is represented by the value of the tickets sent.

If you are looking for something to revive interest in your house, try this out. It's a sound scheme and its practicability has been proven.

Printed Checks

Printing up restaurant menus is old stuff, so the Arcade Theatre Jacksonville, printed the backs of the checks used by two restaurants with the message "And now go see Barbara La Marr and Percy Marmont in The Shooting of Dan McGrew, Arcade Theatre all this week." As the checks were presented the diners face down, they all got the message.

Los Angeles Waging a Big Type Contest

Pat Dowling writes that because of the heavy posting done in Los Angeles the average 24-sheet is an also ran. It's just another one of them, and to get out of the ruck the managers are going to special painting and huge block letters.

Harold Lloyd came out strong for Hot Water, but the 24-sheet for The Thief of Bagdad took all records with most of the area given to a single word.

Just to show that Christie Comedies are in the running, Pat photographed these along with his own special for Reckless Romance.

The color contrasts do not photograph well and the name sinks in, but in the original the moniker of T. Roy Barnes, Harry Myers, Wanda Hawley and Sylvia Bremmer stand out for all they are worth.

Pat writes that Mark Larkin, who handles the Grauman work on The Thief of Bagdad, is using 700 stands in Los Angeles and the suburbs. Not all 24's, of course, but a goodly proportion.

Think of that next time you wonder whether to order one or two 24's. You won't feel so badly about it.

A Christie Release

PAT DOWLING WANTS IT UNDERSTOOD THAT CHRISTIE COMEDIES ARE THERE, TOO

Los Angeles advertisers are going to big letters for their stands to get away from the multitude of posters. The record seems to be held by The Thief of Bagdad, but you don't have to use a mic roscope to tell that Reckless Romance is in town. He's keeping Christie right up with the procession and the snappy comedy is making good.

Students Helped

Before the run of America at the New Grand Theatre, Topeka, the management, Hooper and Jencks, interested the Seaman Rural High School in the idea of making a miniature of Fort Sacrifice. United Artists supplied plans and specifications for the design and the work was done by the students as a part of their annual manual training.

The model was exhibited in a store window and attracted very general interest. It had the local angle and was worth many times the advertising value of a model done by the theatre in its own shops.

The surrounding towns were circused for a radius of fifteen miles, and though the run was during the height of the political campaign, a splendid business was had.

A Patriotic Week Held for America

With America booked into three of their houses on the New Jersey side of the Hudson River, Haring and Blumenthal proclaimed a Patriotic Week, with parades and everything.

In the parade they supplied a float and a mounted Paul Revere, the United States Lines providing the band from the S. S. Washington and also a float showing a model of the same ship; a unit in the Shipping Board fleet. The theatre float showed Cornwallis surrendering to George Washington with Uncle Sam, Betsy Ross and an Indian chief looking on. Betsy was chaperoned by a silhouette Statue of Liberty.

For a lobby display in the Central Theatre, the major house of the circuit, the managers obtained the loan of a large model of the Leviathan, which is generally on exhibition in some window in New York. It is eight or ten feet long, weighs two tons and is valued at $10,000 a ton. It was new over in Jersey and fully 10,000 school children were brought to the theatre to see it. It easily is one of the most minutely exact ship models ever constructed.

With the picture playing day and date for four days in the three houses, an exceptional business was done.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

TEN incidents, three of which were films and seven of which were musical presentations, made up the show of which "The Fast Set" was the feature picture. The musical numbers required 40 minutes, while the feature picture took 1 hour and 15 minutes, leaving 14 minutes for the remaining two film subjects. One of these was the Mark Strand Topical Review, 8 minutes long, and the other was a Lyman Howe. It took 6 minutes for this.

Beginning with the overture, the show ran as follows: The overture by the Famed Mark Strand Orchestra was Rossini's "William Tell," with the following lights—llama cloth curtain was closed over the small production stage and a 160 ampere Mestrum flood light of straw covered this, the side drapes and the musicians. The footlights of the big stage were straw one half. As the overture worked up to the storm scene, all lights except the foots dimmed out and lightning flashes were seen through the transparent windows at either side of the orchestra. At the storm climax a rain effect was thrown from the booth covering the entire stage. After the storm a rainbow appeared across the entire set, projected from the dome and the covelights came up magenta, as did also the foots of the small and large stage and the borders. Pure white floods from the booth and dome covered the orchestra and all the drapes. Eight minutes for this overture.

"The Incident of the Fan" was put on a bare stage with deep blue plush cyclorama backing it up. Eight members of the ballet were used, costumed in silver dresses with ropes of pearls and carrying large green feather fans. The entire number was a series of fan poses by the girls coupled up by various dance steps. For a finish soprano in white silk dress and rose-feather fan sang "Every Little Movement" from "Madame Cherry." Lights for this were baby spots of orange from either side of the stage and floods of the same color from the dome. Four minutes for this number.

Coloratura soprano appeared on the apron of the large stage to sing "Polonaise" from Thomas' "Mignon," under a straw spot from the dome. The silver draw curtains were closed on the production stage and were lighted by four color blend arch spots and two light blue floods on the musicians from the dome; green and magenta spots from the sides crossed the ceiling drapes. Four minutes for this number.

Following the Howe picture, a Schumann Cycle was presented in 8 minutes. The opening showed a cellist and contralto seated on opposite sides of a fireplace. The only lighting was 2 magenta spots coming from the fireplace and picking out the artists. The whole set was backed up by deep blue plush cyclorama. The cellist first played Schumann's "Traumerie" and this was followed by the contralto singing "I Chide Thee Not." At the finish the spots dimmed, leaving a dark stage as the curtain closed.

Next came the Topical Review, after which was an Indian Suite, the biggest number of the show. The back drop for this was a transparent mountain scene with set runway and rock and trees. At the opening a basso as an Indian brave was seen centre stage, while in various poses were Indian maidens. The basso sang "Pale Moon" by Logan, after which the members of the ballet danced.

Selections from "Il Trovatore" came just before the feature picture. These were on a bare stage with a prison back drop. Magenta foots on the small stage were the only lighting at the opening. The contralto sang "Fierce Flames Are Soaring" and exited on the opposite side. The orchestra then played measures of the "Anvil Chorus," lighted by magenta floods from the booth, augmented by blue foots and borders on the large stage. The close of the number was a duet by soprano and baritone.

All the above musical presentations, including the music for the Howe and the Topical Review, were broadcast direct from the stage at the 9 o'clock performance on Tuesday as the first portion of the regular weekly

A United Artists Release

THE TWO FLOATS AND PAUL REVERE USED TO PUT OVER AMERICA IN NEW JERSEY

Haring and Blumenthal booked the Griffith picture into their three houses and then proclaimed a Patriotic Week, with a parade which included these ballyhoo floats. On the first float are Uncle Sam, Betsy Ross, Cornwallis, an Indian Chief and the Statue of Liberty. The second float is a model of the S.S. Washington of the U. S. Lines.

A Paramount Release

HOOKING GLORIA TO COOLIDGE AND DAVIS HELPED

Her Love Story came to the Grand Theatre, Lancaster, Pa., about election time and photos of the candidates were used to get added interest for the cutout of the star, while the Prince of Wales was tied to a lobby card.

Hooked the Prince to Her Love Story

Because Her Love Story came to the Grand Theatre, Lancaster, Pa., about election time, the management got added interest in a cut-out of Gloria Swanson by hanging pictures of Davis and Coolidge and Dawes just below her outstretched hands.

But the Prince of Wales was made a runner up, for a lobby card asked: "Will the Prince of Wales ever marry an American Girl? Gloria Swanson will show you. The story of a princess whose forbidden romance shocked and rocked a kingdom."

Between the prince and the politicians—and Gloria—the feature went over like a house afire.

Leslie F. Whelan, Philadelphia Paramounter, assisted the local management.

Tried Out Mertons

Reviving an old idea, John J. Friedl landed a local paper on a movie tryout when Merton of the Movies came to the Palace Theatre, Dallas, Texas.

The paper explained that it wanted to find out if the town had any unsung talent and also that it would save them a trip to Hollywood, as tests were to be made of the three winners and sent to Paramount.

Several hundred entries were made, and the paper took plenty of space to tell all about it.

Well Written

An adaptation of the "What I know about ——" book comes from J. M. Weist, Paramounteer, who is working it for Merton of the Movies. This one is "Instructions to Back Seat Drivers," and the inside pages contain only a huge "SHUT UP." The back page is given to the house advertisement.

Everyone will appreciate this one.

Novel Lighting on Schade's Balloon

George Schade, of Sandusky, got a ten foot captive balloon for his ballyhoo on The Sea Hawk, and let it float over his theatre with the lower half lettered with the title and the fact that it was at the Schade.

That was all right in the daytime, but the night came early and he wanted to sell in the evening. He borrowed a searchlight from the captain of one of the lake steamers, tied up for the winter, and this was trained on the balloon.

Naturally only the lower half of the sphere was lighted from below and as there was no trace of the light beam, a lot of people spent much time trying to figure out how the partial illumination was effected.

He even managed to dog a story in which a reporter told how he almost was fooled into believing it to be the Shenandoah, which was just then completing its cross country trip. He was all set to give three rousing cheers when he saw the title of the play and connected that with the fact that the Hawk was billed at Schade's house. It made a readable story, so it was good advertising.

Backed by a lavish use of paper and newspaper work, the picture got all existing records for attendance and receipts.

One clever idea was the use of special memorial stamps on mailed heralds. This is a local issue and the one cent denomination showed a galley. It was not that of the Sea Hawk, but it fitted in and Schade mailed out 5,000 heralds under these stamps.

Merton's Postcards

Four hundred hand written post cards were sent from Dallas to as many young women in Oklahoma City. They read:

"Dear Miss ——, Some mutual friends have advised me that you contemplate entering the movies. Before doing so I would suggest that you see me at the Capitol Theatre, November 2-3-4 or 5, between the hours of 12 and 11 P. M. Sincerely, Merton Gill.

Earl Settle figured out the idea, but he made his assistant meet the girls who flocked to the Capitol, unable to wait until the dates named. They were told that Merton was playing at the Palace Theatre that week, but could be seen at the Capitol on the dates named. It made for laughs—and business.

Who Can Tell?

Just to get a laugh the Olympic Theatre, Altoona, Pa., mailed two pair passes to the secretary of every business and social club in the city with the request that the President present them to the two handsomest members of the club. Most of the secretaries entered into the spirit of the thing and it gave hundreds of dollars worth of advertising to Yolanda. The beauty of this stunt is that it will work for any picture. Try it on your own Rotary and Kiwanis.

A First National Release

A HOME MADE PERAMBULATOR FLOAT ON THE HAWK

This was built by Paul B. Jones, of the Rowland Theatre, Wilkinsburg, Pa. The ship was eight feet six inches long by six and a half feet high and was modeled after one of the stills. Looks a lot and cost little.

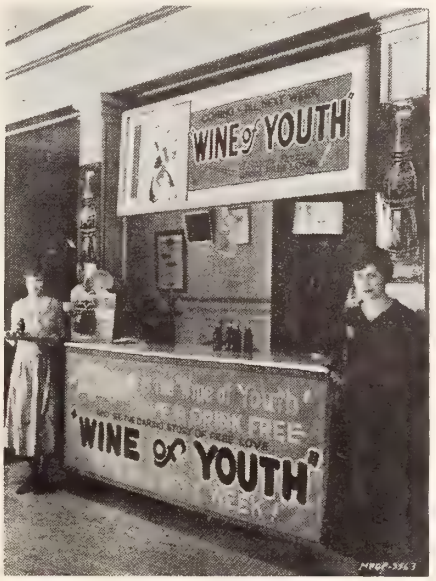
A Paramount Release

A STRIKING BANNER OF CAPTAIN BLOOD FROM TEXAS

This was used in the lobby of the Capitol Theatre, Dallas, Texas. It seems to be a two plane display, with the figures on one row and the background to the rear. It does not photograph well.

Grape Juice Now Is The Wine of Youth

Arguing that grape juice is the wine of youth in these temperance days, the Bijou Theatre, Birmingham, Ala., tied up to a grape drink for a sample stand with two girls to pass out the beverage.



A Metro-Goldwyn Release

THE WINE SHOP

A stand was erected in the lobby and each patron was offered a sample on his way from the box office to the entrance. It's rather late in the season for the sampling of summer drinks, but the manufacturers are trying to put it over for a year-around beverage, and they have been generously sampling the entire south, and not always with so apt a title.

Make Christmas something more than a day of good business. Make it happy for the kids.

Turned Away Crowds From Local Prologue

Here's how it worked.

The show was to start at half past eight.

At seven o'clock the last seat was taken.

At seven thirty the ticket sale was stopped.

By eight o'clock hundreds were turned away.

Can you blame Herry Seel of Saenger's People's Theatre, Greenville, Miss., for calling it a wow?

He had Being Respectable and he wanted to get more people than usual in to see it. He put his orchestra on the stage, along with a few chairs and tables for a cabaret set, framed up a very sketchy little skit which was handled by local talent—and then missed the show himself because he was too busy turning people away.

He got out a special circus throwaway written in jazz style, and wrote off the cost of that by letting the bank announce in three inches that Being Respectable meant having money in the bank. The local talent were only too glad of a chance to frollic in front of the neighbors, and there were some really clever entertainers in the lot.

You can make all the money in town with a local show, and you'll find it surprisingly easy to frame one up. This one got the turnaway an hour before the show opened. Unless you are doing a similar business, try the local stuff.

Now will Mr. Sell please write in and tell us what Heebe Jeebes are. He says they were the hit of the show, but we never heard of them before. Did you? We'll let you in on it if we find out.

Whirled the Girls

If you want something a little different for the next style show, cut out the runway and use the revolving table worked by the Majestic Theatre, Austin, Texas, in conjunction with Manhandled.

The show was called When Winter Comes and was devoted to winter garments. Eight girls from the University were engaged as models, and they stood upon a slowly revolving table in the centre of the stage to display their gowns and wraps.

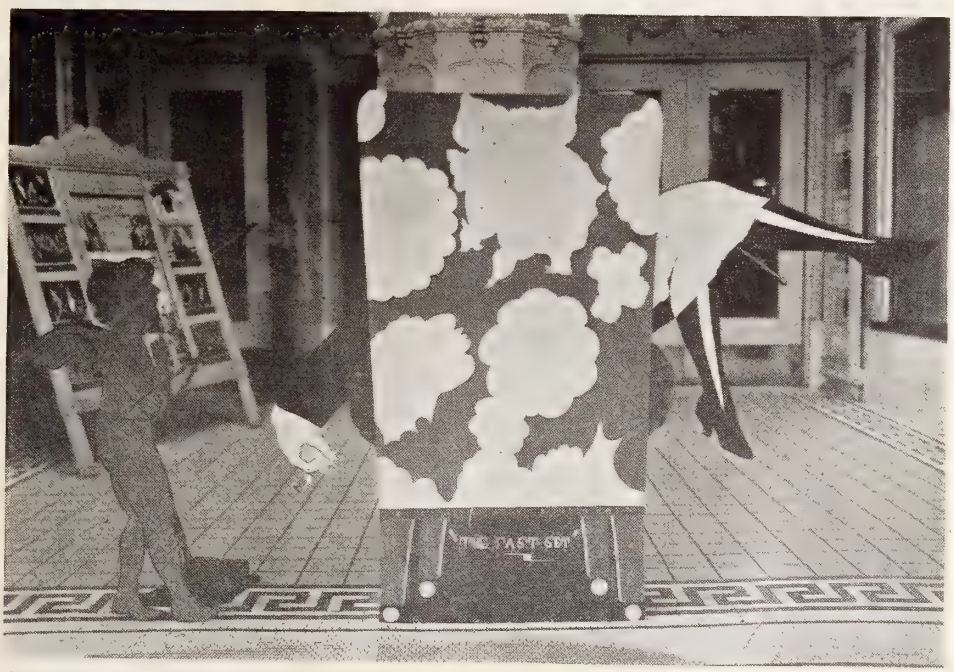
There was a slight thread of dialogue running through the show and a toe dancer was employed to bridge the waits.

The day before the opening fully a third of the front page page of the society section was given to pictures of the eight girls. With society girls there was no question of salary, but the shoes and hose worn in the production were presented to them, these being contributed by the store supplying the dresses.

Talked Through Teeth

Getting hold of a picture of Barbara La Marr with a toothy smile, Guy V. Kenimer cut away all but the mouth and displayed it in the window of a drug store in Jacksonville with the offer of a tube of tooth paste free to all who could name the player. Of course everyone who tried came back to see if they had won, and found out that Miss La Marr would be seen at the Arcade in The Shooting of Dan McGrew.

The tooth paste was sample size, and cost nothing.



A Paramount Release

FRANK J. MILLER FOUND THIS IDEA IN A STILL

Looking over the 11 by 14s he noted something on these lines and he made it on a larger scale for the lobby of the Modjeska Theatre, Augusta, Ga. It carries out the idea of The Fast Set very neatly without involving much painting.

Sailor Lassies Help Navigator

It's not supposed to be good form to take candy from a child, but these candy kids were offering it in Akron, Ohio, and no one protested against the acceptance of a couple of lifesavers from these fine specimens of the Keaton marines.

A Metro-Goldwyn Release

TWO OF THE SAVERS

They wore regulation sailor dress except that their caps were the paper ones printed up for Buster Keaton in The Navigator.

The lifesaver distribution has been done all through the middle west, but this is the niftiest pair of distributors we have seen yet. Some nifties!

A First National Release

PUTTING OVER THE SEA HAWK IN COPENHAGEN

This was the lobby advance in the Cosmorama Theatre, the display being designed by S. A. G. Swenson, of First National. There was also a three-panel display to block the entrance at non-showing times. Note the new title.

Turned the Banner

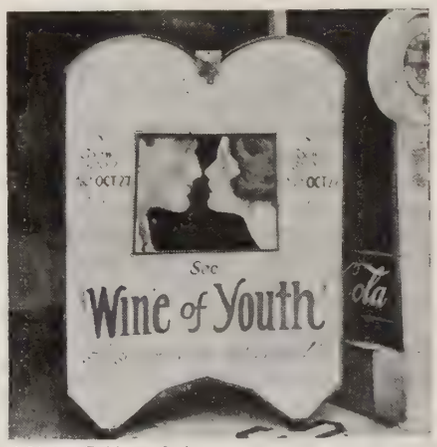
Paul Perez, who formerly was assistant to Paul Gulick, of the Universal home office, is doing the exploitation for the English handlers of Big U.

In Liverpool, for a football match, he put up a banner for the Hunchback that was seen by 37,000 persons.

After the crowd was in he had his men face the banner the other way so they could see it again as they left the grounds. That's the big idea.

Birmingham Liked Kissing Machine

This kissing machine used in a drug store in Birmingham, Ala., for Wine of Youth, is credited to C. D. Haug, a Metro-Goldwyn exploiteer, who framed it for the Bijou Theatre.



A Metro-Goldwyn Release

THE KISSING MACHINE

The heads are taken from the lithographs and are so mounted that they oscillate, apparently exchanging kisses. The device attracted so much attention that a few passes paid the rental of the space.

A Universal Release

ALL THE WINE WAS ON THE OUTSIDE OF THESE GLASSES

The Albany Theatre, Albany, N. Y., bottled up the box office with a compo board front and dressed the ceiling with two or three dozen wine glasses. There was a display of bottles in the lobby and a perambulator was used.

Changeable Cut

In some interesting advertising matter sent in by Joseph Conway, of the Cedar Theatre, Philadelphia, there is a cut showing a crowd trying to break into the theatre to see The Galloping Fish. Apparently this is a stock cut on which the title of the play can be lettered. Most managers would be content to use the cut without the title lettered in, but Mr. Conway knows that to put the title over the door is worth a great deal more than it costs, for it sells that at the moment when interest is highest.

Perambulator Car Ran Three Weeks

For the Washington, D. C., run of The Sea Hawk, the special trolley car built especially for perambulator use was hired for three weeks and for ten hours each day it covered the traction system of the National Capital.

Most of the routes run through the business section, so the car caught the shoppers as well as the residents, and very thoroughly advertised the attraction. The car has been shown in these pages very recently.

Several good windows were obtained, notably that of the Washington branch of Brentanos, an entire window being given to a display of the photoplay edition. It was dressed with stills, the model of an ancient ship and one of the costumes used in the play, to give a touch of color other than the jackets of the books.

This makes a much prettier display than where the window is literally stuffed with books. There were a number of drug store book hooks and rugs and tapestries were shown in a department store window. The newspaper and lithographic campaigns were unusually heavy as the picture was in for a two weeks' run at the Crandall Metropolitan.

All But

Les Whelan sloganed very effectively for The Story Without a Name. Les calls it "The picture with everything but a name."

And all over his territory Whelan is offering a four tube radio set for the best title, regardless of the $5,000 offered by the magazine sponsoring the stunt. Bill gets them for less than list price in return for the advertising the set receives. The best title in each town is sent on to the Photoplay Magazine in the hope that it will pull down one of the cash prizes. The result is that the nameless story has been an unusual clean up in his territory.

Another Cinderella

Irvin Waterstreet, Paramounteer, has switched the old Cinderella contest over to Feet of Clay in his territory, and he goes around offering $25 for the smallest feet in town—if the local management will put up the money. He has worked it to fine effect in Terre Haute and elsewhere.

A First National Release

A WELL DRESSED WINDOW ON THE SEA HAWK

This is the Brentano store about in the centre of things in the fashionable shopping district. The ship model in the foreground is three dimensional. In the rear one of the costumes serves to give color to the display.

A Nice Library

Down south The Alaskan is coming close to breaking the records, very possibly because of the Alaskan scenery.

In Jacksonville it probably would have cleaned up on a record had it not been for the inclement weather.

One of the stunts Guy Kenimer, of the Arcade, worked, was a library hook up. Markers were placed in every book given out and there was a picture and a card reading "This library circulates 57 books by James Oliver Curwood including The Alaskan." This was placed directly over the desk from which the books are given out, and could not be overlooked.

Rudy Recommends

Bill Danziger, Paramounteer, probably figured that if Valentino could trail the country recommending mud baths he probably would not mind sponsoring phonograph records, so he got a window for Monsieur Beaucaire by giving a phonograph shop a list of "Love songs personally recommended by the Great Lover." They fell for it out in Stevens Point, Wis. Probably they would fall the same way in New York.

Won Big Daily Story With Puppy for Prize

A police dog puppy brought all sorts of free publicity for Rin-Tin-Tin and Find Your Man at the Rialto Theatre, Washington, D. C.

The puppy was offered the child writing the best letter to the kid page of the Daily News about a dog he owned or knew. There were three cash consolations of $3, $2 and $1 and admission tickets for winners.

The stories ran better than half a column each the day before the opening and the run of the feature, and carried pictures of the prize dog, of Rin-Tin-Tin and scenes from the play. The contest was limited to children under sixteen.

The News is building circulation and was glad to tie into a theatre stunt, knowing that anything connected with the theatre would possess a greater appeal for the children than a straight paper stunt.

Good puppies cost a little money, but they will bring in many times the investment in free space.

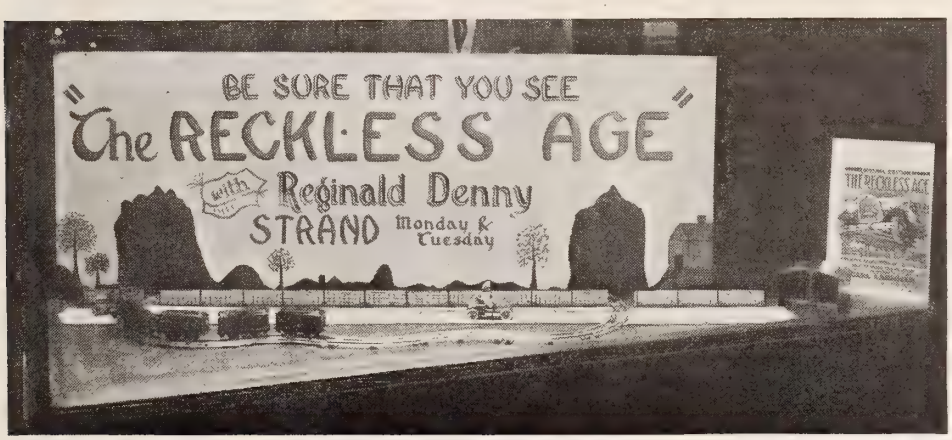
Cutout Signs

R. J. Newton, of the Capitol Theatre, Little Rock, Ark., has hit on something new in window displays. Instead of the usual lettered card, he drapes the window and then letters the drapery with cutout alphabets. Most of his display is also cutout and much of it in cartoon style, which is good stuff when you have a clever artist. Mr. Newton has.

Interested

More than 6,000 replies were received on a misspelled word contest in connection with a hook-up page on The Sea Hawk at the Olympia Theatre, New Haven. The prices were ten copies of the book, two boxes for the show, twenty-five pairs of seats and ten singles. We think it was an error of judgment to value a box of six seats second to a seventy-five cent book.

Tod Browning also used the circulating library idea, lending copies of the novel.



A Universal Release

HERE'S A NEW IDEA FOR THE TOY RAILROAD STUNT

This toy train ran in a drug store window in Crawfordsville, Ind., when The Reckless Age was showing at the Strand Theatre. The backing involves very little painting, but it makes the announcement an intergal part of the show.

Gets Open Effect With a Plan Book

Most of the ready-made ads in the plan books carry a lot of text lettered on, because most managers want them that way. Many of the users are in small towns where typographical display is merely something you read about, and such managers welcome the cut which carries with it the display lettering. But most of these cuts can be cleared if other display is desired, and the Princess Theatre, Toledo, offers a nice example of such handling in the use of this cut for Pola Negri. The names of the

PRINCESS
PARAMOUNT THEATRE
STARTING TODAY
Pola Negri
WITH ROD LA ROCQUE ADOLPHE MENJOU PAULINE STARKE
PRESENTED BY ADOLPH ZUKOR JESSE L. LASKY
THE secret love affairs of an empress who lived for romance and ruled many hearts. Pola's greatest love-role since "Passion." Made by the same director
in the
ERNST LUBITSCH PRODUCTION
"FORBIDDEN PARADISE"
A Paramount Picture
Liga Conley in "WILD GAME"

A Paramount Release

A CLEARED PLAN BOOK CUT

supporting players have been left in, but the rest is routed to let in the type that is more easily read, and with very little work, and no cost for drawing, a nice display has been achieved. This is a simple, but very effective display with good text to back the appeal of the cut—and the line cut makes it possible to get a good result. It's capital work and it is the usual style of the Princess.

Sea Hawk Cuts Are Very Good Sellers

Most of the cuts supplied by First National on The Sea Hawk carry the suggestion of dash and daring. The cut selected by the Rivoli Theatre, Baltimore, is not the best example we have seen, but it probably fitted the space better than others, and it certainly carries the suggestion of an interesting story. The added lines have been put in with type instead of being hand lettered, and they show to greater advantage. The only comment might be that "Second and last week" should have had a line to itself, the addition of "of the" kills down a part of the kick. Then the second line could have gone in a smaller face that would have let in the additional words. On a second week advertisement the fact that it is a holdover argues that it is an unusual story and the additional billing is not so important, particularly when the lines just below add that it is the "Greatest spectacle of amazing romance that the world has ever seen." It would have been even better had the lines been changed to read, "Second and last week of the greatest spectacle, etc."

A RARE TREAT
RIVOLI
CONTINUOUS 12 NOON TO 11:30 P. M.
Second and Last Week of the Picture Sensation of 1924
The Greatest Spectacle of Amazing Romance and Adventure the World Has Ever Seen!
The SEA HAWK
By Rafael Sabatini Author of "Scaramouche"
—WITH—
MILTON SILLS
ENID BENNETT
MARC MacDERMOTT
LLOYD HUGHES
WALLACE BEERY
And a Cast of Thousands
This Is Movie Week
A First National Picture
NOTICE! Admission Prices for "The Sea Hawk" Matinee: Balcony, 30c Orchestra, 60c Evenings: Balcony, 60c Orchestra, 99c
FEATURE STARTS 12:15, 2:40, 5:00, 7:25, 9:45
Ask those who have seen "The Sea Hawk"—then if you miss it, you will owe yourself an apology.
RIVOLI SYMPHONY ORCHESTRA, FELICE RULA CONDUCTING

A First National Release

A STORY—CUT

Then the second section would have gotten better than the twelve point it is given, and the whole would have had a stronger punch. The cut is reproduced not so much because these are fatal defects. Probably just as many tickets were sold and would have been sold by the amended display. The idea is not so much to find fault as to suggest how improvement could be made. The cut, the title and the "second week" do all the necessary selling.

Uses Press Dope to Back Himself

For The Sea Hawk J. Fred Osterstock used newspaper comment to tell his public that the picture was great. For Abraham Lincoln he added his own endorsement, but bolstered this opinion with excerpts from a number of newspapers. We do not believe that Mr. Osterstock needs to call in additional testimony. In a way we think this tends to weaken the force of his own statement. Pennsylvania must be worse than Missouri on the show-me stuff if this is necessary. However, we do not believe that it really is necessary. Mr. Osterstock merely underestimates the value of his own word. He is too modest. It would be better to make a single unsupported statement than to adduce proof. Then, if desired, a follow-up can be used, referring to the personal statement and adding that evidently the big critics are in agreement. We believe that even this would be unnecessary if Mr. Osterstock will only figure what his own word is worth. This is one of a series of special advance displays on Abraham Lincoln. It is additional to the regular house advertising and in advance of the house advertisement on Lincoln. Is is nicely set, and it will be noted that Mr. Osterstock has avoided too long a line by the very simple expedient of cutting in a margin. Generally the indentation runs both sides of the copy, but this form gives a more pronounced margin at the same space cost, and it reduces the width of the line to make it easier to read in that relatively small type. Typographically this is an excellent example of the open letter type. It runs about 12½ inches across two.

Pays for Display with Shirt Passes

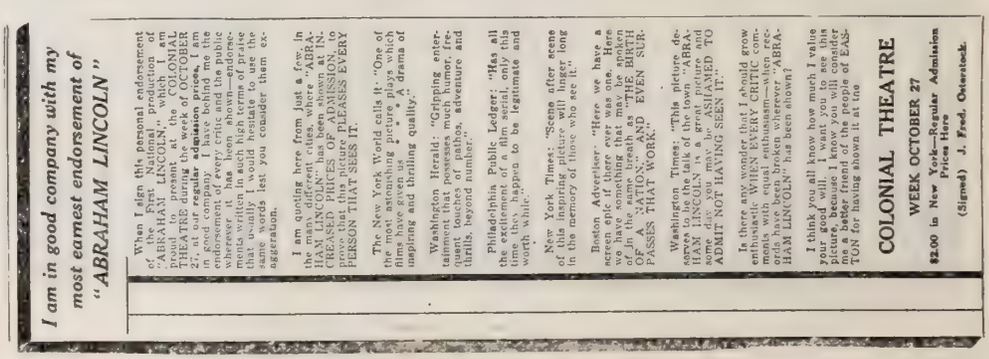
A hook-up to Manhattan shirts was planned for Richard Dix in Manhattan, and most

Free Tickets To See
RICHARD DIX in 'Manhattan'
A Paramount Picture to be shown at the Strand Theatre Thursday, Friday and Saturday The star, Richard Dix wears—
Manhattan Shirts
One Strand Theatre ticket will be given free with each Manhattan Shirt purchased this week at—
Graves, Cox & Co.
"Nationally Known Men's Wear"

A Paramount Release

A FREE THREE SIXES

dealers in this brand have co-operated with the theatres handling the attraction. Working the


I am in good company with my most earnest endorsement of "ABRAHAM LINCOLN"
When I sign this personal endorsement of "ABRAHAM LINCOLN" which I am proud to present at the COLONIAL THEATRE during the week of OCTOBER 27, at our regular admission prices, I am only one of a host who have given this endorsement of every critic and the public wherever it has been shown—endorsements written in such high terms of praise that usually I would hesitate to use the superlative words lest you consider them exaggeration.
I am quoting here from just a few, in the many different cities, where "ABRAHAM LINCOLN" has been shown at INCREASED PRICES of ADMISSION to prove that this picture PLEASES EVERY PERSON THAT SEES IT.
The New York World calls it: "One of the most impressive picture plays which films have given us. A fine drama of inspiring and thrilling quality."
Washington Herald: "Gripping entertainment that possesses much humor, fresh romance, heroism, adventure and thrills, beyond number."
Philadelphia Public Ledger: "Has all the excitement of a film serial, only this time it appeals to be legitimate and worth while."
New York Times: "Scene after scene of this inspiring picture will linger long in the memory of those who see it."
Boston Advertiser: "Here we have a screen epic if there ever was one. Here we have something that may be spoken of in the same breath as THE BIRTH OF A NATION and FOOLISH WIVES. IT EVEN SURPASSES THAT WORK."
Washington Times: "This picture deserves to be the talk of the town. "ABRAHAM LINCOLN" has a grandeur and sense of the COLOSSAL that will COMPEL EVERYONE TO ADMIT NOT HAVING SEEN IT."
In there any wonder that I should grow enthusiastic WHEN EVERY CRITIC combines with the public in breaking records have been broken wherever "ABRAHAM LINCOLN" has been shown?
I think you all know how much I value your good will and I hope you will consider this a personal invitation to see this picture, because I know you will consider me a better friend of the people of EASTON for having shown it at the
COLONIAL THEATRE
WEEK OCTOBER 27
$2.00 in New York—Regular Admission Prices Here
(Signed) J. Fred. Osterstock.

A First National Release

A GOOD SAMPLE OF THE WAY TO SET AN OPEN LETTER

ticket idea the Strand Theatre, Lexington, Ky., tied the local dealer to the idea of taking a three sixes in which to advertise Manhattan and the fact that they would give a free ticket with each shirt sold. The store paid for the advertisement and the theatre supplied the tickets free. Not many men are going to rush off and buy a dozen shirts just to get free theatre tickets, so the pass investment was not heavy, yet the store profited because it did sell some extra shirts, and it sold other things to those who also bought shirts. It could well afford to spend the money for the space, just as the theatre could afford to donate passes, so both sides made a clean-up This is a larger space than the theatre's usual investment, which runs around a two fours, and the hook-in also brought a window display.

Smashing Page on Dorothy Vernon

Taking a full page for Dortory Vernon of Haddon Hall, the Lyceum Theatre, Winnipeg, takes a two-color run, but holds down the red to star and title and two other lines, getting a better effect than is possible where the red is smeared all over the page. There is too much

A PLAYHOUSE OF COURTESY AND SERVICE DEDICATED TO YOUR ENTERTAINMENT
OWNED AND OPERATED SOLELY BY WINNIPEG CAPITAL
LYCEUM
STARTING MONDAY—THE WORLD'S SWEETHEART
MARY PICKFORD
"Dorothy Vernon of Haddon Hall"
DORIS GODSON Soloist
Special Music Score

A United Artists Release

IN TWO COLORS

all capitals in this to be completely good. It would have been better to have used an 18 point upper and lower rather than twelve point all capitals, and there are a few lines too long for their height, but the general effect is good: better than usual, and should have made big business for the house. This was put over at 25 cents before noon, 35 and 50 on the afternoon and 50 and 75 in the evening, and much capital is made of the fact that the same picture was shown in New York at $2.20. The chief appeal, however, lies in the bigness of the ad, for this is one instance where a full page was worth its cost.

A Striking Design Matches the Title

This drawing from the First National plan book gives a good hook-up to the title, even though it suggests that the single wives are the gadabouts instead of the husbands. This looks more like a Paramount style advertisement than the usual First National, but it is the best type of design with which to sell this title. It plays up the fine clothes rather than the real lesson because with this type of play the patrons care more about clothes, and the lack of them, than they do about the moral of the story. They

Today Tomorrow
Starland
Tuesday Wednesday
Music by The Starland Orchestra
How many wives today are—
SINGLE WIVES
Gorgeously gowned, jewel bedecked, well bred, pleasure led darlings—prizes all for the young suitor, but now wives who are forgotten like many a prize that has been won. Women who still love as they did before marriage—but married to men who forget that love is a woman's only recompense.
CORINNE GRIFFITH
MILTON SILLS
bring it to you with all the drama of this poignant problem—in beautiful settings—in magnificent dress.
Others in cast—Phyllis Haver, Henry B. Walthall, Lou Tellegan, Phillips Smalley.
A First National Picture
COMING THURSDAY—
Bennie Alexander, Irene Rich, Henry B. Walthall in
"Boy of Mine"
NEXT SUNDAY—Polo Negri in "Lily of the Dust"

A First National Release

A STRIKING DESIGN

want to see the hectic jazz life of the great cities, never realizing that most of the jazz is supplied by the out-of-town visitors and a surprisingly small percentage of the natives. It listens well, and they will flock in, but they would not be attracted by a plain drawing. The artist has caught the right atmosphere even though Miss Griffith was the one to stay home. The selling talk is better than usual, and though quite a little is offered, it is broken up by the natural introduction of the star names. These are not merely set in, but occur in the running story, and yet these names are so placed as to suggest two short paragraphs. This is an adaptation by the Starland Theatre, Anderson, Ind., which has turned out a notably sightly ad. It is a three thirteens.

Trailed the Prophets

Trailing the parade of the Veiled Prophets got business for Big Timber at the Liberty Theatre, St. Louis. Maurice Davis, the St. Louis exploiteer for Universal, sent in a lumber wagon with five pretty girls seated astride a huge log and throwing kisses to the parade spectators. They also threw out 20,000 cardboard throwaways, which is more to the point.

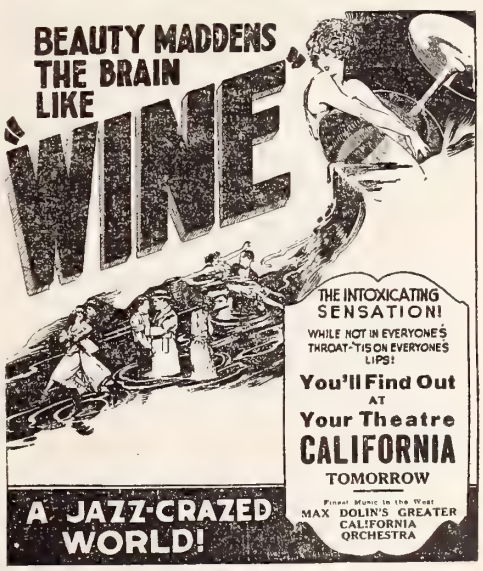
Used Jazz Style to Feature Wine

Fitting the style of advertisement to the style of picture, the California Theatre, San Francisco, jazzed seavily on Wine. These two examples give an idea of the handling. The smaller is a two fours and shows a cabaret

A Universal Release

SELLING A CAPTION

with a man holding a girl in his arms. There is a caption at the top which reads: "He dragged her from the pleasure-mad rioters," and adds the "It maddens the brain," which is used in all copy. This is just the sort of an appeal with which to sell a jazzy melodrama. You figure out that a play with a situation like that is the sort of play you want to see and you will find Wine no disappointment. The form of the display is such that even in a small space it gets attention, and the artist has been careful to keep to large letters in the reverse. In the second example a large space is used, a three sevens. In this intsance it is



A Universal Release

RIGHT IN THE SWIM

"Beauty maddens the brain like Wine" with a lot of people wading around in the overflow from an overturned wineglass. This is not good general stuff, but it fits Wine like a glove, and probably added considerably to the ticket sales. There is a lot in knowing the angle from which to sell. This sort of thing would kill Abraham Lincoln, but it helps Wine. It all depends.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Man Who Played Square"

Tense Thrilling Melodrama Combined with Thoroughly Amusing Comedy in Buck Jones Newest for Fox

Reviewed by C. S. Sewell

With Buck Jones as the star and Hank Mann in a comedy role, Director Al Santell has made William Wallace Cook's story into a picture that is a decided novelty and which we believe will furnish enjoyable entertainment for the great bulk of picture fans.

In outline, the story is a vigorous western with many tense moments of melodrama and more than the usual amount of action, and could hold its own as an action thrill western, but in addition there is genuine comedy that even caused the hard-boiled bunch in the projection room to laugh a number of times.

Mr. Santell has shown considerable cleverness in the manner in which he handled this story. Without sacrificing its melodramatic punches he has not just introduced comedy relief, but has taken some of the most tense situations and suddenly commenced to burlesque the action, and in addition has introduced some straight comedy sequences. The two elements have been nicely balanced and each is clean cut. When he takes a melodramatic situation he plays it up for all it is worth and when he changes to comedy there is never any confusion or any doubt that he is handling it from a burlesque comedy angle. And just as abruptly he will introduce a punch right in the middle of the comedy.

Buck Jones is excellent in the heroic role and Wanda Hawley is thoroughly capable as the heroine with Ben Hendricks and David Kirby capably portraying villains. Most of the comedy is in the hands of Hank Mann, who plays a straight role as the chef, and it is about the best thing he has ever done. He is ably assisted by a pet monkey.

For straight punch melodrama, there is the opening sequences where the hero's pal is shot after being flogged and nearly kills the hero by mistake, and a big scene of a fire in a mine with the rescue of the girl by Buck, who holding her in one arm hangs on to the bottom of an elevator. There is a real thrill in this. The scenes where the cook tells a wild yarn about how he won a croix de guerre and the hero beats him at his own game by turning his own story against him, are guaranteed to make you laugh. Then there is melodrama and comedy combined in a fight between the hero and a gang of miners with the cook putting on the finishing touches with a loaded boot, and the fight between the hero and the villain, where they tumble out of the house, roll the whole length of a trestle into a mine building and bursting through the side, keep up the fight down over two sloping roofs to the ground.

With the exception of some dyed-in-the-wool melodrama fans who want their thrill melodrama straight, we believe that this picture will provide enjoyable entertainment of a novel kind for the majority of spectators.

Cast

Matt Black	Buck Jones
Spangler	Ben Hendricks
Piggy	David Kirby
Cook	Hank Mann
Spofford	Howard Foster
Steve	William Scott
Bertie	Wanda Hawley

Story by William Wallace Cook.
Directed by Al Santell.
Length, 6,500 feet.

Story

Riding madly to his rescue, Matt finds his buddy Steve has been flogged and later murdered by Stofford, when Steve attempted to claim his share of the Red Eagle mine, but that Steve also got Spofford. Steve makes over his claim to Matt and has him promise to avenge him. Matt gets a job at the mine where the foreman is crooked and tries to plant stolen gold on him, but fails through the quick-wit of the cook. Piggy, discharged for theft lures Spofford's daughter into the mine and a fire occurs. Matt who has found she is not hard-hearted but merely following her father's methods, rescues her. Spangler the foreman learns of Matt's claim and tries to discredit him but Bertie refuses to believe him. A riot of the disgruntled men led by Spangler is quelled, but Spangler attacks Bertie. Matt rescues her and beats Spangler. Then realizing he loves Bertie, tears up his claim. but she has already read it and tells him that she wants him to take her and the whole mine instead of half as he promised Steve.

FEATURES REVIEWED IN THIS ISSUE

Air Hawk, The (F. B. O.)
Born Rich (First National)
Greed (Metro-Goldwyn)
Her Marriage Vow (Warner)
Laughing at Danger (F. B. O.)
Lost Chord, The (Arrow)
Love's Wilderness (First National)
Man Who Played Square, The (Fox)
Secrets of the Night (Universal)
Ten Days (Gerson)

FREE LANCE CAMERAMEN!
SEPT OWNERS!
A Limited Amount of
EASTMAN NEGATIVE STOCK
For Sale at Reduced Prices
Sept Magazines Reloaded for 75c
FILMLAB Inc
203 WEST 40th STREET
NEW YORK CITY
Phone—Penn. 2373
NEGATIVE, PRINTING AND TITLES

"Secrets of the Night"

Exciting Murder Mystery Plus Good Comedy Makes Newest Universal-Jewel Excellent Entertainment

Reviewed by C. S. Sewell

A story that starts out as if it is going to be exciting straight drama develops into an absorbing and nerve-tingling murder mystery, introduces a lot of comedy and then turns out to have been all a hoax, is the newest Universal-Jewel, "Secrets of the Night," based on a stage play by Max Marcin.

The treatment of this theme is certainly clever and novel. Just as you are getting interested in watching the attempt of the hero to keep the bank examiner from going over his books you are suddenly confronted with an unusually complicated murder mystery. The hero is supposedly killed, and so ingeniously has the groundwork of the plot been laid that suspicion points with about equal force in all directions, which causes the coroner to ask, "Is there anyone in this crowd that did not have a reason for killing Andrews?" and yet, Andrews is a likeable chap who gets your sympathy.

The result of all this is a succession of tense situations with nerve-tingling suspense, about every device imaginable having been introduced to confuse you as to the identity of the slayer and to first place and then divert suspicion, until you find yourself utterly at a loss to solve the mystery. Then you are surprised to find that the hero has not been slain at all, and when the matter is cleared up there is a bigger surprise in discovering that it was all a frame-up to divert the bank examiner who has given up his job and is only a real estate salesman.

Right in the midst of the tense murder mystery-melodrama comedy begins to crop out, furnished largely by a badly frightened negro butler and an eccentric girl, aided by the coroner, policeman and detective, who are none too clever, but the author has several other of the characters mixed up in the comedy before he gets through, even using the hero clad in a suit of armor. Much of this comedy business is straight farce, but it has at all times been kept in bounds and

is in fact used to help keep up the mystery and thrill element.

James Kirkwood and Madge Bellamy are capably cast in the featured roles, and Rosemary Theby does well as one of the leading characters; in fact, the entire cast, which is a large one, give good performances.

"Secrets of the Night" is fast-moving, never giving time for your attention to wander; in fact, with the introduction of the "murder" the story becomes so absorbing that the comedy affords welcome relief to the nerves. Anyone who likes excitement with a good number of laughs thrown in will certainly find it in this picture and we believe that it will prove a big box office attraction.

Cast

Robert Andrews.....James Kirkwood
Anne Maynard.....Madge Bellamy
Jerry Hammond.....Tom Rickets
Col. Constance.....Tom Guise
Lester Knowles.....Arthur S. Hill
Alfred Austin.....Edward Cecil
Teddy Hammond.....Frederick Cole
Mrs. Knowles.....Rosemary Theby
Celia Stebbins.....ZaSu Pitts
Tom White.....Tom Wilson
Charles.....Joseph Singleton
Coroner.....Otto Hoffman

Based on stage play by Max Marcin.
Adapted by Edward J. Montague
Directed by Herbert Blache.
Length, 6,138 feet.

Story

Robert Andrews, president of a bank, invites the bank examiner and several directors to his home for a house party in order to keep him from examining the books and discovering a big shortage. Andrews quarrels with young Hammond, who is in love with his ward, and also with Knowles, who is jealous of the friendship between Andrews and his wife. Andrews courts death as his insurance money will cover the shortage. A little later he is "killed" in Mrs. Knowles' room following a series of mysterious happenings. The coroner and police find that practically every one has a motive for wanting to get rid of him and suspicion points in several directions. Everything is in a turmoil until it is discovered that Andrews is still alive. Cornered, he explains it was all a frame-up to distract the bank examiner's attention from the shortage, and it develops that the bank examiner has given up his job and is now trying to sell real estate.

"Laughing at Danger"

Richard Talmadge Shows Great Improvement in Striking F. B. O. Thriller

Reviewed by Sumner Smith

This reviewer hasn't seen all of the Richard Talmadge pictures but at least he can say that "Laughing at Danger," distributed by F. B. O. is the best of those he has viewed. This stunt thriller has a pippin of a story, something not always found in Talmadge pictures, and is very highly and satisfyingly disturbing to the nervous system. It opens with definite characterization of the leading character, tinged with bits of effective humor, develops a real plot logically and then, with ever increasing suspense, moves on to a thrilling conclusion.

Undoubtedly there are a few rough spots in the continuity, and at times realism goes by the board, and occasionally some of the acting is bad. But the picture tells a real story, and when there is a real story to be told, whether in pictures or fiction, occasional lapses in acting or rhetoric, as the case may be, are not only pardonable but often hardly noticed, so strong is the interest in the ultimate denouement. Add to this fact the exceptional agility of Richard Talmadge, and the result is a picture that will hold the attention.

In the past Talmadge has specialized more as an athlete than as an actor. He has leaped over chairs and upset villains, quite ignoring, except for a rare gesture and set smile, any need for characterization. In "Laughing at Danger" he becomes more of an actor without sacrificing any of his attractiveness as a stunt artist. The whole effect of the picture is therefore strengthened.

The script is based on one of the most sensational news stories of the present day —the story of the death ray. With this for a background and the inevitable introduction of crooks who seek to steal the invention, ample opportunity was afforded for the devising of typical Talmadge stunts. These are all effective, especially the hand-to-hand fights and leap to safety at the end of the picture when naval guns are turned on the hero and villains in the desolate hut sheltering the death ray machine. If Talmadge's next story is as good as this one by Frank Howard Clark, he ought to show continued improvement as an actor. Incidentally, this was the picture he was making when seriously injured. That ought to help the exploitation.

Cast

Alan Remington.....Richard Talmadge
Cyrus Remington.....Joe Girard
Prof. Leo Hollister.....Joe Harrington
Carolyn Hollister.....Eva Novak
Darwin Kershaw.....Stanhope Wheatcroft

Scenario by Frank Howard Clark.
Directed by James W. Horne.
Photography not credited.
Length, 5,442 feet.

Story

A love affair makes Alan Remington dissatisfied with life. Trying to lift his son out of despondency, his father devises various means of excitement. Crooks seek to steal a death ray machine which the elder Remington is sponsoring and circumstance involves Alan in the subsequent excitement. Thinking it is only a trick of his father's, he takes danger lightly. The inventor and daughter are captured and, with the machine, imprisoned in a hut on a lonely hill. Alan goes to the rescue. Naval vessels are warned that the desperadoes intend to blow them up with the death ray and turn their guns on the hut and destroy it. Alan leaps to safety in the nick of time.

"The Lost Chord"

First Whitman Bennett Production for Arrow One of Beautiful Sentiment Based on Famous Song

Reviewed by C. S. Sewell

The famous song of the same title, which is known the world over and has become a musical classic because of its beautiful melody and sentiment, furnishes the idea around which the story of the Whitman Bennett production, "The Lost Chord," is based.

Like the song, this picture, which is being distributed on the independent market by Arrow Film Corporation, is one of touching sentiment. The technical details are in keeping with the story and the settings and surroundings are artistic and beautiful.

The story is one of disappointed love that plays upon the heartstrings. It is just at the moment when it seems that their great love will find fruition that the musician plays the wonderful chord, but his happiness is shattered by the sudden death of the woman. For years he seeks vainly to again find this "Lost Chord." Happiness again seems in his grasp when he wins the daughter of his dead sweetheart, but again fate intervenes. This time he sacrifices his own love that the girl may be happy when he finds she is really in love with his nephew.

The story is heart-interest melodrama in which pathos, suffering and sentiment is paramount and is filled with tugs at the heartstrings, and for the average patrons these elements will probably overbalance a lack of spontaneity and convincingness. In fact, the story is obviously built up with the sentimental idea always in view, and its audience value is centered on the appeal to the heart.

The cast is headed by David Powell, Alice Lake and Faire Binney, who give good performances, though there is at times a lack of naturalness in their work. Dagmar Go-

dowsky as a vamp and Henry Sedley as the villainous husband give the kind of portrayals that make you cordially hate the characters because of the lack of human warmth or feeling.

"The Lost Chord" is a picture that caters to the sentimentally inclined, and as we believe that this class is well represented in the average audience it should prove a good attraction, particularly in the neighborhood houses. With its appeal to the emotions, women and girls especially should like it.

Cast

Arnold Grahme ..... David Powell
Countess Zara ..... Alice Lake
Pauline Zara ..... Dagmar Godowsky
Count Zara ..... Henry Sedley
Jean ..... Faire Binney
Phyllis ..... Louis Carter
Jack Brown ..... Charles Mack
Helene Brown ..... Dorothy Kingdon
Arthur Ames ..... Sam Hines
Levinn ..... Signor Salerno
Baby Jean ..... Rita Maurice

Suggested by Sir Arthur Sullivan's famous song based on poem by Adelaide Proctor.
Story not credited.
Directed by Wilfred Noy.
Length, 6,300 feet.

Story

Arnold Grahme, celebrated organist, returning from abroad finds that his sweetheart, Madeline, has married Count Zara, who treats her brutally and has an affair with his "cousin," Pauline. Zara, jealous of Arnold, provokes a quarrel and in a duel fought later in Italy is killed by Arnold. Pauline in the meantime has persuaded Zara to kidnap his little daughter, Pauline. Madeline goes to a convent, Arnold tries to persuade her to marry him, and finally, speaking to her through his music, she agrees, but falls dead. Arnold's nephew, Jack, quarrels with his chorus girl sweetheart and goes away. Arnold becomes interested in this girl because of her beautiful voice, falls in love with her and discovers she is Madeline's child. He proposes and is accepted, but the return of Jack reveals the fact that the young couple are in love with each other. Arnold sacrifices his own love that they may be happy, and while seeking solace at the organ the spirit of Madeline tells him "The Lost Chord" is the song of sacrifice the angels sing.

"Born Rich"

Adaptation by First National of Hughes Cornell's Novel Has Cast of Well Known Players

Reviewed by Tom Waller

While some books are easily adapted to the screen, others are not, often due to the fact that while the author can devote chapters to stressing delicate lines of demarcation the understanding of which is vital to the correct interpretation of various details and characters, the screen director's task is to accomplish the same result with but a few scenes and explanatory subtitles.

"Born Rich" belongs in the latter class, with the story hinging upon the delineation of several characters and the right appreciation of their motives. Some audiences will doubtless find the production highly entertaining, but it is our belief that the more critical patron may not consider that it measures up to the standard usually maintained by First National.

It deals with a social clique whose wealth makes life one long jazzy pastime. Leaders of this group are young Mr. and Mrs. Fairfax and efforts to show that they are intensely in love are not always convincing. When Mrs. Fairfax returns from France where her child was born she finds substantiation of current gossip in the suitcase of an attractive young woman in her boudoir. That the girl had merely changed her clothes there is not sufficiently emphasized and many fans may side with Mrs. Fairfax in the belief that her husband had been leading a double life during her absence.

The wife, to retaliate, affects a love affair with a youth in their set. Her numerous threats and attempts to elope and circumstances which tend to compromise the husband and his butterfly occupy the greater part of the production. Due to continued repetition much of the suspense is sacrificed for bewilderment which gives rise more than once to doubt whether the friendships, especially of the husband, are truly platonic.

Some may find good comedy in the precociousness of the four-year-old Fairfax child upon meeting his father during the period of estrangement.

Cast

Chadyeane Fairfax ..... Claire Windsor
Jimmy Fairfax ..... Bert Lytell
Jack LeMoyne ..... Cullen Landis
Frances Melrose ..... Doris Kenyon
Eugene Magnin ..... Frank Morgan
Major Murphy ..... J. Barney Sherry

Adapted from the story by Hughes Cornell.
Will Nigh's production.
Length, 7,100 feet.

Story

Leaving her palatial home and fast set of wealthy friends, Chadyeane goes to France where her baby is born. During her absence Frances makes such a strong play for Jimmy that Major Murphy writes a warning letter to Chad about her husband. Chad returns and misinterprets the meaning of a suitcase in her boudoir which Frances had inadvertently left there while changing her riding habit. Chad then affects a love affair with Jack, one of the crowd, ruling that married couples should travel on a 50-50 basis in all things. Many times Chad threatens to, and almost does, elope with Jack when her husband further compromises himself, mostly through inadvertences, with the butterfly, Frances. Magnin, Jimmy's associate, in love with Frances, financially ruins Fairfax when the latter in a drunken stupor gives him power of attorney. Believing that they are "broke," Jimmy suddenly undergoes a rejuvenation. He spanks his wife, dresses his impudent child in overalls and becomes generally aggressive. Major Murphy has saved Jimmy from bankruptcy but Mrs. Fairfax, under the impression that her husband is poor, forgives the suitcase incident and other similar incidents, abandons her affected love affair and everything winds up happily.

"Love's Wilderness"

Romance, Varied and Colorful Locations and Good Heart-Interest in Corinne Griffith's Latest

Reviewed by C. S. Sewell

There is a pleasing variety of locale in "Love's Wilderness," First National's newest production starring Corinne Griffith. Opening in a dreamy village on the banks of the lower Mississippi, the scene changes to a bleak, snow-bound farm in Canada and then shifts to a French penal colony on a tropical island.

The story is a colorful romance involving a girl reared by two strict aunts in ignorance of life. Her sweetheart, much older than she, goes away refusing to take seriously her claim that she is no longer a child, and she easily falls for a good-for-nothing who flatters her and calls her a beautiful woman. He deserts her and, believing him dead, she marries the other fellow; they all meet in the French colony, but all is straightened out when he is killed by a fellow convict.

The excellent and varied locales are a pleasing feature of this picture. Each one is technically well handled, especially the southern scene which appears to be the real article, with scenes of a dock, and a big steamer lazily plowing its way up the river. The snowstorm is good and the jungle scenes are convincingly depicted.

In addition there is an unusually pleasing atmosphere to the entire production, which brings about a strong sympathy for the heroine. Starting out as a colorful romance, moving at an easy-going tempo; good drama is introduced in the Canadian scenes, when word comes to the wife that her husband is drowned, just as she is about to give birth to a baby. This gives Miss Griffith the chance for a good display of emotion, and the manner in which she handles these scenes, including the death of the baby, arouses a lot of effective heart-interest. Plausibility is sacrificed in bringing the characters together on the French island, and melodrama comes to the fore in the actionful scenes which include the escape of the convicts during a severe storm, the rescue of the heroine by her former husband, their attempts to elude the guard and his death at the hands of another prisoner.

Miss Griffith is exceedingly attractive in the role of the heroine, which is finely suited to her and gives her good opportunities. Her emotional work is high class in the big scenes. Holmes Herbert gives a good performance as the hero, with Ian Keith convincing as the villainous ne'er-do-well.

"Love's Wilderness" is a picture that we believe will provide good entertainment for the average patron and with its romantic atmosphere will appeal especially to the feminine portion of your audiences.

Cast

Lindau Lou Heath ..... Corinne Griffith
David Tennant ..... Holmes S. Herbert
Paul L'Estrange ..... Ian Keith
Pierre Lazin ..... Maurice Cannon
Matilda Heath ..... Emily Fitzroy
Prudence Heath ..... Anna Schaefer
Col. Mosely ..... Bruce Covington
Governor ..... David Torrence
Moreau ..... Adolph Miller
Lamaire ..... W. H. Post

Story by Evelyn Campbell.
Directed by Robert Z. Leonard.
Length, 6,900 feet.

Story

Linda Lou, reared in a small Louisiana town by her strict aunts loves David who refuses to consider her as grown up and still regards her as a child. David goes to the penal colony La Diable to do work for the French government and only occasionally wires to Linda Lou. In the meantime, Paul, a wanderer, returns home, flatters Linda Lou and finally marries her taking her to a bleak farm in Canada. Feeling the call of adventure he sends word he is dead and goes on an expedition with Moreau, which ends with their being sent to Diable under life imprisonment. David returns and marries Linda Lou and they go back to La Diable. During an escape of prisoners during a rainstorm, Paul finds Linda Lou who is lost. David finds them together and believes she still loves Paul but gets clemency for him on account of his aiding Linda Lou. Just as she has decided to leave, David brings word that Moreau has killed Paul, and David takes Linda Lou in his arms when she explains it was love for the baby that died and not for Paul that caused her to want to help him.

"Greed"

Forceful but Disagreeable Is Von Stroheim's Newest Production Distributed by Metro-Goldwyn

Reviewed by C. S. Sewell

Several years ago Frank Norris wrote a powerful novel, "McTeague," depicting the terrible toll that an inordinate lust for gold exacts from human beings, and under the title of "Greed" it has been filmed by Erich Von Stroheim for Metro-Goldwyn.

For his characters, which he showed as sac-

(Continued on page 737)

FIRST NATIONAL

FIRST NATIONAL PICTURES

—and again do they place before the exhibitors of the world the most powerful group of pictures that have ever been scheduled for a season's distribution.

That FIRST NATIONAL is making good on every promise made for 1924 is evidenced daily in the manner in which their releases are making big profits for exhibitors.

The phenomenal consistency of big box office pictures such as FIRST NATIONAL have and are releasing to exhibitors right now—

"Secrets"	"The Sea Hawk"	"Abraham Lincoln"	"Sundown"
"In Hollywood with Potash and Perlmutter"	"Tarnish"	"The Silent Watcher"	"The Only Woman"
"In Every Woman's Life"	"Madonna of the Streets"	"Christine of the Hungry Heart"	"So Big"
"Sandra"	"Classmates"	"Her Night of Romance"	"Love's Wilderness"
	"Husbands & Lovers"	"Idle Tongues"	"Inez from Hollywood"
	"Born Rich"		"Frivolous Sal"

and others, places FIRST NATIONAL FIRST in the minds of all exhibitors when planning their next season's programs.

FIRST NATIONAL PICTURES

It's the backbone service of the countrv's finest showman.

FIRST NATIONAL promised to give big moneymakers in 1924—and FIRST NATIONAL gave them.

Now FIRST NATIONAL promises for next season—*February to August*—a series of releases so strong in profit-making possibilities that they stand supreme as the most powerful group of box-office pictures the industry has ever seen. These FIRST NATIONAL presents as the leading money making attractions of the coming season under the befitting title of

The LEADER GROUP

composed of

3 from THOS. H. INCE

Thomas H. Ince presents

"Enticement"

From the novel by
CLIVE ARDEN
Adapted by
BRADLEY KING
Directed by
GEORGE ARCHAINBAUD
with
MARY ASTOR, CLIVE BROOK and IAN KEITH
Under personal supervision of THOMAS H. INCE

Thomas H. Ince presents

"The Enchanted Hill"

PETER B. KYNE'S great story published in Cosmopolitan Magazine and now a sensation in book form

"Playing with Souls"

from the story by Countess de Chambrun
Adapted by C. Gardner Sullivan
with
MARY ASTOR
CLIVE BROOK
JACQUELINE LOGAN

FIRST NATIONAL PICTURES

Book the Leader Group

2 from FRANK LLOYD

Frank Lloyd Productions Inc.
presents

"Judgment"

From the Saturday Evening Post story by MAY EDINGTON
Scenario by J. G. HAWKS
Directed by FRANK LLOYD

A modern love story as human and as real as "The Silent Watcher"

with
ANTONIO MORENO
PATSY RUTH MILLER
DAVID TORRENCE
WALTER McGRAIL
PHYLLIS HAVER
and others

2ND—
Title to be announced later.

FIRST NATIONAL PICTURES

Book the Leader Group

2 from GOLDWYN-FITZMAURICE

Samuel Goldwyn *presents*

A George Fitzmaurice PRODUCTION

"A Thief in Paradise"

Adapted from LEONARD MERRICK'S "The WORLDLINGS" *by* FRANCES MARION

A vital drama with a locale shifting from the South Seas to San Francisco society. *with* DORIS KENYON RONALD COLMAN *and* AILEEN PRINGLE

Samuel Goldwyn *presents*

A George Fitzmaurice PRODUCTION

"World without End"

From MAY EDINGTON'S *famous novel*
Adapted by FRANCES MARION

A triangle love drama of two women and a man

FIRST NATIONAL PICTURES

Book the Leader Group

1 from JOHN M. STAHL

Louis B. Mayer
presents

"Fashions for Men"

A John M. Stahl
PRODUCTION

From the Broadway stage play by Franz Molnar.
An unusual domestic comedy drama today as only Stahl can do.

FIRST NATIONAL PICTURES

Book the Leader Group

1 from M. C. LEVEE

M. C. Levee
presents

"One Year to Live"

Directed by
IRVING CUMMINGS

A fascinating love story of Parisian theatrical life with unfailing box office appeal.

FIRST NATIONAL PICTURES

Book the Leader Group

1 from J. K. McDONALD

J. K. McDonald

The talented young producer who in the past year has presented "Boy of Mine," "A Self Made Failure" and "Frivolous Sal"; who combines keen knowledge of exhibitors' needs with an exceptional dramatic sense will present in FIRST NATIONAL'S LEADER GROUP another box-office success ~~~~

FIRST NATIONAL PICTURES

Book the Leader Group

2 from EDWIN CAREWE

"My Son"

an Edwin Carewe production with

Nazimova

and a featured cast in

a current Broadway stage success, with a theme of universal appeal. By Martha Stanley.

"Heirs Apparent"

An EDWIN CAREWE PRODUCTION

A lively searching drama of the younger generation by Sir PHILIP GIBBS

FIRST NATIONAL PICTURES

Book the Leader Group

As one reads on through this announcement it is not difficult to understand why exhibitors wait for FIRST NATIONAL'S program and why FIRST NATIONAL is releasing next season's product under the title of "The Leader Group".

Producers, stars, popular featured artists, all have been provided with the most powerful big box office appeal product possible to secure.

That FIRST NATIONAL "common sense" policy of administration that has always brought them undisputed Leadership is also responsible for this extraordinary array of money making pictures.

And continuing we find the schedule consists of —

FIRST NATIONAL PICTURES

Book the Leader Group

2 from NORMA TALMADGE

Joseph M. Schenck
presents

"The Lady"

by Martin Brown
Adapted by Frances Marion
Directed by
Frank Borzage

Screen version
of Mary Nash's
stage success
of last season

Joseph M. Schenck
presents

"Madame Pompadour"

by Rudolph Shanger
and Ernest Welisch
Directed by
Victor Heerman

The outstanding musical
comedy success of Europe
of the past two seasons.
Now playing on Broadway
A story of an irresistible
courtesan-the favorite
of Louis XV of France

FIRST NATIONAL PICTURES

Book the Leader Group

2 from CONSTANCE TALMADGE

Joseph M. Schenck
presents

"The Man She Bought"

by Pearl Doles Bell

Scenario by
HANS KRALY *and*
SIDNEY FRANKLIN

Directed by
Sidney Franklin

A modern comedy of a spoiled rich girl whose daring startles society.

Joseph M. Schenck
presents

"Learning To Love"

by
JOHN EMERSON
and ANITA LOOS

Directed by
SIDNEY FRANKLIN

Miss Talmadge in a comedy of a heartless flirt with

ANTONIO MORENO
in the leading masculine role

FIRST NATIONAL PICTURES

Book the Leader Group

2 from COLLEEN MOORE

"Sally"

Adapted from New York's most popular musical play of the past decade

Adapted by
JUNE MATHIS

Directed by
AL GREEN

with
LLOYD HUGHES and
LEON ERROL (*creator of the stage role*) in support of Miss MOORE

2ND—
Title to be announced later.

FIRST NATIONAL PICTURES

Book the Leader Group

2 from CORINNE GRIFFITH

ASHER, SMALL and ROGERS present

"Declasse"

from the ETHEL BARRYMORE stage success by ZOE AKINS

Directed by ROBERT VIGNOLA

Miss GRIFFITH has one of her most fascinating roles in this lively drama of to day

ASHER, SMALL and ROGERS present

"The National Anthem"

from LAURETTE TAYLOR'S stage success by HARTLEY MANNERS

MISS GRIFFITH sparkles through the most vivid indictment of jazz ever screened

FIRST NATIONAL PICTURES

Book the Leader Group

2 from BARBARA LA MARR

Associated Pictures Corporation presents

"Hail and Farewell"

A SAWYER-LUBIN PRODUCTION

From the Florence Reed stage success by WILLIAM HULBURT

A modern story of Paris and the play places of Europe.

2ND—
Title to be announced later.

FIRST NATIONAL PICTURES

Book the Leader Group

DORIS KENYON

With audience personality surpassed by none; with exceptional ability in both light and heavy roles: with her popularity mounting with each new release;

Doris Kenyon's

first appearances in the

First National Leader Group

will be in

"A Thief in Paradise" and "The Interpreter's House"

A young artist whose clean-cut, attractive personality is filling a box office demand, who has proved his exceptional ability in "The White Moth" and "So Big"

Ben Lyon

will first be seen in the

First National Leader Group

in

"One Way Street"

BEN LYON

FIRST NATIONAL PICTURES

Book the Leader Group

2 from RICHARD BARTHELMESS

Inspiration Pictures
presents

"New Toys"

a JOHN S. ROBERTSON *Production*

A comedy of domestic life by OSCAR HAMMERSTEIN *and* MILTON HERBERT GROPPER

A Broadway stage success.

With MARY HAY (Mrs. Barthelmess) in the leading feminine role.

Inspiration Pictures
presents

"The Song and Dance Man"

A JOHN S. ROBERTSON *Production*

George M. Cohan's sensational comedy success of last season

FIRST NATIONAL PICTURES

Book the Leader Group

With

MILTON SILLS

Because no screen actor to-day tops him in dramatic ability; because of his tremendous triumphs in "THE SEA HAWK," "MADONNA of the STREETS" and other great FIRST NATIONAL successes; because of his vast army of admirers who swell box-office returns everywhere,

Milton Sills

will appear in many of

First National's Leader Group

First

"The Interpreter's House"

FIRST NATIONAL PICTURES

Book the Leader Group

7
FIRST
First National Pictures, Inc.
presents
"The Far Cry"
A story of the idle rich American colony in Paris and a flapper who plays with fire. From the Broadway stage success by
Arthur Richman
First National Pictures, Inc.
presents
"One Way Street"
by BEALE DAVIS
Directed by
JOHN FRANCIS DILLON
A love drama with London, Monte Carlo and Madrid backgrounds
with BEN LYON and ANNA Q. NILSSON
First National Pictures Inc.
presents
The "Interpreter's House"
From STRUTHERS BURT'S best selling novel
Directed by
LAMBERT HILLYER
A story of New York society life with
MILTON SILLS and
DORIS KENYON

NATIONAL Productions

Under supervision of
EARL HUDSON

First National Pictures, Inc.
presents
"The Eternal Lamps"

A fast-moving dramatic story of New York night life
by
Ferdinand Reyher

First National Pictures, Inc.
presents
"Chickie"

A syndicated newspaper serial that has had tremendous publicity throughout the country. A story of a poor girl and her search for love.
by
ELENORE MEHERIN

First National Pictures Inc.
presents
"Uriah's Son"

From the Red Book magazine story by
STEVEN VINCENT BENET

A strong modern drama with a big surprise twist

First National Pictures, Inc.
presents
"The Boss of Little Arcady"
by
Harry Leon Wilson

A rip-roaring comedy of small town life!

FIRST NATIONAL PICTURES

Book the Leader Group!

Here is indeed a most unusual display of money making pictures—the greatest in the history of FIRST NATIONAL and the industry.

The FIRST NATIONAL keen showmanship judgment and proven knowledge of what the box office requires is brought home once again very forcibly in this announcement.

Now permit us to call particular attention to those pro-

ductions to be classified as

"FIRST NATIONAL SPECIALS"—

pictures so tremendous in their money making values they bid fair to outstrip the earning power for exhibitors of those FIRST NATIONAL sensational "specials" of the current season! namely: "The Sea Hawk"—"Secrets"—"Abraham Lincoln"—and "Sundown."

Just another very good reason for
FIRST NATIONAL LEADERSHIP

Joseph M. Schenck
presents

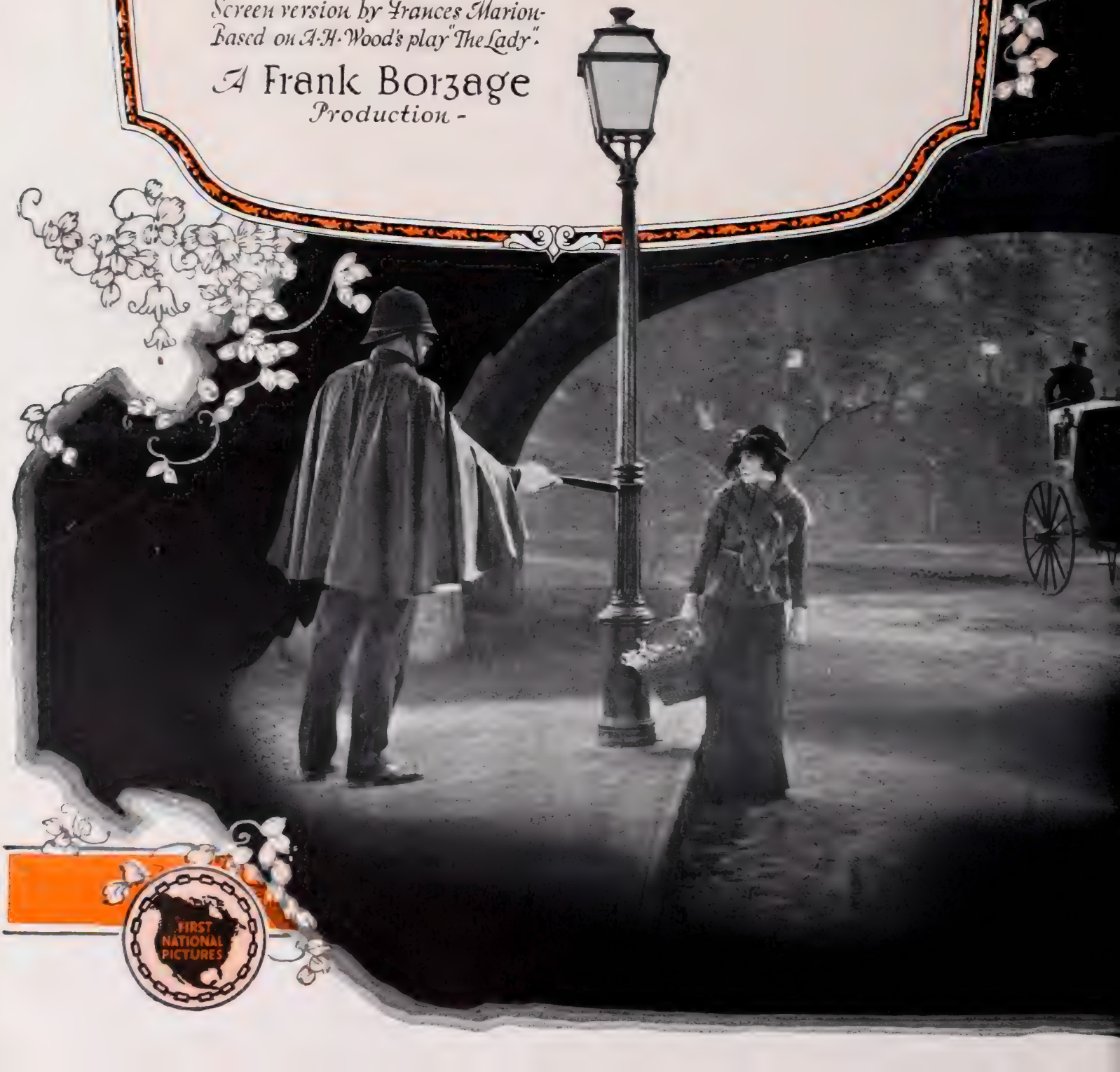
NORMA TALMADGE

in "The Lady"

by Martin Brown -

Screen version by Frances Marion-
Based on A.H. Wood's play "The Lady".

A Frank Borzage
Production -



A
FIRST
NATIONAL
Special

A
FIRST
NATIONAL
Special

First National Pictures Inc.
presents

"UNITED STATES FLAVOR"

with

Milton Sills *and* Doris Kenyon

From the Saturday Evening Post story by R.G. KIRK *renowed for his famous stories of the steel industry. First National promises the first real epic of* STEEL: *The gripping story of the struggle of one man for leadership and love.*

FIRST NATIONAL PICTURES

First National Pictures Inc-
presents

Sir Arthur Conan Doyle's stupendous story -

The LOST WORLD

By arrangement with Watterson R. Rothacker -

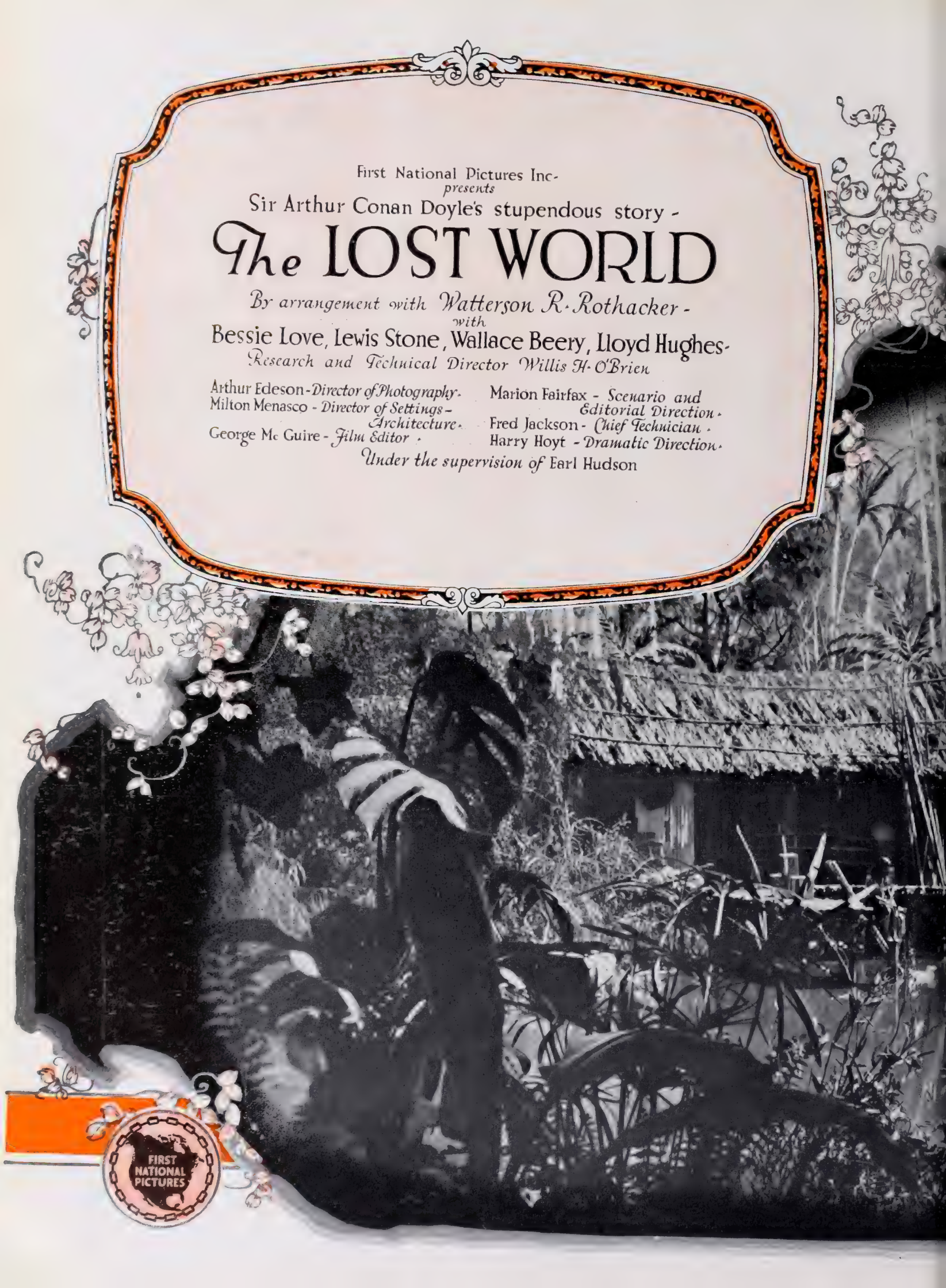
with

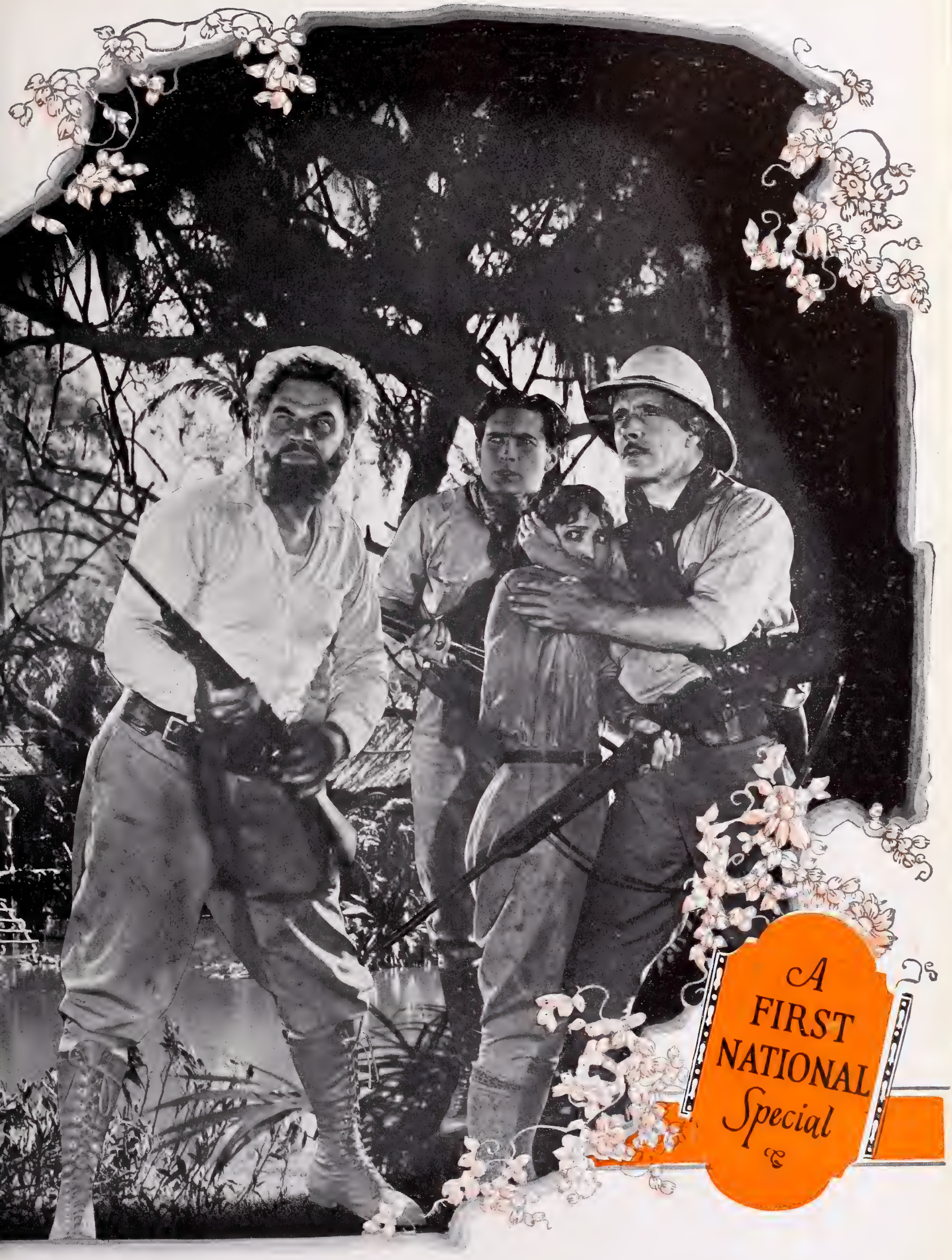
Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes-

Research and Technical Director Willis H. O'Brien

Arthur Edeson - *Director of Photography.*
Milton Menasco - *Director of Settings - Architecture.*
George Mc Guire - *Film Editor.*
Marion Fairfax - *Scenario and Editorial Direction.*
Fred Jackson - *Chief Technician.*
Harry Hoyt - *Dramatic Direction.*

Under the supervision of Earl Hudson




A
FIRST
NATIONAL
Special

A
FIRST
NATIONAL
Special

First National Pictures Inc.
presents

"SALLY"

The Nation's most sensational Musical Comedy Success since "The Merry Widow" brought to the screen

Starring

COLLEEN MOORE

Adapted by JUNE MATHIS

Directed by AL GREEN

Supported by LLOYD HUGHES *and* LEON ERROL *(creator of the stage role)*

FIRST NATIONAL PICTURES

Joseph M. Schenck
presents

NORMA TALMADGE

in

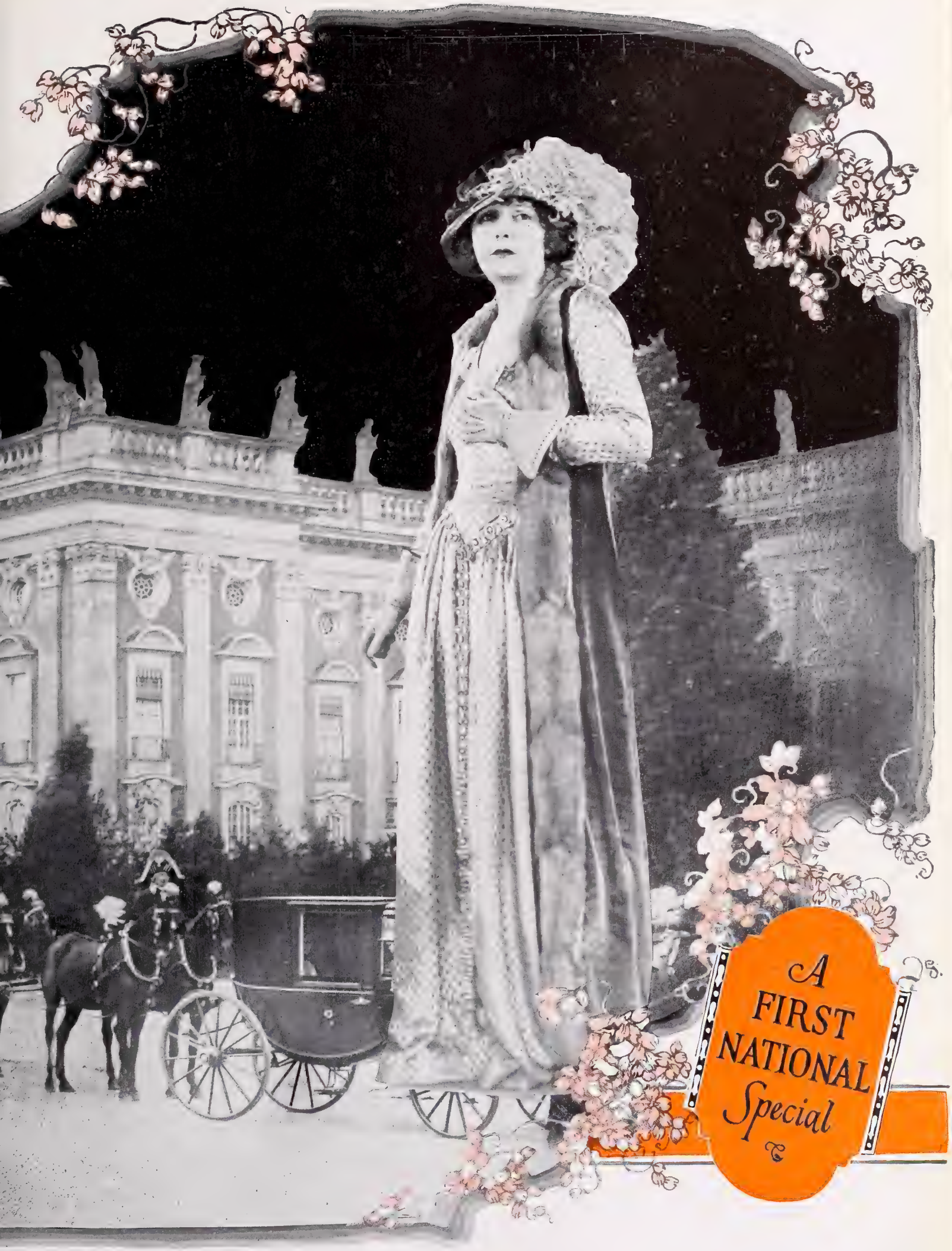
"Madame Pompadour"

The stage success of two continents filmed

Under the direction of Victor Heerman -
A fascinating never-to-be-forgotten period drama
by Rudolph Shanger *and* Ernest Welisch

NOW REPEATING ITS EUROPEAN SUCCESS ON BROADWAY

FIRST NATIONAL PICTURES


A
FIRST
NATIONAL
Special

at a glance — The BIGGEST

2 from FRANK LLOYD
"Judgment"
2nd title announced later

3 from THOMAS H. INCE
"Enticement"
"Playing with Souls"
"The Enchanted Hill"

7 big money makers
presented by
FIRST NATIONAL PRODUCTIONS
"One Way Street"
"Interpreters House"
"Uriah's Son"
"The Far Cry"
"The Eternal Lamps"
"The Boss of Little Arcady"
"Chickie"

2 from EDWIN CAREWE
"Heirs Apparent"
"My Son"

2 from GOLDWYN-FITZMAURICE
"A Thief in Paradise"
"World without End"

Under supervision of
EARL HUDSON

1 from JOHN M. STAHL
"Fashions for Men"

1 from M. C. LEVEE
"One Year to Live"

1 from J. K. McDONALD
Title to be announced later

FIRST NATIONAL PICTURES

Book the

the INDUSTRY offers !

2 from CONSTANCE TALMADGE

"Learning to Love"

"The Man She Bought"

1 from COLLEEN MOORE

Title to be announced later

2 from BARBARA LA MARR

"Hail and Farewell"

2nd title to be announced later

2 from CORINNE GRIFFITH

"Declasse"

"The National Anthem"

2 from RICHARD BARTHELMESS

"New Toys"

"The Song and Dance Man"

An examination of the above titles will reveal the fact that six of the forthcoming Leader Group are adaptations of outstanding stage successes and seventeen have appeared as novels and serialized stories. Each has been selected because of its richness in those audience qualities which mean pictures that draw at the box office.

Because of their story strength as well as their stars and directors, the pictures of the Leader Group will be the greatest audience releases of the season.

Leader Group

Book the

LEADER GROUP

and these

5

great specials

"The Lost World"—"The Lady"
"Madame Pompadour"—"Sally"
"United States Flavor"

FIRST NATIONAL PICTURES

Book the Leader Group

"Compare the Product"

The only kind of pictures that are "best" are those which make the most money for you.

First National Pictures made more money, than any others for exhibitors this year, because they were better than any others.

At the beginning of the year we stated our case and rested, awaiting the box office verdict.

We've got that and are happy with the knowledge that the results proved we did not overestimate or underestimate.

But big as we made them in 1924—we're making them bigger for 1925.

"ON PERFORMANCE WE STAND"

We'll stay the best because we've got the best so—"COMPARE THE PRODUCT"—for your biggest year, before you commit yourself and set dates for your backbone service.

FIRST NATIONAL PICTURES

Book the Leader Group

"The BACKBONE of the EXHIBITION FIELD"

1—A. H. Blank
Des Moines, Ia.

2—Tom Boland
Oklahoma City, Okla.

3—J. B. Clark
Pittsburgh, Pa.

4—Harry M. Crandall
Washington, D. C.

5—R. C. Craver
Charlotte, N. C.

6—W. P. Dewees
Vancouver, B. C.

7—Jacob Fabian
Paterson, N. J.

8—Frank Ferrandini
Richmond, Va.

9—M. L. Finkelstein
Minneapolis, Minn.

10—Nathan H. Gordon
Boston, Mass.

11—Samuel Katz
Chicago, Ill.

12—J. H. Kunsky
Detroit, Mich.

13—Sol Lesser
Los Angeles, Cal.

14—Col. Fred Levy
Louisville, Ky.

15—John J McGuirk
Philadelphia, Pa.

16—Robert Lieber
Indianapolis, Ind.

17—E. Mandelbaum
Cleveland, Ohio

18—Moe Mark
White Plains, N. Y.

19—H. T. Nolan
Denver, Colo.

20—E. V. Richards, Jr.
New Orleans, La.

21— I. H. Ruben
Minneapolis, Minn.

22—Thomas Saxe
Milwaukee, Wis.

23—Spyrous Skouras
St. Louis, Mo.

—Jensen and Von Herberg
Seattle, Wash.

FIRST NATIONAL PICTURES

FIRST NATIONAL KEEPS FIRST

in all exhibitors booking time because they know the box-office value of every picture they release-

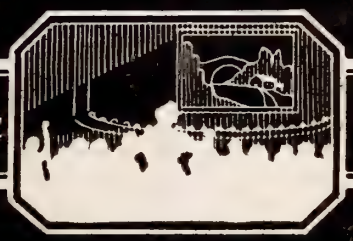
They know because through these great showmen and their theatres, the finest in the country, every picture is given the opportunity of demonstrating it's public appeal strength ~ making it's market value a proved fact and not one of guesswork/

FIRST NATIONAL FIRST

FIRST NATIONAL PICTURES

We Always
Use

Thematic Music Cue Sheet
TRADE-MARK



M. J. MINTZ (PATENT)
JULY 31, 1923.

For Our
Productions

Can be obtained at
all exchanges free
of charge.

FIRST NATIONAL PICTURES, Inc.

FIRST NATIONAL PICTURES

Thirty-One First National Pictures for Release Feb. 1 to Aug. 31, Next Year

THE group of productions which First National Pictures has scheduled for release during the six months from February to August inclusive contains thirty-one pictures, ten of which will be made by First National Productions, Inc., and twenty-one by producers and producer-directors who have arranged to release through First National. The thirty pictures will be the biggest box office attractions that the company has ever distributed. All the cumulative experience of the past as to the sort of picture the public will patronize, has been called into play in the making of these pictures. Ability of the highest order in production, direction and action guarantee that the product will be up to the highest standard that the industry knows.

In the group of twenty-one productions from outside producers releasing through First National will be three pictures from Thomas H. Ince, two from Frank Lloyd Productions, Inc., two from Samuel Goldwyn and George Fitzmaurice, one from John M. Stahl, two from Edwin Carewe, one from J. K. McDonald, one from M. C. Levee, four from Joseph M. Schenck—two Norma Talmadge and two Constance Talmadge pictures, two from Corinne Griffith Productions, Inc., two from Sawyer-Lubin, starring Barbara La Marr, two from Inspiration starring Richard Barthelmess.

Ince Productions

Of the three productions from Thomas H. Ince, the first will be "Enticement," from the new novel by Clive Arden, author of "Sinners in Heaven." The picture is now in work under the direction of George Archainbaud, with a cast embracing Mary Astor, Ian Keith, Clive Brook, Vera Lewis, Louise Dresser, Edgar Norton, Lillian Langdon, Maxine Elliott Hicks, George Bunny and Roland Bottomley. "Enticement" is a brilliant, highly-colored story of English society life with a fresh, untainted but daring young heroine in a unique triangle situation. The cast will be one of all-star proportions. The picture is thrillingly alive with romance and love, according to all advance information which First National has received from the studios.

The second Ince release will be "Playing With Souls," from the Countess de Chambrun's novel of that title. Mr. Ince has selected Mary Astor, Belle Bennett, Clive Brook, Jacqueline Logan, William Collier, Jr., and Dan Mason for leading roles. Ralph Ince will direct. "Playing With Souls" is an up-to-the-minute story of Paris and New York life, the heart of which centers in a father and son. There is a colorful love story which will give the leads excellent emotional opportunities.

The third Ince production will be from Peter B. Kyne's novel, "The Enchanted Hill."

Frank Lloyd will furnish two of the forthcoming First National releases. He has just completed photography on "Her Husband's Secret" from "Judgment," the story by May Edginton, author of "Secrets," recently published in the Saturday Evening Post. "Her Husband's Secret" has Miss Edginton's usual dramatic punch and heart appeal. It deals with the theme that no matter how far down a man may be he is never out until he is dead. The devoted father of the story finds his daughter hopelessly entangled by a smooth society crook. The strong heart interest of the drama centers on the father's successful efforts to extricate the girl from the perilous situation. J. H. Hawks adapted the story to the screen. In the cast are Antonio Moreno, Patsy Ruth Miller, David Torrence, Ruth Clifford, Phyllis Haver and Walter McGrail.

Mr. Lloyd will make another production, the title of which he is not yet ready to disclose.

Samuel Goldwyn and George Fitzmaurice will be represented by two pictures, "A Thief in Paradise" and May Edginton's new Saturday Evening Post serial, "World Without End," the title of which will likely be changed. This is a "triangle" story with new aspects. The action takes place in Mexico and in smart London society. "A Thief in Paradise" is taken from Leonard Merrick's novel, "The Worldlings" and has Doris Kenyon, Ronald Colman, Aileen Pringle, and Claude Gillingwater in the principal roles.

Stahl's Contribution

John M. Stahl will contribute one production to the group, a screen version of Ferenc Molnar's comedy, "Fashions for Men," which won success on the stage last season with O. P. Heggie in the featured role. Lewis Stone will have the leading part on the screen. This is a sex comedy-drama with an unusual twist. Peter owns a haberdashery and believes in everyone—even in his wife who elopes with one of his clerks and most of Peter's savings. Bankrupt Peter is made head of a cheese factory by his friend, the Count. Paula, his cashier, enters upon a flirtation with the Count, and is taken along, ostensibly because of her devotion to Peter. The Count and Paula, to get rid of Peter, advance him the amount stolen by his wife. Believing his clerk has paid back the stolen money, Peter reopens his haberdashery, only to have the clerk come back and restablish himself in the shop. Paula finds she loves Peter, abandons the Count, and drives out the clerk.

Two From Edwin Carewe

Edwin Carewe will produce two First National productions, "My Son" and "Heirs Ap-

Officers of First National Pictures, Inc.

H O SCHWALBE,
Secretary-Treasurer

ROBERT LIEBER,
President

RICHARD A. ROWLAND,
General Manager of Production

First National Releases—February to August, 1925

The Leader Group

THOMAS H. INCE
"Enticement"
"Playing With Souls"
"The Enchanted Hill"

FRANK LLOYD
"Her Husband's Secret"
Another story to be announced later

GOLDWYN-FITZMAURICE
"A Thief in Paradise"
"World Without End"

JOHN M. STAHL
"Fashions for Men"

CONSTANCE TALMADGE
"Learning to Love"
"The Man She Bought"

CORINNE GRIFFITH
"Declasse"
"The National Anthem"

BARBARA LA MARR
"Hail and Farewell"
And a second picture to be announced later

RICHARD BARTHELMESS
"New Toys"
And a second picture to be announced later

EDWIN CAREWE
"My Son"
"Heirs Apparent"

J. K. McDONALD
Title to be announced later

M. C. LEVEE
"One Year to Live"

FIRST NATIONAL
"The Boss of Little Arcady"
"The Interpreter's House"
"The Eternal Lamps"
"One Way Street"
"Uriah's Son"
"Chickie"

SPECIALS
"The Lost World"
"The Lady"
"Madame Pompadour"
"United States Flavor"
"Sally"

parent." The latter is a current English best-seller novel by Sir Philip Gibbs, a searching study of the younger generation in England after the war—hard-boiled, sophisticated, blase on the surface, but wholesome and shouldering the burdens that come to them when put to the test. "My Son" is the Martha Stanley play which has scored one of the Broadway successes of the current season. Nazimova will head the all-star cast with Ian Keith, William Collier, Jr., Hobart Bosworth and Pauline Garon in important roles.

J. K. McDonald will make one production for First National, the title and the nature of which is not ready for announcement.

M. C. Levee will contribute one picture to the list—"One Year to Live," the widely syndicated newspaper serial by John Hunter. Sixty leading newspapers throughout the country have been running this story and have thousands of letters from celebrities stating what they would do if they had but one year to live. There is a wide audience, ready-made, for this production, with a wealth of exploitation material to hand. The story is a thrilling and dramatic one dealing with stage life in Paris. The love story is one of unusual strength and gives ample acting opportunities. Irving Cummings will direct. The all-star cast includes Aileen Pringle, Antonio Moreno, Betty Blythe, Tully Marshall, Marc McDermott, Robert Edeson, and Marjorie Daw.

Norma Talmadge will be represented by two productions—"The Lady" and "Madame Pompadour," both of them to be classified and handled as specials. The former is a screen adaptation of Martin Brown's successful stage play in which Mary Nash scored one of her biggest successes. It is a story of mother love with a tremendous heart interest. It gives Miss Talmadge opportunity to play a role somewhat similar to that in "Secrets" in which she has been so popular. The story is altogether different but takes her from young girlhood through various episodes to old age when she refuses to make known her identity to her young soldier son, back from the great war, for fear her evil life will stand in the way of his happiness and his career. Frank Borzage is directing this Joseph M. Schenck production. Supporting Miss Talmadge are Wallace McDonald, Emily Fitzroy, George Hackathorne, Marc McDermott and Walter Long.

Norma as "Pompadour"

"Madame Pompadour," the second Norma Talmadge picture, is the outstanding musical comedy success of Europe during the past two seasons, rivalling "The Merry Widow" in popularity. Rudolph Shanger and Ernest Melisch are the authors of the book. It has just been produced on the New York stage with resounding success. Miss Talmadge will have an unusual and highly picturesque role in this production. Victor Heerman will direct.

Constance Talmadge will contribute two pictures to the group—"Learning to Love" and "The Man She Bought." The latter is from Pearl Doles Bell's novel. Sidney Franklin will direct it and Antonio Moreno will act opposite the star. The story will give Miss Talmadge another romantic comedy role and one that should rank with the best she has given her big and loyal following.

The other Constance Talmadge picture is "Learning to Love," photography on which is

Scenes from "The Lost World" A First National Picture

DISTRICT MANAGERS OF FIRST NATIONAL PICTURES, INC.
Left to right: H. A. Bandy, Central District; R. C. Seery,Midwest District; Joseph Skirboll, Western District.

nearing completion by Director Sidney Franklin. The production will soon enter the editing process. It is a John Emerson and Anita Loos story which fits the saucy star like a glove. In the cast are Antonio Moreno, Emily Fitzroy, Johnny Harron, Ray Hallor, Alf Goulding, Wallace McDonald, Byron Munson, Edythe Chapman, Edgar Norton and Percy Williams.

Corinne Griffith will be represented by two pictures made by Corinne Griffith Productions, Inc. The first of these, preparations for which are about completed, is Zoe Akins' stage success, "Declasse," in which Ethel Barrymore scored one of her biggest hits. This is an English society drama, with scenes shifting to America. Robert G. Vignola will direct. Lady Helen Haden is divorced by her brutal husband because the American gambler and card cheat to whom she has written compromising letters, shows them to her husband when Lady Helen, having discovered him cheating, forces him to apologize to her husband. She drifts to New York and is followed by Rudolf Solomon who has long loved her in silence. Still loving the gambler, she refuses to marry Solomon, but on meeting the gambler, now reformed, and his bride, she rushes into the street and is run over by an automobile. Recovering, she marries the devoted Solomon, although considering herself "declasse," and begins a new and worthier life.

Following "Declasse" Miss Griffith will be seen in "The National Anthem," the play which J. Hartley Manners wrote for Laurette Taylor

H. H. BUXBAUM
Eastern District Manager for First National Pictures, Inc.

and in which she had a conspicuous success. This is the play which caused so much talk because of its indictment of our jazz-crazed younger generation. Its scenes shift from New York to Paris.

Sawyer-Lubin will present Barbara La Marr in two productions, only one of which, "Hail and Farewell," can be named at present. This is from William Hurlburt's popular play, in which Florence Reed found one of her best and most popular roles. The leading part should fit Miss LaMarr perfectly.

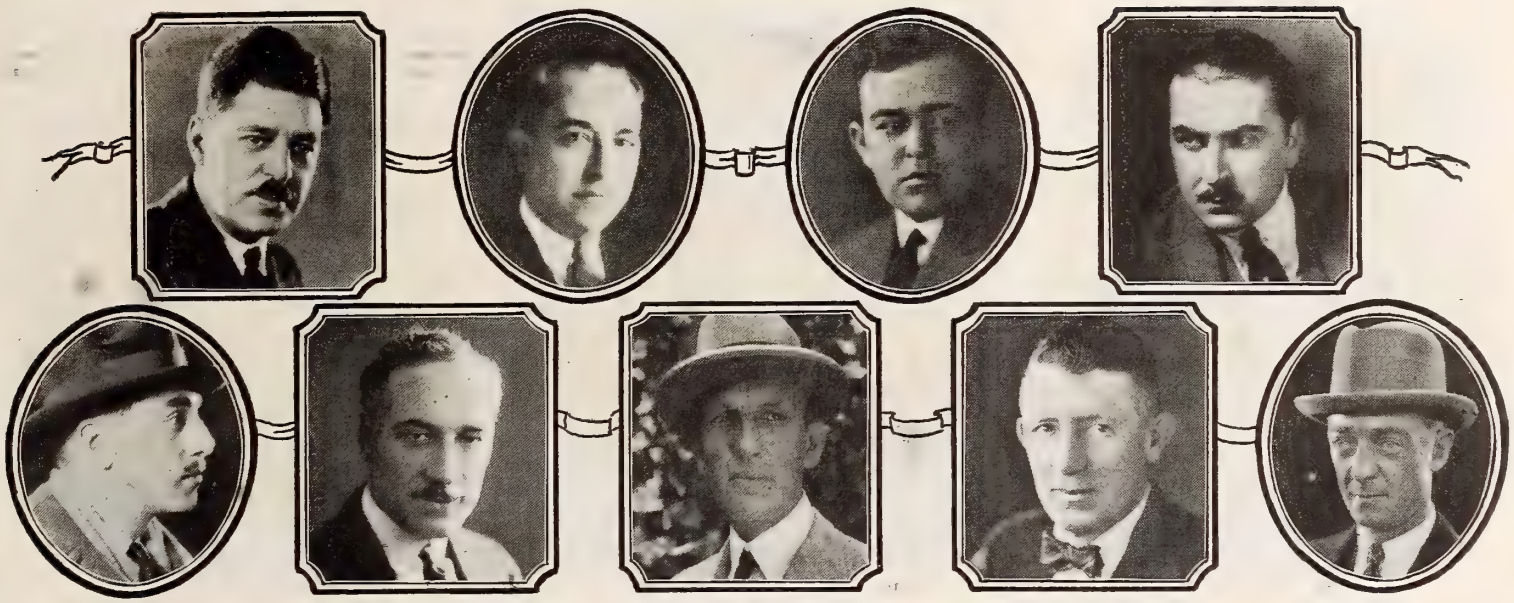
Richard Barthelmess will be represented by two Inspiration productions. The first of these, "New Toys," is from the stage play written by Oscar Hammerstein II and Milton Herbert Gropper in which Ernest Truex appeared last season. "New Toys" is a story of young married life and will give the star of "Classmates," "The Enchanted Cottage" and "Tol'able David," a fitting and delightful role. Mary Hay, who is Mrs. Barthelmess in private life, will be the leading woman. Other members of the cast are Catherine Wilson, Clifton Webb, Frances Conlon and Bijou Fernandez.

The second Barthelmess picture will be announced later.

There will be ten of First National's own productions in the half year's product.

One Colleen Moore picture will be released during the six months' period—"Sally," from Florenz Ziegfeld's musical comedy hit in which Marilyn Miller and Leon Errol scored such big

DISTRICT MANAGERS OF FIRST NATIONAL PICTURES, INC.
Left to right: H. T. Nolan, Mountain District; W. E. Callaway, Southern District; Louis Bache, Canadian District.



DIRECTORS OF FIRST NATIONAL PRODUCTIONS

Top row, left to right—Alfred E. Green, George Archainbaud, Victor Schertzinger and George Fitzmaurice. Bottom row—John F. Dillon, Edwin Carewe, Charles Brabin, Harry Hoyt and Lambert Hillyer.

hits. It will be handled as a special. Alfred E. Green will direct. Leon Errol will make his screen debut in this production in the role which he acted upon the stage. Lloyd Hughes, one of the best of the young leading men and coming screen star, will play opposite the dainty star. Other players engaged for "Sally" are Eva Novak, John T. Murray, Dan Mason and Louise Dresser. June Mathis is now preparing the continuity.

"The Far Cry," based upon Arthur Richman's successful play in which Margalo Gilmore acts the chief role will be one of First National's own productions. It is a story of an American flapper in Paris who is almost ruined by her association with decadent circles of the idle rich Americans fooling away their time in the French capital. There is a big heart appeal and sex interest in the drama which is brought to a happy conclusion by the girl's hard-working and sensible father who brings about her regeneration. It will afford the leading woman a very dramatic role.

A Harry Leon Wilson Story

"The Boss of Little Arcady" is a rip-roaring comedy of small-town life written by Harry Leon Wilson, author of "Ruggles of Red Gap," "Merton of the Movies" and other hilarious novels, many of which have enjoyed great success on the screen and on the stage.

"The Interpreter's House" is now in production under the direction of Lambert Hillyer and the supervision of Earl Hudson at the Biograph Studios in New York. Milton Sills and Doris Kenyon are featured members of the cast which includes Kate Bruce, Charles Lane, Paul Nicholson, Phyllis Haver, Theresa Maxwell Conover, George W. Howard, and Frazier Coulter. This Struthers Burt novel is one of the year's best-sellers and is a story of the after-war reactions of New York's smart set.

"One Way Street," from Beale Davis' new novel, is also in work at the Biograph Studios, with John Francis Dillon wielding the megaphone. Anna Q. Nilsson and Ben Lyon are featured members of the cast. The story concerns an American youth in the toils of a London vamp. It contains a new twist on the rejuvenation theme, with a good, wholesome love story. Its action takes place in London's smart society.

"The Eternal Lamps," a forthcoming magazine serial by Ferdinand Reyher, will feature Doris Kenyon in its cast. The story is a fascinating study of New York night life centering around a sophisticated upper class working girl who plays with fire but escapes the inevitable scars. By his title the author refers to the stars of truth and steadfastness as opposed to the glittering false lights of Broadway.

"The Lost World" Is Nearing Completion

After more than seven years work, the film version of Sir Arthur Conan Doyle's novel "The Lost World," is now nearing completion. Earl Hudson hopes to okay the final scene within one to two months—depending on the screen conduct of the prehistoric dinosaurs brought to life for picture purposes in this photodrama.

Production progress was delayed a time owing to an injury to the leg of one mighty monster, reincarnated from the Jurassic Age of 10,000,000 years ago into the twentieth century. In the photoplay this giant reptile (bigger than twelve elephants and captured in South America) breaks loose in London, wrecks three-story buildings, throws thousands of people into panic and finally causes the collapse of London Bridge.

Watterson R. Rothacker started work on "The Lost World" more than seven years ago, with Willis H. O'Brien as shepherd of the dinosaur corral. Last spring he joined forces with First National for its completion.

Bessie Love, Wallace Beery, Lewis Stone and Lloyd Hughes finished with their roles in the picture some weeks ago.

"Uriah's Son," from a short story recently published in the Red Book Magazine, written by Stephen Vincent Benet, one of the most promising of our younger short story writers and novelists. It is a strong modern story with a big surprise twist. It deals with a father and son problem and contains some big dramatic situations. Ben Lyon will probably have the featured role.

"Chickie," the serial by Elenore Meherin which has been running in the New York Journal and in many other of the Hearst publications throughout the country. It is a story of a Chicago stenographer who falls in love with her boss, a young lawyer waiting for a practice. After a year, mingling in circles where young women are very free with men, she gives herself to the young lawyer without marrying him. After a year they separate and he marries a wealthy girl. Chickie's child dies and she is accused of murdering it, but her innocence is proved. She refuses an offer of marriage proffered by a young farmer and starts on the path towards working out her own salvation.

"The Lost World"

"The Lost World," one of First National's specials, which it is making in association with Watterson R. Rothacker, directed by Harry O. Hoyt and supervised by Earl Hudson, is nearing completion and will be one of the new group of releases. It is based upon Sir Arthur Conan Doyle's famous romantic novel, and all indications point to its being one of the most astounding productions ever made. Its box office appeal should be unequalled because of its novelty. It tells of an expedition into the wilds of the upper Amazon, where prehistoric animals are found alive. In the cast are Bessie Love, Lewis Stone, Wallace Beery, Arthur Hoyt and Lloyd Hughes.

"United States Flavor," from the Saturday Evening Post story by R. G. Kirk, will be produced as a special under the supervision of Earl Hudson. Mr. Kirk has established himself as one of the most promising of our younger writers. His short stories dealing with the making of steel and the men engaged in that pursuit are regarded as the best ever written on that theme. "United States Flavor" will be an epic of the steel industry, plus an absorbing and intimate drama, with a fascinating love story. Doris Kenyon and Milton Sills will have the featured roles.

JOHN McCORMICK
First National's West Coast Manager

E. A. ESCHMANN
Manager of Distribution

E. BRUCE JOHNSON
Manager of Foreign Department

First National's Splendid Distribution Records for 1924 Set Rapid Pace

THE past year has been one of great achievement in the distribution department of First National Pictures, under the supervision of E. A. Eschmann, its head. The widely scattered field force has been welded into a team working solidly together with a new enthusiasm and perseverance through frequent conferences of district and branch managers through calling the branch managers, two at a time, to the home office in New York for two-week visits to acquaint them with office and production activities and through frequent trips to the field of the head of the department and his assistants.

The recently closed Eschmann Month sales contest, planned and carried through by Mr. Eschmann's home office assistants, Charles M. Steele, William J. Morgan, Stanley W. Hatch and A. W. Smith, Jr., was not only the biggest sales drive in the history of First National, but in the history of any company in the industry. It brought to a focus the zeal and determination of the leaders in the field and the individual salesmen to put First National's distribution department still further ahead of its competitors.

The enthusiasm engendered by this contest was due not alone to the loyalty of the sales force and its acknowledgment of the efficient and forward-looking leadership of Mr. Eschmann, but also to the quality of the pictures which First National gave them to sell. Without pictures of box office magnetism, made with the best ability that money and experience can furnish, the past year's record of achievement could not have been made.

Basing its confidence on the quality of pictures to be released during the next half-year, First National's distribution department looks for new records to be made. The sales policies on the new specials and the "Leader Group" of pictures have been explained in detail by Mr. Eschmann and his assistants to the district managers who were called to New York for a three-day sales conference the latter part of October. At that time they saw some of the new product screened and had the production details of the others fully outlined to them, in addition to familiarizing themselves with the new sales policies adopted.

The district managers, in turn, called conferences of their branch managers on November 15th and imparted to them the instructions

(Continued on page 734)

Scenes from First National's "Learning to Love," starring Constance Talmadge

First National Production Activities Now in Full Blast in Eastern Studio

COMFORTABLY settled at last in its own studios, First National Pictures, Inc., has now started upon its much-discussed production operations in New York.

With Earl Hudson in charge of affairs, the organization has moved into the old Biograph Studios, which were entirely remodeled for the purpose and equipment added and brought up to the moment.

The transfer of activity from Hollywood was effected with unexpected smoothness and despatch. Within three weeks from arrival in New York filming was under way in the new centre.

Difficulties and impediments resulting from a complete removal were in this case escaped through the fact that the executive and technical organization built up by Hudson in the last two years accompanied him in moving practically intact.

The assignment of Herman H. Bruenner, formerly assistant to Production Manager Richard A. Rowland, as assistant production manager of the Hudson units, was of inestimable help in making a start in New York. Bruenner's long experience in New York film activities did much to smooth the way for the newcomers.

Marion Fairfax, one of the foremost figures in the literary phases of screen drama making, remains as editorial director, with the same large and able staff of scenario experts at her command. Milton Menasco, whose artistic creations have been a noteworthy feature of First National pictures, continues as art director. John Francis Dillon, who has directed a number of box-office magnets, also came East with Hudson.

In order more fully to sense what First National Pictures, Inc., aims to accomplish through maintaining its own studio, it may be profitable to look back in retrospect to the beginning of its brief but spectacular history.

Hudson Makes History

Less than two years ago Mr. Hudson, under the guidance of Mr. Rowland, started operations at the United Studios. With the producer's ability, the prolific resources of First National and the encouragement of the allied independent producers, the venture was a success from the start. The number of companies grew until, at the time of moving East, five companies were operating together.

During this period of less than two years, more than thirty plays were produced. Their distribution at the time made box-office history. One has only to call to mind such of Hudson's contributions to the First National program as "Flaming Youth," "Her Temporary Husband," "Lilies of the Field," "The Perfect Flapper," and his personally written and produced "Sundown."

Although schooled in the literary atmosphere of the writer, Hudson is one drama maker who never loses sight of the fact that the picture industry is built on a financial foundation. Screen plays, he reasons, must appeal to the widest public in order that the exhibitor shall get his just return—a matter which is ultimately of vital concern and profit to the producing organization. His inherent literary instinct, furthermore, aids him in striking a proportionate balance of artistry and literary values in pictures made under his supervision.

"Hudson-made pictures are not 'factory-made' pictures," First National points out. "Each succeeding picture is a separate dramatic entity, produced by the ablest technicians, acted by players who not only fit their parts to perfection, but whose personalities have the power of bringing the public into the theatre.

"This is well exemplified in the two companies which inaugurated the filming operations in the New York studios."

Sills-Kenyon Picture First

The first to get under way was "The Interpreter's House." For the leading roles Milton Sills and Doris Kenyon, both of whom hold starring contracts with First National, were selected to play together with co-featured rank. Lambert Hillyer, who directed "The Spoilers" and most of Wm. S. Hart's big successes, and more recently "Barbara Fritchie" and "Idle Tongues," was brought on to direct. In the sterling cast are Phyllis Haver, Paul Nicholson and Charles Lane, the last named a well-known Broadway stage actor who made an auspicious start in films with Lillian Gish in "The White Sister" and "Romola."

The following week work was started on "One Way Street," in which Ben Lyon, popular young leading man, and Anna Q. Nilsson are to be co-featured. John Francis Dillon, whose name as director has come to symbolize dollar-marks for exhibitors, is directing this feature. His success with "Flaming Youth," "Lilies of the Field," "The Perfect Flapper," and others bear out his reputation.

The near feature will see the release of four unusual dramatic features, the last series to be made by Hudson in Hollywood.

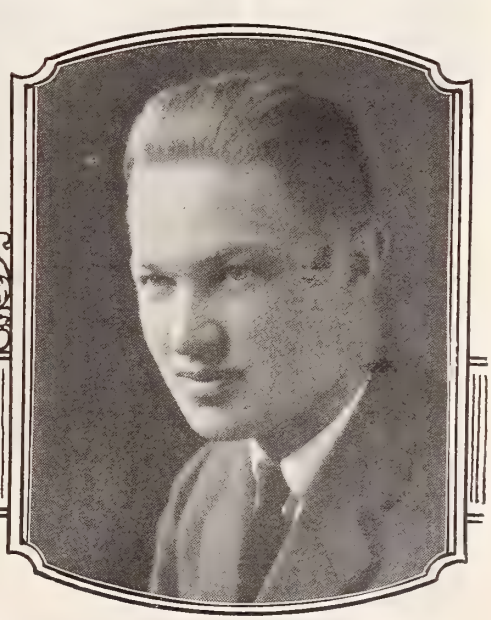
Among these is Colleen Moore's first starring play, "So Big," a special. This was adapted from Edna Ferber's novel, "So Big," one of the most widely read books of the last year. It deals with one of the big historic periods of recent America—the early growth of Chicago and its settlement by the Dutch "dirt farmers." It has a big "mother love" theme. The cast is the strongest and costliest ever assembled, a fact attested by such names as Ben Lyon, John Bowers, Wallace Beery, Jean Hersholt, Gladys Brockwell, Phyllis Haver, Ford Sterling, Dot Farley, Charlotte Merriam, Henry Hebert, Frankie Daro and Baby Dorothy Brock.

In this quartette is Doris Kenyon's first vehicle under her First National contract, "If I Marry Again," a moving drama woven around the son of one of San Francisco's richest families and the daughter of a woman whose name is linked with the city's most notorious night-life house. In the all-star cast with Miss Kenyon are Lloyd Hughes, Anna Q. Nilsson, Hobart Bosworth, Frank Mayo, and Myrtle Stedman. John Francis Dillon directed.

Another highly dramatic feature is "As Man Desires," in which Milton Sills and Viola Dana,

H. H. BRUENNER
Assistant Eastern Production Manager

EARL HUDSON
Eastern Production Manager



AL. ROCKETT
Assistant to R. A. Rowland

two artists of exceptional box-office power, are co-featured, under Irving Cummings' direction.

"The Lost World"

The fourth is the piece de resistance—one of the most discussed and eagerly anticipated features yet conceived—"The Lost World," which was made in conjunction with Watterson R. Rothacker. For novelty and bigness of treatment this adaptation of Sir Arthur Conan Doyle's novel has never been surpassed, it is said. It contains effects never before put upon the screen according to First National.

The program for the next six months has been decided by Messrs. Rowland and Hudson.

After the two features now in production in New York will come "The Eternal Lamps," which has a big, forceful dramatic theme. Doris Kenyon will have the leading role in an all-star cast.

Others to be made in an order yet to be determined includes "Uriah's Son," adapted from Stephen Vincent Benet's story which appeared in the Red Book magazine, and deals with the tense problem of father and son. Ben Lyon will head an all-star cast in this.

"Chickie," the story of the modern girl, written by Elenore Meherin, now appearing serially in big newspapers throughout the country.

"The Boss of Little Arcady," is an adaptation from Harry Leon Wilson's delightful comedy woven about a small-town drunk. In addition there will be a special with Milton Sills and another Doris Kenyon feature.

Topping all present projects, however, is Hudson's contemplated dramatization of the great steel industry of Pittsburgh, "United States Flavor," with Doris Kenyon and Milton Sills in the featured roles. The treatment was suggested by the Saturday Evening Post story by R. G. Kirk.

Distribution Records Set Rapid Pace

(Continued from page 732)

which they had received in New York. This was in ample time for the branch managers to familiarize their salesmen with the new plans well in advance of the sales campaign on the new product, so that everything is now set for an intensive, steady and long-continued selling of First National pictures which will mark another step in distribution achievement.

Mr. Eschmann has surrounded himself with a group of district managers who, in experience, in initiative and in loyalty are second to none. They have worked shoulder to shoulder with him during his first year as general manager of distribution for First National and are going over the top with him in solid phalanx to put the new group of pictures into more theatres than have ever before shown First National pictures.

Here is the roster of the District Managers—men who have made distribution history, and will make it again during the coming months:

Eastern District—Harry H. Buxbaum.
Central District—H. A. Bandy.
Mid-West District—R. C. Seery.
Southern District—W. E. Callaway.
Western District—Joseph F. Skirboll.
Mountain District—Harry T. Nolan.
Canadian District—Louis Bache.

These are the men who have helped to make "First National First" and who will help to keep it first. They will be ably assisted, as in the past, by as energetic and brilliant an array of branch managers and salesmen as can be found in the industry.

Producers of First National Attractions

Top Row: John Stahl, Frank Lloyd and Samuel Rorke. Middle Row: M. C. Levee, J. K. MacDonald, Samuel Goldwyn and Herbert Lubin. Bottom Row: Watterson R. Rothacker, Arthur Sawyer and Joseph Schenck.

First National's 1925 Stars

1—Anna Q. Nilsson, 2—Viola Dana, 3—Marjorie Daw, 4—Doris Kenyon, 5—Patsy Ruth Miller, 6—Florence Vidor, 7—Ian Keith, 8—Barbara LaMarr, 9—Aileen Pringle, 10—Mary Astor, 11—Richard Barthelmess, 12—Antonio Moreno, 13—Dorothy Mackaill, 14—Leon Errol, 15—Mae Busch, 16—Nazimova, 17—Clive Brook, 18—Norma Talmadge, 19—Tully Marshall, 20—Bessie Love, 21—Belle Bennett, 22—Lewis Stone, 23—Colleen Moore, 24—Wallace Beery, 25—Constance Talmadge, 26—Ben Lyon, 27—Mary Hay, 28—Lloyd Hughes, 29—Ronald Colman, 30—Corinne Griffith, 31—Wallace MacDonald, 32—Milton Sills.

Scenes from "Sally,"
starring Colleen Moore.
A First National attraction.

Goldwyn Production Plans

"World Without End" and "Judgment" to Follow "Thief in Paradise"

Plans for greatly increased production activity and the acquisition of important material have been announced by Samuel Goldwyn.

The success of "In Hollywood with Potash and Perlmutter" and George Fitzmaurice's "Tarnish" are in a large measure responsible for Goldwyn's production expansion, he declared in announcing his plans for the immediate future. Mr. Goldwyn's productions will be distributer by First National Pictures.

"World Without End," a new novel from the pen of May Edginton who wrote "Secrets," and "Judgment," was obtained from the galley proofs by Mr. Goldwyn for production by George Fitzmaurice following the director's current picture, "A Thief in Paradise," which is now nearing completion. "World Without End" will be published in book form simultaneously with the appearence of the Fitzmaurice picture.

Plans for a third "Potash and Perlmutter" are already under way. "Partners Again," the stage success by Montague Glass which ran for eighteen months in New York, has been obtained by Goldwyn and a director and cast will be selected in the near future.

"Stella Dallas," the novel by Olive Higgins Prouty which appeared serially in the American Magazine, rated as one of the best sellers of the season and syndicated in more than 70 newspapers, will go into production in the near future with a star and director to be selected at once. To this novel will go the distinction of being broadcast for the first time by radio in weekly installments by broadcasting stations in New York, Chicago, San Francisco and Los Angeles. These readings will start two months before the picture is released giving "Stella Dallas" many more millions of readers and hearers than any novel ever presented as a motion picture.

The Talmadge Pictures

"Madame Pompadour" for Norma; "The Man She Bought," for Constance

Joseph M. Schenck has obtained important story material for his two stars, Norma Talmadge and her sister, Constance, whose forthcoming pictures will be distributed by First National.

For Norma Talmadge, Martin Brown's play, "The Lady," in which Mary Nash achieved last season one of her biggest stage hits, was obtained and given to Frank Borzage to direct.

The second Norma Talmadge picture "Madame Pompadour," is altogether different from anything in which the star has been seen of late.

For Constance Talmadge's next two productions Mr. Schenck selected "Learning to Love" and "The Man She Bought." The former is by John Emerson and Anita Loos.

Scenes from the First National attraction,
"The Lady,"
starring Norma Talmadge.

Greed

(Continued from page 726)

rificing all of the finer things of life and sinking to the depths of degradation, he chose a commonplace woman in whom the greed for gold was exemplified, her husband, in whom the bad instincts of his father outweighed the better ones inherited from his mother, and a friend who turns against them. The story culminates in the murder of the woman by her husband, who escapes to a desert and ends with his being marooned without food or water, but with plenty of gold, handcuffed to the false friend whom he has killed.

Mr. Norris certainly painted a vivid picture and the truth and tremendous vigor of the story created a profound impression. In screening this novel Mr. Von Stroheim has not sought to soften the author's portrayal, but, if anything, by the incorporation of details regarding the intimacies of sex and other angles of life, has succeeded in enhancing the disagreeable side of the story. Because of the greater force that the eye exerts on the mind, impressions that on the printed page are interpreted according to the force of one's imagination appear as bold realities on the screen. There is no gainsaying the fact that Mr. Von Stroheim has succeeded in preserving the power of the theme and in registering the point of the story, but in his zeal he has incorporated touches that, while adding force or comedy relief, have been stressed to a point that goes beyond good taste. Incidents and details that in reading would be passed over lightly as only indices to character become offensive even to the point of vulgarity on the screen.

"Greed," which consumed many months in the making and a great outlay of money, fails to measure up to expectations. Despite its good points, it is deficient in the basic requirement for success; it does not entertain, for it leaves one with the impression in which a sordid theme, a morbid tone, the stressing of the unpleasant and a gruesome ending are dominant and outweigh the excellent acting, fine direction and undoubted power of the story.

As a consequence, in our opinion, "Greed" will appeal to only a small minority of the picture patrons of America.

Mr. Von Stroheim selected an excellent cast and directed them in such a manner that every one gives a striking performance. Gibson Gowland appears as McTigue, ZaSu Pitts as his gold-crazed wife and Jean Hersholt as the false friend.

Cast

McTeague ..... **Gibson Gowland**
Trina ..... **Zasu Pitts**
Marcus Schouler ..... **Jean Hersholt**
Mr. Sieppe ..... **Chester Conklin**
Mrs. Sieppe ..... **Sylvia Ashton**
August Sieppe ..... **Austin Jewel**
Maria ..... **Dale Fuller**
Mr. Heise ..... **Hughie Mack**

Based on novel "McTeague" by Frank Norris.
Scenario by June Mathis and Eric Von Stroheim.
Directed by Eric Von Stroheim.
Length, 10,067 feet.

Story

McTeague, a miner with a conflicting nature, the heritage of a good mother and bad father, learns a smattering of dentistry from a strolling faker and opens an office in San Francisco. Unaccustomed to women he falls in love with Trina, the sweetheart of his friend Marcus who magnanimously gives her up. With many misgivings, Trina marries him and immediately learns she has won $500,000 in a lottery. Fear of extravagence makes her frugal and this trait gradually grows until she hates to part with even a cent for the necessities of life. In the meantime her love and passion for the money she has converted into gold and to which she is always adding by scrimping, grows until it is an obsession. McTeague, of dull mentality and slow to wrath stands for all this until finally he leaves her. She gets a job as a scrub-woman and he finally returns hungry and half-crazed demands money and being refused he kills her in the effort to get it. In the meantime he has been stopped from practising dentistry as he has no license. This was caused by his former friend Marcus who felt that in marrying Trina, McTeague cheated him of the $5,000. McTeague goes to Death Valley to escape the police. A possee starts after him, but Marcus is the only one to push on. Nearly dead of thirst he finds McTeague and water but an accidental shot punctures the canteen. They fight over the gold and McTeague kills Marcus but Marcus succeeds in handcuffing himself to McTeague, who finds that he is stranded in the desert without water and hand-cuffed to a dead man.

"The Air Hawk"

F. B. O. Western Depends For Chief Appeal on Stunt Aeroplane Flying

Reviewed by Sumner Smith

"The Air Hawk" departs from the routine ways of the usual western picture by introducing a stunt air flyer as hero in the person of Al. Wilson, but otherwise resembles the actionful, melodramatic picture for which there is a steady demand. Where usually cowboys cavort on bucking bronchos, here Wilson puts his sky horse through its paces and produces some real thrills. Especially sensational is his leap from one 'plane to another.

The featuring of the aeroplane, while far from new to pictures, still has an element of novelty and enhances the audience power of what, without the stunt stuff, would be a rather ordinary production. The story deals with thefts of platinum from a mine and the apprehending of the thieves. Though apparently it was intended to conceal the identity of the flyer, weak direction and poor construction of story rob the vehicle of any mystery. It is only too obvious that the mining engineer and the masked flyer are one and the same person.

From the standpoint of acting, by far the best work in the picture is done by Virginia Brown Faire. The other players do not seem at ease in their roles and there is too much posing. Wilson as the flyer is much better than Wilson as the mining engineer and lover. But as we said above, the introduction of thrilling stunt flying should help audiences to overlook these technical faults.

Cast

The Air Hawk / Al Parker ..... **Al Wilson**
Edith Ames ..... **Virginia Brown Faire**
Story by George W. Pyper.
Directed by Bruce Mitchell.
Photography Not Credited.
Length, 5,000 feet.

Story

John Ames, superintendent of an Arizona platinum mine, cann discover the desperadoes who regularly steal from the mine. He and his daughter Edith suspect Robert MacLeod, who has offered to buy the mine and assume responsibility if Edith will marry him. She is in love with Al Parker, a mining engineer. Ames finds a secret passage the thieves have been using and is killed by them. MacLeod blames "The Air Hawk," a mysterious aviator, but Edith will not believe him because the aviator has befriended her on several occasions. MacLeod adbucts her in his 'plane; the Air Hawk follows and leaps from his 'plane into MacLeod's overcoming the villain. It develops that the Air Hawk and Parker are one—a secret agent of the government sent to ferret out the mystery of the platinum thefts.

"Her Marriage Vow"

Warner's Wholesome and Pleasing Story of Family Life Should Prove Good Box Office Attraction

Reviewed by C. S. Sewell

Based on a stage play by Owen Davis, the Warner Brothers production, "Her Marriage Vow," marks the return to the screen of Beverly Bayne, who is featured along with Monte Blue. It is an intimate and interesting little story of married life and its trouble, absolutely clean, the kind that the whole family can see.

A wealthy girl chooses the poorer of two suitors. Several years later finds her the mother of two fine little kiddies, but the cares of housekeeping have begun to become irksome and this feeling is accentuated by the fact that her ambitious husband is inclined to make her play second fiddle to his business demands. Her thirst for pleasure gets her into a situation with her former suitor which, although she is innocent, causes estrangement, the love for their children however finally brings about a reconciliation.

It will be seen that the theme is based on the oft-used idea of a husband neglecting his wife for business and her finding solace elsewhere, but the story has been handled in such a way and with such realism in its little touches of home and family life that strong human interest is developed. There are a lot of situations that are true to life and will strike home to the average family who will see themselves mirrored to a certain extent on the screen. This has the effect of putting an extra big kick in the punch scenes where one of the kiddies nearly poisons the other by mistake and where the husband comes very near shooting his estranged wife.

There is good comedy and heart interest and the romantic side is never sugar-coated, and except for the fact that like so many themes of the type much of the story hinges on the not altogether convincing readiness of the husband to think evil of his wife and refuse to allow her to explain, the action is intensely human and realistic.

Monte Blue gives a convincing portrayal as the husband and Beverly Bayne does some good work as the wife although at times her work lacks realism through a tendency to overact. Margaret Livingston as a much married friend, Willard Louis as her newest husband and John Roche as the heroine's former suitor all do good work.

Coincidence tends to somewhat weaken certain situations and it hardly seems that the heroine would swallow her pride to the extent she does even for the sake of her children, however, these are minor points and do not overcome the fact that as a whole the picture is a realistic portrayal of life with a lot of good human touches and more than the usual amount of human interest.

The audiences during a week's showing at a suburban theatre where this picture was reviewed were distinctly favorable to the picture and it made a decidedly good impression at the box-office, and in our opinion it should duplicate this record in the majority of houses.

(Continued on page 739)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Paul Revere"

(Universal—Comedy—One Reel)

This issue of Universal's Hysterical History series is a good-natured burlesque of Paul Revere's famous ride and is especially timely due to the fact that this ride is used in two of the big feature productions of the year. The film follows the general lines of the familiar story but the events have been amusingly travestied. A mule is shown as being responsible for Paul taking his famous ride, by kicking him into a crowd when volunteers are called for. An owl's eyes shining in the dark causes him to start out a couple of hours before the British left. He encounters the two horsemen and gets rid of them, charging a couple of cannon and when one is fired at him, races ahead of the ball until he reaches a stone wall, ducking out of the way he goes through the hole in the wall made by the cannon ball. Returning home, he licks the villain, but is so sore after his long ride that he eats his meals off the mantelpiece. There are a number of good laughs in this number and it is one of the best of the series. It should especially please fans who like these Hysterical History subjects for it sticks closer to the original idea, that is, burlesquing history.—C. S. S.

"French Pastry"

(Educational—Comedy—Two Reels)

In this Christie production, written by Keene Thompson, Bobby Vernon is called upon to keep constantly exercising his agile limbs, as the two reels mostly consist of love scenes with a French mademoiselle and escapes from German soldiers. The scene is a French village during the war period. Germans occupy it, capture Bobby and undertake to put him before a firing squad. He escapes once by engaging a German officer in argument, a second time by comedy luck. Thanks to Harold Beaudine's direction, the action is smooth and unfaltering. Most of the comedy lies in the gyrations of the players rather than in the situations, but these are effective in drawing laughs. The best gag is the argument over the choice of a wall for Bobby to lean against when he is about to be shot. This subject seemed to take well with the projection room audience and ought to thoroughly entertain most fans. It has pep, continuity and excellent backgrounds.—S. S.

"Just a Good Guy"

(Pathe—Comedy—Two Reels)

Arthur Stone is the star of this two-reel Hal Roach comedy distributed through Pathe. The story concerns a good natured, but not overly intelligent chap who poses as a model for a mechanical man, and there is a mix-up when a party who seeks to secure the invention gets hold of Arthur who is posing as the dummy which has been broken. Stone does this part exceedingly well. There are a number of amusing situations and combined with Stone's clever portrayal of the dummy, it should prove of average entertainment value in the majority of theatres, even though the idea is not new.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Border Maid, The (Universal)
Broadcasting (Educational)
Family Row, The (Universal)
French Pastry (Educational)
Just a Good Guy (Pathe)
Movie-Mad Maid, A (Fox)
Mysteries of Old Chinatown (Pathe)
Pathe Review No. 51 (Pathe)
Paul Revere (Universal)
Royal Razz, The (Pathe)
Who's Hooligan (F. B. O.)

"Who's Hooligan?"

(F. B. O.—Comedy—Two Reels)

In this eighth episode of "The Go-getters" by George Marion, Jr., the action centers around a steeplechase. George O'Hara, as Ted Adams, makes the crack that he'd certainly like to ride one of the horses, and Stanley Taylor, an expert horseman, calls his bluff in front of Georgie's film sweetie, Alberta Vaughn. Thereafter the hero industriously tries to avoid an assignment as jockey, because he never mounted a horse in his life and is afraid of them in the bargain. All efforts at escape fail and George goes through with it, winning the race. The comedy leading up to the denouement is well done and the steeplechase scenes are striking. The subject possesses average entertainment value.—S. S.

"The Border Maid"

(Universal—Drama—Two Reels)

Edmund Cobb is starred in this two-reel Universal Western, and is seen in the role of a Mexican who to save the chap that he believes his sweetheart loves, takes him across the border, making it appear however that he is going to turn him over to a gang of smugglers. The gang is rounded up and it develops that the other fellow is the girl's half-brother, a revenue officer, so the hero wins the girl. There is plenty of action to this picture, with good riding and hard fighting and although the material follows along usual lines, it should prove satisfactory for Western fans. Edmund Cobb does good work and his support is entirely adequate.—C. S. S.

The House of FEATURETTES

Week of Dec. 14th

Loew Circuit, N. Y., Plays "Marvels of Motion" (Issue A), "If Matches Struck" (Gem of the Screen) and "Peeps in Puzzleland" (Gem of the Screen).
Missouri, St. Louis, Plays "Thru Three Reigns" (2 reel novelty specialty).
Newman, Kansas City, Plays "Animated Hair Cartoon" Subject O.

120 First Run Novelties 1924-1925

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"The Royal Razz"

(Pathe—Comedy—One Reel)

This Hal Roach comedy starring Charles Chase is one of the most amusing single-reelers of the series and in addition is particularly timely as it deals with the Christmas season fast approaching. It is chock full of pep and contains more laughs than many two-reelers. Chase is shown as going home in a trolley car and taking a Christmas tree, the havoc it plays with the passengers can well be imagined and the director has not overlooked a bet. There is a roar when another man tries to board the car with a tree and the conductor shoots him. Sounds a bit gruesome but it is all in fun and is a decidedly amusing situation. Arriving at home, Chase endeavors to come down the chimney dressed as Santa Claus, and the way he lands first in the furnace and then comes up through the vent in the floor is sure to bring laughs. Not content with these amusing scenes, the director keeps right on and gets more laughs out of a scene where Chase calls a doctor who comes still dressed as Santa and the two get into a scrap, ending with wifie hitting the wrong one. We are sure your audience will be immensely amused with this comedy, for it is a whiz.—C. S. S.

"The Family Row"

(Universal—Comedy—Two Reels)

Buddy Messinger forsakes his role of a short-trousered kid in this Century Comedy and appears in long pants as a budding young man who with his older brother is courting two sisters. The older couple get married and Buddy and his girl proceed to play tricks that arouse their jealousy. There is much more of a plot to this number than usual, and although the opening and closing scenes are slapstick, the majority of the footage of two reels depends on farce comedy situations for its amusement value. The chief point is the fact that the stunt works so well that hubby is convinced his wife is a regular vamp when he sees four "youths," a fireman, a policeman and an iceman disappear into his home. Buddy takes the blame when hubby starts a roughhouse and all comes out O. K. when it develops that the four "youths" were masquerading girl friends and the others were calling on the cook. There are a number of amusing situations and the comedy should prove pleasing in the average theatre.—C. S. S.

"Broadcasting"

(Educational—Cartoon—One Reel)

This bit of Pen and Ink Vaudeville by Earl Hurd shows "Props" acting as broadcaster of a theatrical program, and the manager of the theatre listening in at his radio set, to check up on reception of the wave lengths. There is much by-play when "Madam Balogna" sings and "Fatima Omar" does her tricky, sinuous dance, giving the radio set the D. T.'s. The subject ends with "Props" discharged by the aerial route, showing him flying through the air on an electric wave. It has ordinary audience value.—S. S.

"A Movie-Mad Maid"

(Fox—Comedy—Two Reels)

This slapstick comedy produced by Fox pokes good natured fun at motion-picture making, burlesquing a lot of the activities of the studio staff especially in connection with stunts and action on location. Stout Babe London is cast as a girl whose mother is so anxious that she become a picture star that she forms her own company when Babe is turned down. Babe's inability to either get on or stay on a horse inspires the director to change the western story to a sea picture and passing a fire engine house also gives him new ideas for thrills. There are a number of gags and stunts mostly of a familiar nature, some trick stuff and considerably rough and tumble. The picture is of average amusement value as a slapstick comedy.—C. S. S.

"Pathe Review No. 51"

(Pathe—Magazine—One Reel)

Another installment of the "Keep Fit" series appears in this issue of Pathe Review. Following the statement that the muscles conducive to long life are the muscles in the front of the body in the chest and abdomen, two exercises are recommended for keeping these in shape, one is a twisting motion of the trunk known as the "churn" and the other is one in which the body is twisted and each toe is alternately touched with the other hand. There is also a slap at the corsets the women formerly wore and praise for the present variety and a slap at the men today with their big paunches being the worst offenders. Another section shows how rice is harvested in Madagascar and the series dealing with American cities shows views of Providence, R. I., some of the scenes being in color. This is a representative number of the review and is interesting and instructive.—C. S. S.

"Mysteries of Old Chinatown"

(Pathe—Cartoon—One Reel)

Chinatown furnishes the background for this Paul Terry cartoon, and the action shows all sorts of mysterious appearances and disappearances. Instead of the familiar cat having the leading role, this time it is a mouse that chases his kidnapped sweetheart. Mr. Terry as usual gives vent to his wonderful imagination, a sedan chair changes into an auto then sprouts a tail and becomes an aeroplane. The mouse overtakes it by hitting a chinaman and climbing up on the stars that he sees, and then grabbing a trapese attached to a big bird. He melodramatically gets rid of the kidnappers and the plane plunges into a theatre where there is a ballet dance in progress. There are some good laughs and clever stunts in this number and it is well up to the average of the series.—C. S. S.

"Nature's Rouge"

(Pathe—Sportlight—One Reel)

This entire reel is devoted to scenes of the athletic activities of the girls in the celebrated Sargent School at Peterboro, N. H. and he makes the point that there is no need for the drugstore variety when outdoor exercise paints the cheeks. In addition he shows how healthy exercise and competition at sports increases happiness and makes one experience the joy of living. Certainly these girls appear to be having a wonderfully happy time with soccer, running, jumping, tumbling, rowing, pole-vaulting, swimming, javelin-throwing, shot-putting and in fact all of the vigorous sports of their male friends, and a hardy-healthy-looking lot they are. There is a lot of pep here and it is an enjoyable reel.—C. S. S.

"Her Marriage Vow"

(Continued from page 737)

Cast

Bob Hilton.....**Monte Blue**
Arthur Atherton.....**Willard Louis**
Carol Hilton.....**Beverly Bayne**
Estelle Winslow.....**Margaret Livingston**
Ted Lowe.....**John Roche**
Barbara.....**Priscilla Moran**
Janes.....**Mary Grabhorn**
Mrs. Pelham.....**Martha Petelle**
Spinster.....**Aileen Manning**
Winslow.....**Arthur Hoyt**

Based on play by Owen Davis.
Scenario and direction by Millard Webb.
Length, 7,100.

Story

Carol Pelham turns down the wealthy idler, Ted Lowe, and marries a hard-working chap, Bob Hilton. For seven years their life is happy even though Carol is kept pretty well confined to her home taking care of it and her two little girls. A flightly friend, Estelle takes an apartment in the same building and Carol again meets Ted who starts to make love to her. Piqued at the fact that Bob leaves her alone to work at night causes her to attend a party in Estelle's apartment where she imbibes too freely. Bob catches Ted kissing her and putting a necklace on her while she sleeps after finding roses from Ted in his own apartment. Mistrusting her he casts her out and the court awards him the children, but he is lonely and continues to love Carol. Finally unable to stand it any longer, Carol steals into Bob's home and the children beg her to take them with her. A noise causes Bob to hear her and stealing out on a balcony he fires into the room. Carol is not hit, but faints, and when she revives, she and Bob become reconciled.

"Ten Days"

Gerson Production Introducing a New Star, Richard Holt, Offers Pleasing Light Entertainment

Reviewed by C. S. Sewell

Described as a romantic thrill-comedy-drama, "Ten Days," the first of a series of productions introducing a new star, Richard Holt, which Gerson Pictures Corporation is distributing on the independent market, contains all of these elements.

The title refers to the period that a young rich chap was ostensibly spending in jail for speeding, complicated by a variety of minor offenses, while actually he was dragooned into service as a life guard and got mixed up in a mystery and found romance. The plot is the kind that is not intended to be taken seriously, with coincidence playing a prominent part and plausibility sacrificed to provide peppy and amusing entertainment.

The story centers in the romance of the chap serving the jail sentence, who falls in love with a mysterious woman and much to her disguest continues to save her from "perils" which, it develops, are publicity stunts to advertise her in a forthcoming show. His persistence, however, ends in a real romance, with everybody happy.

There is a strong farcical note to this picture, with good comedy situations, and some straight character comedy in the doings of the country sheriff. The different rescue scenes and the frame-ups of the publicity man provide opportunities for the introduction of melodrama and thrills and the romantic angle is pleasing.

Richard Holt, the new star, makes a good impression. He has a pleasing personality, is an athletic, clean-cut chap and is thoroughly capable in the thrill and action scenes. Hazel Keener is well cast as the girl, while Joseph Girard and Victor Potel give good performances.

"Ten Days" is fast-moving, with plenty of pep, thrills, romance, comedy and melodrama.

Cast

Dick Van Buren.....**Richard Holt**
Fay Whitney.....**Hazel Keener**
Constable.....**Victor Potel**
Ezra Van Buren.....**Joseph Girard**
Bill Bradley.....**Hal Stephens**
Jimmy Dunn.....**Lloyd Potter**
Judge.....**W. Mollenhauer**
Marie.....**Carmelita Tellos**

Story by Arthur Hoerl.
Directed by Duke Worne.
Length, 4,860 feet.

Story

Dick Van Buren following numerous escapades is arrested in a small seaside town for speeding. His father refuses to aid him and he is ordered to jail for ten days. The life guard quits and Dick is made to take his place. Soon, he sees a mysterious and beautiful woman attacked by ruffians, rescues her, and is berated for his trouble. However, he pulls other stunts to see her and she is more friendly. Finally just as a fake kidnapping is being staged he breaks jail and again rescues her. She confesses that she loves him and it develops that she is an actress in a show backed by Dick's father and the whole kidnapping is a publicity stunt. Dick's father realizes that he has lost a star but consents to the wedding when the ten day sentence is over.

Scenes from the Whitman Bennett production, "Two Shall Be Born." Released by Vitagraph.

Films in Color Available at Fair Laboratory Cost

MOTION pictures in color are at last available to all producers at a laboratory cost within reason. This announcement is made by Sering D. Wilson who with Royal W. Wetherald comprises the firm of Sering D. Wilson & Company, Inc., with offices at 25 West 43rd street, New York City. This company has taken over all production of color film under the process invented by Wm. V. D. Kelley, president of the Kelley Color Laboratories, Inc.

The Kelley process permits the taking of pictures in color at a laboratory cost of less than 15 per cent. over and above the laboratory cost of black and white film. This is due to the fact that color positives are printed on single-coated stock, whereas all color prints in use up to now have been obtained by the use of two emulsions. The color prints on single-coated stock obviate one of the impracticabilities which color pictures have faced, that of imperfect projection. The single-coated stock produced by the Kelley process guarantees even tone graduations of light and perfect registration of colors.

Mr. Wilson, in making this announcement, emphasized the fact that color motion picture photography is now available for all kinds of productions, commercial as well as for the theatre. A producer who wishes to use color motion pictures in certain episodes in his special black and white feature pictures, may do so at an expense that is within reason.

"Great scenic effects which put the punch in motion pictures of today will be brought out with striking effectiveness by the use of the Kelley process," said Mr. Wilson. "Producers of short-length features wherein beauty of composition means the direct appeal to the picture fan will find the new color process of great value, and those producers who have tried from time to time to show beautiful art work, nature views and scenics will enhance their box office value 100 per cent. by the use of our new single-coated process. By our agreement with Mr. Kelley, Sering D. Wilson & Company, Inc., takes over all production rights to his process, and we will make it available to producers who wish to add to the vividness and realism of their productions."

Mr. Wilson became interested in color film while exporting pictures. He sold successfully many of the Wm. V. D. Kelley productions in Europe, and this led to his investigation of various color processes and finally to his contract with Mr. Kelley.

Mr. Wilson came into the motion picture industry about three years ago while studying art in Paris. He became associated with the original Pathe Company in France and brought several foreign-made pictures to America. He then purchased the rights of American-made films and returned to Europe himself to sell them abroad. Upon his return from one of these trips he met Royal W. Wetherald on board ship, and by the time they docked in New York these two young men had decided upon a partnership.

They have just reorganized their company and have engaged as production manager Clayton B. Davis, recently with "Chronicles of America" and who was associated with J. Stuart Blackton in the production of his pictures made at the Vitagraph studios in Brooklyn, last year. Mr. Davis was casting director for Famous Players and spent two years abroad as supervising production manager of one of the great Vienna motion picture companies.

Director's Daughter in Pictures

Nellie Burt, daughter of William P. Burt, the director, is carving a niche for herself in the screen hall of fame, according to reports coming into the Pathe Home Office as a result of the releases of the series of "True Detective Stories." Miss Burt took the leading role in all four of the pictures, directed by her father. This was her first appearance on the screen. The "True Detective Stories" series were released in four pictures of two reels each under the title of "On Leave of Absence," "Out of the Storm," "The Girl and the Gangster" and "Bucking the Bucket Shop." Ross D. Whytock, former reporter for the New York Evening World, wrote the stories. Leslie Austin is the leading supporting member of the cast of "True Detective Stories."

"Flashing Spurs" Completed

Jesse L. Goldburg, producer, on his arrival in Hollywood last week, announced the completion of his second Bob Custer Western for Film Booking Offices, titled "Flashing Spurs."

PRINCIPALS IN THE SERING D. WILSON & COMPANY DEAL
Left to right: Sering D. Wilson, William V. D. Kelley, President of Kelley Color Laboratory, Inc., and Royal W. Wetherald.

DOLORES ROUSSE
Appearing in "Gold Heels," the William Fox feature.

Blackton's "System"

Is Enabled to Engage His Players For Exactly Stipulated Days

J. Stuart Blackton finished production work on "The Redeeming Sin," for Vitagraph, just twenty-four days after he started, and exactly in accordance with the schedule he prepared before taking the first "shot."

Mme. Nazimova, the star, concluded her work on her twenty-second day, according to schedule, and Lou Tellegen, engaged for nineteen days, packed up his makeup box on his 19th day. "Bill" Dunn was in harness for his allotted fourteen days, and Otis Harlan reported on each of twelve days, as had been arranged in the beginning. Carl Miller finished on time on his 15th day.

All these time arrangements were outlined long before production work began, and that no deviation whatever was made necessary is a testimony to the perfect system in effect at the Vitagraph studios. It is somewhat of a coincidence that no one character was needed during the entire twenty-four days occupied with production.

"The Redeeming Sin," is an adaptation of L. V. Jefferson's novel, "The Pearls of the Madonna."

Arthur Stone in Pathe Comedy

Arthur Stone started to work last week on a two-reel comedy for Pathe, as yet untitled. The story is that of the adventures of a house detective in a high-class hotel who is more ambitious than intellectual. The cast consists of Arthur Stone as the detective, Martha Sleeper as the telephone operator, Marjorie Whities as the vamp, Chris Frank as the villain and Jules Mendal as the hotel proprietor. The direction is being handled by Ralph Ceder, with Frank Young at the camera.

"Hot Water" Held Over

Harold Lloyd's latest Pathe production, "Hot Water," after a run of six weeks at the Randolph Theatre in Chicago, was held over for an additional week, according to announcements from the mid-western metropolis. This is an unusual record for a popular priced picture in the Chicago loop, but due to the unusual drawing power of the latest Lloyd picture it was decided by the management to hold it over for an additional week.

Ince Studios Working on First National Productions

SIGNALIZING the beginning of First National's new release schedule, which will embrace a cycle of important photoplays produced at the Thomas H. Ince studios under directors of the highest rank, work has been started on two special productions, two have already been shipped the exchanges, and production plans are being made for others.

In order to care for the large number of companies at work, a new stage 72 feet by 180, giving 52,000 square feet of additional space, was built at a total cost of $115,000. Ten bungalow dressing rooms also had to be added for the use of stars working in forthcoming First National releases. The new dressing rooms are handsomely equipped with built-in make-up tables, baths and every luxury a star could wish for.

Lavish sets are being erected for "Playing With Souls," a First National release from the novel by Countess De Chambrun. The cast includes Mary Astor, Belle Bennett, Clive Brook, Jacqueline Logan and "Buster" Collier. Ralph Ince will direct the production. A good deal of the story is laid in France, and the sets now being erected are for the sequence dealing with life in the gay French capital. No expense will be spared in making the setting true to life and elaborate to the extreme.

Camera work is in progress on the Thomas H. Ince production, "Enticement," from the popular novel of the same name by Clive Arden, author of "Sinners in Heaven." Mary Astor, one of the youngest of successful screen stars has been selected by a public voting contest for the role of Leonore Bewlay, the charming heroine of the story. Others in the cast include Ian Keith, Clive Brook and Lillian Langdon. Mr. Ince designated George Archainbaud to direct this picture.

"Idle Tongues," adapted from Joseph C. Lincoln's popular novel, "Dr. Nye," is the first picture to be released under the new Thomas H. Ince First National contract. This picture promises to be one of the outstanding box office attractions of the year, as the publishers claim one person in every ten in the United States has read the story. More than ten million readers followed the story when published in serial form in Pictorial Review and more than one million have read the book.

Percy Marmont plays the title role of Dr. Nye, with Doris Kenyon playing opposite him as Katherine Minot. Others in the cast include such excellent players as Claude Gillingwater, Lucille Ricksen, Malcolm MacGregor and David Torrence. C. Gardner Sullivan wrote the scenario and Lambert Hillyer, now under contract with First National, directed the story under the personal supervision of Mr. Ince.

"The Enchanted Hill," by Peter B. Kyne, author of "Kindred of the Dust" and "Never the Twain Shall Meet," will be Thomas H. Ince's next production for First National release, following "Playing With Souls."

Completes "His Marriage Wow"

Prints on "His Marriage Wow," completed recently at the Mack Sennett studios by Harry Langdon, have been delivered to the Pathe offices.

Marian Nixon in Tom Mix's Fox picture, "Riders of the Purple Stage"

Valentino to Star in "Cobra"; "The Scarlet Power" Follows

THE first picture that Rudolph Valentino is to make in his series of independent productions for Ritz-Carlton Pictures will be "Cobra."

On the star's arrival on the West Coast he discovered that much of the research and preliminary work required for the elaborate Spanish-Moorish story he was planning still remained to be done, and rather than delay the commencement of actual shooting, he determined to start work immediately upon the film version of "Cobra," the smashing New York dramatic success of last season, which J. D. Williams, of the Ritz corporation, had purchased for his use some time ago.

In "Cobra" Valentino will find a role that will remind many of his performance in "The Sheik." It is the part that lifted Louis Calhern to fame overnight when he played it on the New York stage.

While this play is being screened, preparations for Valentino's previously announced production, "The Scarlet Power," will be pushed forward steadily, so that it may be begun immediately upon the completion of "Cobra."

To make "Cobra" Valentino will have to sacrifice the beard he has been growing, for his role in "The Scarlet Power," so that the public will never see the picturesque appendage that attracted so much newspaper attention, both in this country and in Europe. It is supposed, however, that when "Cobra" is completed another beard will be raised to meet the requirements of the Spanish piece.

J. D. Williams, president of Ritz-Carlton Pictures, who accompanied Valentino to the Coast, started back on the return journey Thursday. He reports a fine spirit of optimism in Hollywood producing circles. Hawley Turner is accompanying Mr. Williams on his trip East.

As previously announced, "Cobra" is to be distributed for Ritz by Paramount.

"Youth and Adventure"

At least a week will be devoted to stunt scenes by Dick Talmadge for his new F. B. O. thrill melodrama, "Youth and Adventure," now being produced in Hollywood under the supervision of Abe Carlos. James Horne is directing.

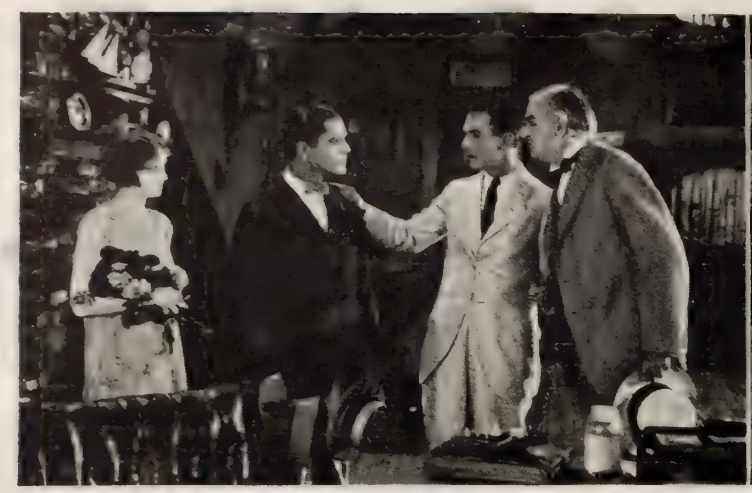
Fox Signs MacDonald

Veteran Actor Will Play Character Roles in Several Big Productions

As a result of his widely praised characterization of Corporal Casey in "The Iron Horse," J. Farrell MacDonald, has signed a long term contract with William Fox, it was announced this week at the New York offices of Fox Film Corporation. The veteran actor will play character roles in several new productions.

MacDonald is finishing work now in "Kings of the Turf," which is being made in Hollywood by John Ford, the man who directed "The Iron Horse." Following this part MacDonald will have an important character role in support of Shirley Mason in "The Scarlet Honeymoon," which will be directed by Alan Hale, one of the screen's best known "heavies."

Each Weiss Bros. Art-Class Exchange was given these oil paintings by Louis Weiss, head of the distributing organization.



First National's "Idle Tongues," with Doris Kenyon, Malcolm MacGregor, Percy Marmont and Claude Gillingswater.

Cinema Experts Are Shooting on New Vitagraph Production

DIRECTOR DAVID SMITH has engaged for the Vitagraph special, "Pampered Youth," the same photographers, who helped to make the same director's production, "Captain Blood," an artistic as well as dramatic success, and hopes to make it as pictorially beautiful as was the picturizaton of the Rafael Sabatini classic. These camera experts are Steve Smith, Jr., David H. Smith, Ted Reed and Elmer Fryer.

"Pampered Youth" is an adaptation of Booth Tarkington's novel, "The Magnificent Ambersons." It deals with a wealthy family in a small Middle Western town who take delight in flaunting their wealth before the community. The Ambersons lavish money on their homes, inside and out, and make for magnificence rather than good taste and harmony. The deft hands and clear minds of skilled photographers are needed to get the maximum of beauty from the various sets made for the picture.

The street scene had been dressed and all the players were in readiness for the camera, one day recently, when it was found necessary to have a negro stable boy to hold the spirited horse of old Major Amberson. Director Smith was looking gloomily at the ground, as if expecting a negro to spring suddenly into life from that source. And just then Otis Harlan walked past.

All that the director saw was a close-up of the fattest, creakiest, most sagged pair of feet imaginable, but that was enough. "That's the man I want—the man with those feet!" he exclaimed.

Harlan had just finished his day's work with another company on the same lot and was on his way home when his pedal extremities ran afoul of Mr. Smith's vision. Would he accommodate? He would be pleased to do so as soon as he could be outfitted and his face blackened. These details were arranged without delay—and Otis Harlan is to be seen in another Vitagraph special.

Cruze Finishes Picture

If you ask James Cruze, he'll tell you, "The Goose Hangs High." For the Paramount producer has just completed filming the production by that name with a cast of featured players including Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr. This was adapted for the screen by Walter Woods and Anthony Coldewey from the play by Lewis Beach.

"Married Flirts," a Metro-Goldwyn picture.

Rothacker Conferring

Distribution Plans for "The Lost World" Engages First National Experts

Watterson R. Rothacker is in New York conferring with E. A. Eschmann, First National's manager of distribution, and officials of the company regarding distribution plans for "The Lost World," adapted from Sir Arthur Conan Doyle's novel.

Although this picture has been in course of production over seven years, it still is not finished. Earl Hudson, who is producing it for First National and Rothacker, expects that the final scenes will be shot by the middle of December.

The human actors, including Bessie Love, Wallace Beery, Lewis Stone and Lloyd Hughes, finished their part of the picture some time ago under the direction of Harry O. Hoyt.

The prehistoric members of the cast, however, are still doing their stuff before the camera. Among the Jurassic Period monsters of 10,000,000 years ago, brought to life in this picture, are:

The dinosaurus, brontosaurus, pterodactyl, allosaurus, triceratops, tyrannosaurus, agathaumas, stegosaurus, diplodocus, morosaurus, iguanodon, samarasaurus and trachodon. Some of these reptilian giants are as big as fifteen elephants on the screen.

Marion Fairfax, who wrote the scenario, is making her headquarters at the First National studios in New York, where the picture is being edited.

Willis H. O'Brien, research and technical director, plans to come East following the completion of the picture, so as to be present at the New York opening.

Joins Associated Exhibitors

C. C. Ezell, a member of the Selznick executive forces since the organization of that company, has joined the Associated Exhibitors organization in the capacity of special representative.

"Her Market Value" Scheduled

One of the first of the Agnes Ayres starring pictures to be released by Producers Distributing Corporation on the coming 1925 program will be "Her Market Value" adapted from the New York and London stage success, "The Eleventh Commandment" by Francis Nordstrom.

"Her Market Value" is a Paul Powell production with a real all-star supporting cast that includes Taylor Holmes, Anders Randolph and Edward Earle.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Troy, N. Y., Showman Avoids a Panic by Quick Thinking

Rare presence of mind on the part of Benjamin Apple, owner of the American Theatre in Troy, N. Y., and members of his orchestra prevented what might have been not only a serious blaze one night last week but also a panic among the crowd that completely filled the house. Fire originating from an unknown origin completely destroyed the first two reels of "Secrets," which was being shown, entailing a loss to Mr. Apple of approximately $125. The fire was confined entirely to the projection room an occurred about 8 p. m. The first the crowd knew that anything had gone wrong was the sudden shutting off of the picture, many turning their heads toward the projection booth, from which tiny spurts of flame were coming through the portholes. This was later followed by smoke, causing a number to hurriedly leave their seats and start toward the exits.

Quickly realizing that a panic might easily occur, the orchestra struck up a lively jazz tune and succeeded in diverting the attention of the crowd from the projection room. Meanwhile, the ushers, also on their job, assured the uneasy ones that there was absolutely no cause for undue alarm. Those who had left their seats finally returned and after a considerable interval the picture was resumed. Mr. Apple telephoned to the Albany exchange of First National, which in turn telephoned to New York, with the result that the two first reels were supplied Mr. Apple in time for the next afternoon's show.

With at least 500 persons from the neighborhood attending his theatre each night during the week, never by chance missing a single picture, and with matinees drawing heavily, Jake Rosenthal of the Rose Theatre in Troy is sitting pretty these days. As a fair sample of what Mr. Rosenthal is doing in the way of entertainment at 10 cents a person, last Saturday's program may be cited. On that occasion he gave "Messalina," "Wolves of the North," a Larry Semon comedy, Aesop's Fables and a news weekly, all for a dime. It goes without saying that Mr. Rosenthal played to capacity. His patronage is so regular as to cause him to remark the other day that if some of the 500 do not show up on an evening they are really missed. Going in and out of Mr. Rosenthal's theatre it's a case of "Hello, Jake," "Hello, John," or "Hello, Mary," just like one big family.

The Bardavon Theatre Corporation of Poughkeepsie, operating the Bardavon, Stratford and Liberty theatres in that city, recently lost its treasurer, Mr. Gurney, through death.

All the leading theatres in this section are planning to decorate their lobbies with garlands on the week before Christmas. The Strand group of houses is promising something unusually beautiful this year, while William Smalley, head of a chain of twelve theatres, while in Albany last week stated that he would use two small Christmas trees in front of each of his houses this year.

Dr. J. Victor Wilson, manager of presentation at the Robbins theatres in Watertown, is in Key West, Fla., for a ten days' vacation. Dr. Wilson is an ardent fisherman, which explains why Key West was selected. Perhaps he will have a few stories of tarpon fishing when he returns.

Oscar Perrin certainly knew his business when it came to holding over "Classmates" for the second week at the Clinton Square Theatre in Albany. Even as late as Thursday on the second week the picture was still holding the crowds out and playing to capacity business. At Mr. Perrin's Leland Theatre "Secrets" went over big, with all three floors packed and the lines extending as far as Beaver street, nearly every night.

House records at the State Theatre in Schenectady went by the board last week when "The Sea Hawk," in the words of Manager William Shirley, "knocked them dead." The theatre is the largest one in this section of the state, but even at that could not accommodate the nightly crowds.

Louis Buettner of Cohoes, together with Ben Apple of Troy, was in town during the past week looking for quarters for the M. P. T. O. of New York State. It is quite likely that the state association will be housed over the Mark Strand Theatre, close to Film Row, and well suited in every way. It is expected that the furniture will arrive from New York within the next week or so.

Tom Thornton of the Orpheum in Saugerties had the time of his life the other night at a roast pig supper given by the Saugerties fire department. Mr. Thornton furnished the entertainment and was voted a prince of good fellows by all present. In addition to running his theatre, Mr. Thornton also sells automobiles and is a lawyer.

The Arbitration Board of the Film Board of Trade, at its meeting last week, passed a resolution of condolence on the recent death of Samuel Suckno of Albany. It is understood that Mr. Suckno's two theatres, the Albany and Regent, will be operated by members of his family. Many exhibitors who were in town last week attending the meeting of the state body called at the Suckno home and expressed their sympathy.

The Liberty Theatre, newest and largest of Corning's picture houses, built at a cost of $90,000, was wrecked by fire following a terrific explosion early on the morning of December 2. The loss is about $50,000. The interior of the house is a complete wreck. The theatre, recently purchased by Associated Theatres, Inc., of Rochester, from William Berinstein of Elmira, was taken over a few weeks ago by the Schine Brothers of Gloversville.

A stiff fight for business is assured between the Mark Strand Theatre of Albany and the two Perrin houses, the Leland and the Clinton Square. Walter Hays and Moe Mark of the Strand company spent two days in Albany last week, conferring with Manager Uly S. Hill in mapping out a campaign from January on. Announcement was made that the Strand company had purchased the entire group of Paramount pictures, as well as the First National group. Both of Mr. Perrin's houses have been doing exceptionally well this fall, especially the Leland, while the Clinton Square Theatre, only a block away from the Mark Strand, has been drawing big crowds that no doubt have cut into the receipts of other theatres.

Schine Brothers of Gloversville, with their fifty houses or more, announce that Vincent McCabe, former manager for Metro-Goldwyn in Albany, has entered their employ and will hereafter be located in Gloversville.

Although the Community Theatre in Catskill, with its 1,000 seats, cost about $125,000, M. E. Silberstein, its manager, never runs even the biggest features more than a single day. The house is paying extremely well on a daily change, and it seems that Mr. Silberstein has the right idea for Catskill.

(Continued on next page)

Battle Over Name

Over in Saint Catharines, Ont., a Canadian neighbor of Buffalo, there is a nice battle on between two theatres.

Both have the same name and both insist on retaining it.

Both also claim they had it first.

Meanwhile, the folks in the town are having a lot of fun figuring out which house is which and which picture is being shown at which house, etc.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Another Man's Wife"
with JAMES KIRKWOOD - LILA LEE
MATT MOORE - WALLACE BEERY
CHESTER CONKLIN and ZENA KEEFE
LILA LEE
Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

Good Times in Troy

There are plenty of five and ten dollar bills in circulation these days in Troy, seven out of ten persons purchasing tickets at one of the picture theatres in that city one night last week tendering five dollar bills to the cashier. According to exhibitors in that city, the prevalence of these bills indicates good times, plenty of work at the factories and excellent prospects for the months to come. Troy is a manufacturing city and, according to exhibitors there, whenever small change is tendered for tickets predictions of poor business invariably come true.

Connecticut

Yale University may purchase the site of the Rialto Theatre in New Haven and erect thereon a large theatre building containing several stores. The Rialto was destroyed by fire a few years ago when it was being operated by Alfred S. Black. The proposed theatre for Yale has been made possible through the gift of $1,000,000 by Edward H. Harkness. Negotiations have been under way for the sale of the property, New Haven interests and a New York concern reported being involved.

The Southington Theatre in Winsted, Conn., has been purchased from Albert Anders by Panora Brothers at a reported price of $25,000. J. E. Panora, one of the brothers, controls the Opera House in Winsted.

Plans are being made for a theatre to be erected on Elizabeth street in Derby.

A newly installed pipe organ was played for the first time at Poli's Palace Theatre in Hartford on Sunday, November 30. The Palace is playing week runs of the foremost Paramount and other photoplays. The organ will be played in conjunction with the theatre orchestra, which is directed by Osborne Putnam Stearns.

Vaudeville is being presented along with film features at three theatres in New Britain, the Lyceum, Palace and Capitol.

New Hampshire

Two of New Hampshire's live-wire exhibitors are F. H. Baldwin and E. L. Leighton. They operate the Park Theatre in East Jaffrey and 'tis said that Messrs. Baldwin and Leighton are showmen exhibitors through and through.

Albany, N. Y.

(Continued from preceding page)

Nate Robbins and Barney Lumberg of Utica are back home from a short business trip to New York.

Twenty-five Boy Scouts of Troy served as ushers last Saturday and helped in handling the crowd that attended the second of the Junior Movies at the Troy Theatre, with "Black Beauty" as the attraction. These movies are now being held at frequent intervals in both Troy and Albany, and not only turning in hundreds of dollars but also furnishing good, wholesome entertainment and keeping the boys and girls off the streets on Saturday mornings. They have the endorsement and the support of the Mothers' Club.

Morte Weiss, owner of the Hudson Theatre in Watervliet, on the banks of the Hudson, located a boatman last week, borrowed a bell from the craft and used it in drawing attention to "The Covered Wagon" which he was playing at 15 and 25 cents admission. The Arbor Hill Theatre in Albany is playing the same picture this week at 10 and 15 cents.

The biggest week in the history of the American Theatre in Troy is the record made by "Secrets" during the past seven days. Mr. Apple had long lines in front of his house each night, while on Sunday the crowd was so large that it was necessary to summon a patrolman to keep order.

"Why is it that every time I hit the barber shop everyone in town is getting a hair cut?" remarked Oscar Perrin the other day as he sat fidgeting in a chair, waiting his turn. Between the two theatres, the Leland and the Clinton Square, Mr. Perrin is on the jump most of the time, but even at that a deal may be consummated almost any day now that will add another house to the chain. Mr. Perrin is already planning to celebrate the 100th anniversary of the Leland Theatre next May. The mere fact that the anniversary comes in May doesn't bother Mr. Perrin much, for his business holds up no matter what time of the year.

Pickpockets removed a wallet containing $74 from the rear pocket of a man standing in the crowd in front of the Troy Theatre the other day but was nabbed. The fireman stationed at the house held the pickpocket while Assistant Manager Benjamin Stern went for a policeman.

His previous newspaper training standing him well in hand, Tony Veiller of the Lincoln Theatre in Troy is breaking away these days from the ordinary newspaper advertisement. In connection with the pre-release showing of "Argentine Love" last week, Mr. Veiller called attention to the fact that the star was also the star of "Sinners in Heaven," that it was directed by the same one who directed "Manhandled" and that its author also wrote "The Four Horsemen."

Futile Bargaining

The next time—that is, if there is to be a next time—that Ben Apple of the American Theatre in Troy and his friends, Walter Roberts of the Troy Theatre, Jake Rosenthal of the Rose and Charles McCarthy of the New Theatre in Hoosick Falls, take a taxi from Albany to Troy, someone other than Ben will probably do the dickering. The trouble lies in the fact that Mr. Apple weighs about 292 pounds.

The other day the four exhibitors were in Albany attending a meeting of the state association. The afternoon session lasted until nearly 6 p. m. and all four were anxious to get back to their theatres. Someone suggested a taxi. The idea appeared to be a good one and Mr. Apple started over to a nearby taxi stand, inquiring what it would cost to negotiate the eight miles to Troy. He was told that the trip would cost $3. This seemed too much and so Ben went from taxi stand to taxi stand, seven all told, unsuccessfully attempting to get a lower rate.

Finally one of the party, surveying Mr. Apply, remarked: "It's no wonder they want to charge us $3 after seeing you coming."

Massachusetts

Victor J. Morris, manager of Marcus Loew's Orpheum Theatre in Boston, has just completed fifteen years of service in that position. A surprise reception was given him by the employes of the Orpheum. Mr. Morris received congratulatory messages from Mr. Loew, M. Douglas Flattery, Nicholas Schenck and scores of other friends throughout the United States.

Mr. Morris is one of the oldest employes in point of service with Marcus Loew. He came to Boston from Elizabeth, N. J., where he was manager of one of the few theatres that Mr. Loew controlled at that time. At the reception for the managers, Joseph A. DiPesa, publicity representative for the Loew houses in Boston, was toastmaster, Eulogizing Mr. Morris for his efficiency, broadmindedness and generosity. Among the guests were Joseph H. Brennan, managing director of Loew's State Theatre; Frank Meagher, Samuel Messing, Marie Coleman, Emily White, Robert Spear, Gertrude Kelleher, George Scruton, John H. Devlin, Louis Levine, Archie Lloyd, Carl Levy, Edward Casey and James Monard.

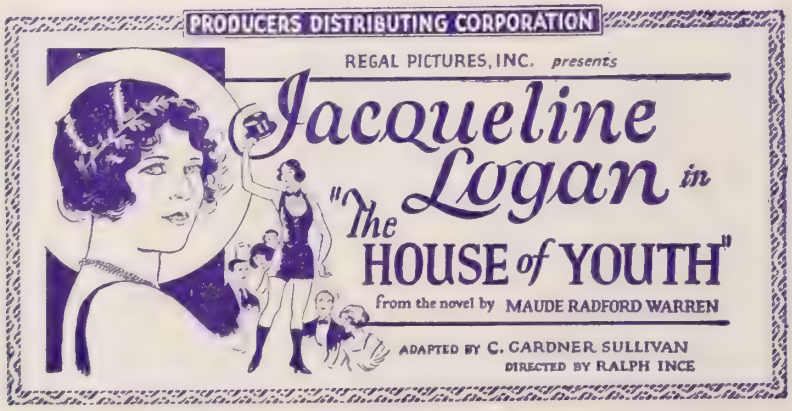
Nathan Gordon's Capitol Theatre in the Allston section of Boston observed its second anniversary the week of December 1. "Captain Blood" was the film feature and there also were several stage features and a special musical program by the Capitol Symphony Orchestra, Hy Fine, conductor, and Francis J. Cronin, organist. Lawrence Bearg is the manager of the Capitol.

Alonzo Hemeley, for fourteen years employed by Fred E. Wright, manager of the Selwyn Theatre in Boston, died of pneumonia on November 20.

Harry Goldstein, manager of the Shawmut Theatre in Dorchester, had a "tough" job the other night. Harry was one of the judges who had to choose the most popular girl at the American Legion Post's dancing party.

The Boston American and the Boston Herald-Traveler have started a new advertising section for the neighborhood theatres in and about Boston. Under a heading, "Tonight's Programs in Your Neighborhood Theatres," appears the names of each section and under them the theatre names and programs. Reading notices are being given. A special low price prevails.

Prints in All Exchanges—Now Booking


PRODUCERS DISTRIBUTING CORPORATION
REGAL PICTURES, INC. presents
Jacqueline Logan in
"The HOUSE of YOUTH"
from the novel by MAUDE RADFORD WARREN
ADAPTED BY C. GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

Buffalo Suburb Will Have $200,000 House After All

Application for a permit to build a $200,000 picture theatre and business block in Delaware avenue near the Landers road in Kenmore, N. Y., a suburb of Buffalo, has been filed with the village board, so it looks as though the town really means business. Henry J. Ebling is head of the corporation which proposes to erect the house on a community participation basis. It is reported that the Fitzer Brothers of Syracuse have offered to lease the house for $10,000 a year.

The Comerford Amusement Company is to build a new picture house in Waverly, N. Y. The theatre will seat 1,400 and cost $125,000. Option has been taken on a plot in Broad street in the Southern Tier town. Work will begin early in the new year. The company now holds leases on the Loomis and Amusu theatres in the same town.

Completed plans for the new State Theatre in Elmira have been placed in the hands of Charles Sterling, superintendent of buildings. Bids will be called for in a few days. Several changes which were made in the original plans have necessitated revision and resubmission. As now worked out the plans are considered suitable to meet requirements for a larger theatre than was at first planned. The architect is Leon H. Lempert of Rochester, who designed the Lafayette Square in Buffalo.

Plans are going ahead in fine shape for the big Movie Ball to be staged in Elmwood Music Hall by the members of Buffalo Zone, M. P. T. O. of N. Y., Inc., on the evening of January 29. A large orchestra has been engaged and Chairman James Wallingford has arranged to have the hall gorgeously decorated.

Charlie Hayman, owner of the Strand and Cataract theatres in Niagara Falls, reports much interest in his popularity contest, the two winners of which will have a free trip to the fillum studios on the West Coast.

A new theatre is being built in East Aurora, N. Y. Elbert Hubbard, 2nd, son of the late Elbert Hubbard who founded the Roycrofters, is interested in the house. It will be on the site of the old Fillmore Theatre.

M. Shea believes that he will be ready to announce the successful bidders on his new house in a few weeks.

Walter Dion has been appointed inspector for the Film Board of Trade of Buffalo in its campaign to end film mutilation. Mr. Dion will visit the theatres in the territory and look over booths, projection equipment, etc. He is a professional projectionist of many years' experience.

John Stevens has resigned as assistant district manager for the Schine Theatrical Corporation in Western New York. Mr. Stevens is in Buffalo seeking a new connection.

Sidney C. Allen is planning a community theatre in Medina, N. Y., to cost $70,000. Sid now operates the Allen and Scenic theatres in Medina. He is one of the best known exhibitors in this neck of the timber.

Patrons arriving for the show at the Andrews Theatre in Salamanca, N. Y., the other night thought they were caught in a sudden storm, but it was just the water bursting through from the floor over the lobby following the breaking of the sprinkler system in the house. Some of the folks received a young sprinkling.

Yeggs breaking into the Stone Opera House in Binghamton, N. Y., the other night "souped" the safe and got away with a fat haul of 1,500 iron men. Dave Cohen, one of the owners of the house, believes the strong box crackers planned their stuff well in advance.

Maine

The Graphic Circuit Company of Maine, directed by Messrs. Epstern and Kurson, is seeking to lease Grange Hall in Skowhegan and present pictures there. The Graphic company has sixteen film theatres. For more than seven years the St. Ledger-Smith Company has had a monopoly by vote of the town, having the lease of the Opera House for pictures.

Cincinnati

The play-reviewing committee of the Cincinnati Better Pictures Council recommended and publicly endorsed the following pictures, all of which were shown in local first-run houses recently: "North of 36," "Forbidden Paradise," "The Gaiety Girl," "The Tenth Woman" and "The Siren of Seville."

Burglars broke into the offices of the Lincoln Theatre, Cincinnati, and although they tampered with the safe they were unable to open it. Desks and the operator's booth were broken into, but the only thing missing was an overcoat.

The Robbins Brothers, who own the Robbins Theatre at Warren, Ohio, have taken over the Dome Theatre at Youngstown. According to report, Warner Brothers, who originally hail from Youngstown, will be associated with the Robbins boys in the management of the house.

The Hyman interests in Huntington, W. Va., who up to the past year had the monopoly on the picture business in that city, are meeting with some strenuous opposition. A competitive house was built there about a year ago and now another, the Liberty, is about to open. The date of opening and the manager have not as yet been announced.

When Niles, Ohio, had a K. K. K. riot a few days ago all the theatres in the city closed for four days. This was not compulsory in so far as any official orders were concerned but was voluntary on the part of the respective managers, who figured that trouble could be avoided by keeping their theatres dark.

Manager John A. Schwalm of the Rialto Theatre, Hamilton, Ohio, is playing a special engagement of Bell's Hawaiians in addition to his regular program. This organization

JANE NOVAK
In Vitagraph's "Two Shall Be Born."

has played here quite a few times previously.

The Palace Theatre, Hamilton, under supervision of Managing Director Fred S. Meyer, recently gave a morning matinee of "North of 36" especially for children, at which the admission price was fixed at 10 cents.

Minnesota

Finkelstein & Ruben invaded Southern Minnesota this week when they added the State at Austin to their growing chain of picture houses. The purchase was made from W. D. Ousley, and J. F. Cubberly represented the Twin City firm in the negotiations.

Ed Chase, Fertile, Minn., exhibitor, will give Gary its first picture theatre. He has rented a store building at Gary and will show there three nights a week.

Sale of the Merrill Theatre at Flaxton, N. D., to L. E. Piercy was announced this week. The house was owned by M. C. Merrill.

A smallpox epidemic here has not affected theatre business seriously because health authorities have insisted on city-wide vaccination and the people have responded. Those vaccinated are still going to theatres and other public places.

A sneak thief obtained $10 from the desk of E. L. Peterson, Crystal Theatre, Renville, Minn., last Sunday.

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Stern & Meyers Open Their New Marquette in Chicago

Stern & Meyers, operating the Marquette Theatre on West 63rd street, Chicago, opened their new Highway Theatre at 63rd and Western avenue last week to good business. The new house, seating 1,200, represents an outlay of $500,000 and is modern in every way. The equipment is the best to be had and a special feature has been made of projection, using low intensity lamps of 18 amperes, which gives a soft projection. The lobby of the house is done in gold and old rose and the foyer is tapestry lined. A clever scheme of ventilation is used to purify the air. While a stage and orchestra pit have been installed, for the present the Kimball double-touch organ will supply the music. Raymond Schafer has been appointed house manager. The opening attraction was "Welcome Stranger."

The new Midwest Circuit theatre at Joliet, Ill., is rapidly nearing completion and it is expected that the house will open in the late spring. It will seat 2,000.

Peter Pinkelman and Albert Cory have incorporated the Washington Square Theatre Company at Quincy, Ill., with a capital of $225,000 to operate the new Washington Square Theatre recently opened in that city. Negotiations are now in progress to lease the house to St. Louis interests and Joseph Desberger is in Quincy looking over the property for the interested parties.

Balaban & Katz in large newspaper copy say that they are the originators of the present specialized form of presentation with moving pictures in this territory, and eight years ago when they started it they made movie history. Where it formerly took only one or two men to make up a program now it requires a great staff of specialists to turn out the necessary programs. They say their producing organization is the largest in the theatrical world.

Harry Bobin and Hyman, Abraham, Aaron and Meyer Saperstein have organized the Garfield Amusement Corporation to own and operate the Garfield Theatre on West Madison street. This is the house they took over from Charley Schaefer recently.

Brown & Wirth of Wyoming, Ill., have opened the Palace Theatre. This takes the place of the Lyceum which was closed last July. Wyoming now has two picture theatres.

E. Eggleston of Peoria purchased the theatre at Toulon, Ill., from J. Kelley of that city and took possession last month.

Alger & Ramsey, whose purchase of Peck's Theatre at La Salle was recently announced, took over the house on December 1. This will extend their string to five theatres, the others being at Fairbury, Paxton, Urbana and Rantoul.

Frank Schaefer of the Crystal Theatre, plans to leave shortly for a seven weeks' vacation in Florida. He will be accompanied by his wife and daughter.

Jack Miller, business manager of the Chicago Exhibitors Association, received notice from the health department that twenty more theatres would be closed immediately unless they conformed to the ordinance. Mr. Miller notified the theatre owners to get busy and make the changes. The matter was also taken up at the meeting of the association last Friday and the health commissioner was commended for his efforts to clean up the houses.

Harry Yost is the new manager of the Olympic Theatre at Randolph and Clark streets. Mr. Yost was formerly with Fox and is well known in movie circles.

J. L. McCurdy, for the past few weeks handling publicity for "The Iron Horse" at the Woods Theatre, has returned to the Randolph Theatre as managing director after being away from the house since last spring. He succeeded Jean Belasco, who came here from Kansas City. The boys in the trade all extend their good wishes to Mac.

The ushers of the McVickers Theatre are engaged in a "Thank You" contest for a prize worth having. Any patron writing a letter to the management praising the boy, or speaking to the floor captain, gives the lad 100 points. As the boys all have neat badges with their names typed on, it is an easy matter to give the usher credit for his politeness.

E. H. Uhlhorn, owner of the Dickie and Curtis theatres at Downers Grove, is passing out the cigars as the stork brought a baby girl. Both mother and child are doing right well, the proud father tells the Film Row.

Will Herschberg, owner of the Schindler, Rainbow and Cameo theatres, has returned from a ten-day vacation to French Lick and is hustling after business these days.

Lem Martin has bought the equipment of the Scenic Theatre at Red Oak, Iowa, and will install it in a movie house he will open at Villisca.

McVickers Theatre had a big week the last seven days of November, as "North of 36" and the third dimension picture packed the house for the week.

Hopp's Fine Record

Joseph Hopp, veteran show and picture theatre man, assumed charge of the membership drive for the Illinois Motion Picture Theatre Owners the early part of August.

During the three months just ended his work has resulted in trebling the Illinois League membership.

It is the general opinion in movie circles here that another three months will bring together in one body over 75 per cent. of Northern Illinois exhibitors.

Other states should emulate the Illinois example.

Lester Norris will build a theatre building and business block at St. Charles, Ill. Work has started.

The Lubliner & Trinz site for the new theatre at Lawrence and Campbell avenue, 58 by 125 feet, has been conveyed from H. Goldstein and L. Sellkowitz to L. Hula for an indicated $25,000. S. H. Rosenthal looked after the legal details of the transfer.

A 500-seat theatre is rapidly nearing completion in the east end of the Art Institute on Michigan avenue, which will be used for both pictures and legitimate attractions.

Raritan, Ill., with a population of 220, supports a picture theatre. Manager Edgar Churchill reports a good business.

The Roosevelt Theatre opened with "The Sainted Devil" last week and played to capacity.

Earl Johnson, popular Berwyn theatre man, who runs the Auditorium Theatre, installed a new Robert Morton organ, and to fittingly dedicate it last Monday night gave a venison steak dinner to 67 film salesmen and friends. The dedication ceremonies were a complete success. Everyone had a good time and voted Earl a first-rate host.

The Princess Theatre at Rock Island has been reopened by James A. Merrill.

Joseph Hopp, managing director of the Illinois Motion Picture Theatre Owners, gives out the following list of exhibitors who joined the state organization last week: Wolf & Weber, Dreamland Theatre, Galena; J. E. Hartsough, Warren Theatre, Warren; Thomas J. Watson, Superba Theatre, Freeport; Harry Perceny, Polo Theatre, Polo; E. B. Ramsey, Central Theatre, Fairbury; E. B. Ramsey, Park Theatre, La Salle; E. E. Alger, Colonial Theatre, Urbana and Alger & Ramsey, Majestic Theatre, Paxton.

George Michaels, formerly of Plano, has negotiated the purchase of Stewart Reid's theatre at Galva.

Robbers who evidently remained in the theatre after the show cracked the safe of the Pershing Theatre, of which Stanley Lubliner is manager, and escaped with the Saturday and Sunday receipts of $2,000. The robbery was discovered at 2, a. m., when the janitor, Fred Ollrich, entered the auditorium to clean up. He found that the combination of the safe had been knocked off and the door forced open. A sledge hammer lay on the floor beside the safe.

The new picture theatre now going up at LaGrange, Ill., a suburb about twenty-eight miles west of Chicago, will be under the management of S. J. Gregory. The house is expected to open in about six months with a policy of pictures and vaudeville. It will seat 1,800 and a fine Bartola organ will be installed. Another Gregory house will soon be under way at Hammond, as a site has been secured on Homan avenue in that city, just south of the Partheon, the plans call for a 3,500-seat movie house. Other theatre houses will be added to the Gregory circuit in the suburban territory in the near future. Mr. Gregory and Ted Schlanger just returned from New York.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"The GIRL on the STAIRS"
An ELMER HARRIS Production
STARRING
Patsy Ruth Miller
Directed by WILLIAM WORTHINGTON
From the AINSLEE MAGAZINE Story by WINSTON BOUVE
PRODUCED BY PENINSULA STUDIOS INC.

Season 1924-1925—Thirty First-Run Pictures

Milwaukee Experiences Week of Hot Theatre Competition

Gilda Gray. That name, blazoned forth in her home town for the first time since she became America's shimmy queen, proved so great an attraction at the Alhambra, downtown Milwaukee movie house, that every record established at the theatre in the last twenty years was shattered and the services of a cordon of half a dozen policemen were required at virtually every performance during the week beginning November 29. She has been retained for a second week.

Business estimated at $20,000 was the total for the week, in the face of the strongest competition of the season, including Baby Peggy in person and numerous outside attractions, but the only reason the Alhambra figure didn't reach $30,000 or even better is because the capacity of the house was too limited to hold the throngs that clamored for admission.

For the first time in the history of the showhouse—and its history is one of the oldest in the city—money was refunded to patrons unable to gain entrance. This occurred not once but every day upon which the shimmy queen appeared with her Petite Revue of six in conjunction with the showing of the film, "The Narrow Street." Seeking a chance to view the Milwaukee girl on her triumphal return to the city where she had danced a few years before as an obscure cabaret entertainer, hundreds rushed to the house as early as 5 p. m. each day, delaying their supper in an effort to get a seat before the greatest rush later in the evening.

Overflow crowds, disappointed at being unable to see Gilda, swarmed to other theatres and the result was the greatest week in downtown houses of the present season.

Anticipating Gilda's arrival, every downtown manager had fortified himself with the highest type of show obtainable. The combination of wonderful attractions at their own houses and inability to accommodate the unusual throngs at the Alhambra resulted in above average business generally instead of the slump that other exhibitors had feared.

Without a doubt the greatest competitor for Leo Landau's Alhambra was Baby Peggy, appearing in person in conjunction with her film, "Captain January," at Saxe's Strand. The Strand, managed by Stan Brown, is considerably smaller than the Alhambra, having approximately 1,200 seats as compared to an estimated 3,000 at the latter, but it did wonders during the entire week, the crowds being jammed to the doors for every evening show and filling the house during matinees in excellent fashion.

Gilda's success at the Alhambra resulted in that theatre taking the lead for the city for the first time since March, when the $2,000,000 Wisconsin was completed for the Saxe interests.

The Wisconsin, itself boasting a super bill in Barbara LaMarr's "Sandra" and its usual high-class stage presentation, drew well but broke no records like its next door neighbor, the Strand, or the Alhambra. However, the Wisconsin, with its 3,500 seats, is the largest house in the city and to break records there is not so easily accomplished after some of the wonderful weeks it has experienced.

As for the Palace Orpheum, attendance on the first two days of the week, Saturday and Sunday, was up to the usual high standard, but a slight drop was noted Monday, especially at the matinee. The headliners there were Marjorie Rambeau and Leo Carillo.

Competition during the week was not limited to permanent shows. On the second night of Gilda Gray's engagement J. Warren Kerrigan appeared at the Arcadia ballroom, while on other nights of the week Karsavina, famous Russian dancer, and Moriz Rosenthal, noted pianist, appeared at the Pabst. Karsavina pulled only a fair house, however.

The Garden, Landau's other downtown house, featured "The Snob" and did fairly well, while Ascher's Merrill drew fair crowds with Mary Philbin in "The Rose of Paris." John Freuler's Butterfly, second-run downtown house, took advantage of the general boom to show Harold Lloyd in "Girl Shy," which hung up an enviable mark in its first appearance at the Wisconsin.

Milwaukee's extreme north side boasts a new 1,000-seat picture house as a result of the opening on Thanksgiving Day of the $150,000 Hollywood, a theatre which brings to the outskirts the comforts and equipment of the downtown showhouses. The theatre, housed in a two-story building which also contains stores and apartments, is being operated by the Keystone Investment Company, in which Sam R. Pylet, O. L. Gellerup and A. E. Maas are interested. Mr. Pylet, a veteran in the motion picture business, is in active charge of the house as managing director.

Probably the most outstanding features of the theatre are the heating, ventilating and lighting systems. It is one of the few houses in this part of the country which is heated by the oil burner system, this innovation making for uniform distribution of heat and elimination of soot. The ventilating system, installed at a cost of more than $3,000, is of the washed air type, pure air being blown into the auditorium by huge fans as the foul air is drawn off by means of a suction fan.

Not a single light in the auditorium or on the stage is exposed to view, all of the 650 lamps being in coves. There is one large cove in the center of the ceiling, while the rest of the lights are distributed along the walls. The entire system on the stage and in the auditorium is operated by a series of buttons in the projection booth, by means of which changeable colors are obtained.

The exterior of the theatre is of red brick and of a modest design, with a well lighted canopy but no other electric sign. All of the seats in the auditorium are on one floor and are sectioned off by three aisles. They are equipped with leather cushions.

The projection room, installed under the direction of L. P. Langford of the Wisconsin Theatre Supply Company, boasts two Motiograph De Luxe projection machines of the latest type, equipped with Morelite Reflector Arc lamps. There also is one Brenkert spotlight, as well as a Gilmore film cabinet. The room is 20 feet long and 11 feet wide. Its height is 8 feet.

The stage, while not exceptionally large, is equipped for presentations, a feature which Mr. Pylet has announced he will go in for as heavily as most downtown houses. The screen is of Gardiner velvet gold fibre.

Theatre men in the city, many of whom attended a pre-opening program at the house on Thanksgiving eve, are watching the theatre with keen interest in view of its peculiar location. Situated on the very edge of the city, it is at present in a sparsely settled neighborhood, but indications are that a few years will transform it into one of the busiest outskirt thoroughfares. To offset the disadvantage which may result from the fact that the neighborhood is not congested, theatre men point out that the house is the only one providing entertainment over a wide area and its patronage undoubtedly will draw heavily from Shorewood, exclusive Milwaukee suburb, which has no theatre of its own.

Repeated efforts have been made by exhibitors to invade Shorewood with a theatre, but these have been blocked because of an ordinance passed by the village. The Hollywood, however, is just a few minutes' ride by automobile from the fashionable suburb.

In addition to Shorewood patronage, the theatre also is expected to draw well from North Milwaukee, another of the city's heavily populated suburbs.

The policy of the house calls for a change of program Sunday, Tuesday, Wednesday and Friday. Admission charges are 10 and 20 cents. In addition to high-class feature pictures, a diversified program will be presented consisting of selections by a six-piece orchestra, stage novelties and a short subject. For the opening the screen attraction was "The Silent Watcher." Other pictures booked for early showing include "Welcome Stranger," "The Lone Wolf," "Pagan Passions," "Madonna of the Streets," "Husbands and Lovers" and "Captain Blood."

The Keystone Investment Company during the early days of the motion picture controlled the Columbia Theatre at Walnut and Eleventh streets. Later it at one time had control of the Astor, the Murray and the Strand.

LOIS WILSON

In Paramount's "North of 36."

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"RECKLESS ROMANCE"

An AL CHRISTIE FEATURE

Adapted from the great Broadway success

WHAT'S YOUR WIFE DOING?

Directed by SCOTT SIDNEY

Harry Myers
Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

Season 1924-1925—Thirty First-Run Pictures

Skouras Brothers Planning $200,000 St. Louis Airdome

Skouras Brothers are having plans prepared by Preston J. Bradshaw, architect, for a $200,000 airdome and shop building to be erected on the site of the Lyric Skydome, Taylor avenue at Delmar boulevard. Entrance to the Airdome will be at the corner, with six shops on Delmar boulevard and five on Taylor avenue. Plans and specifications are being rushed so that construction can get under way within a few weeks. It is planned to have the structure ready in the spring. As is known, Skouras Brothers recently purchased the corner of Seventh and Locust as the site for a $4,000,000 theatre and office building. That theatre will be known as the Amb ssador.

John F. McDermott has purchased the southwest corner of Hodiamont and Gambleton avenues as a site for a theatre and office and store building. He purchased the ground from Mrs. Minnie Buckley through Alvin T. Dickens, real estate dealer. The lot measures 80 by 190 feet and the structure will be three stories high and of fireproof construction.

Practically all of the principal neighborhood theatres of St. Louis have already entered the city-wide contest to select a Queen of Love and Beauty to preside at the first annual mask ball to be given the Motion Picture Theatre Owners and the St. Louis Film Board of Trade at Arcadia Dance Hall on the night of December 12. Under the plan each theatre will hold a special contest of its own for the purpose of selecting a girl to represent the theatre in the grand finale to be held at the ball. Popular applause will determine the final winner.

A remonstrance against the vacation of a strip of ground 24 feet wide and approximately 250 feet long at the southeast corner of Grand boulevard and Morgan street, which under a proposed city ordinance would be sold to the owners of the new St. Louis Theatre, now under construction, is being circulated by property owners in the immediate vicinity of the new theatre. The proposed widening of Morgan street east of Grand boulevard called for a 105-foot street at Grand boulevard. The awarding of the proposed strip to the Metropolitan Theatres Corporation, of which David Sommers is president and Sam Koplar vice-president, would have the effect of keeping Morgan street to 80 feet at Grand boulevard on both sides of that thoroughfare.

Herschel Stuart, managing director of the Missouri Theatre, has formed an alliance with Santa Claus for the spreading of Good Cheer among the poor boys and girls of the city on Christmas Day. Santa, in co-operation with the St. Louis Post-Dispatch, had just perfected plans for holding the twenty-fifth annual Christmas Festival for the poor of the city at St. Louis Coliseum on Christmas Day, when Stuart offered all boys and girls between the ages of 7 and 14 a big party at the Missouri Theatre on the morning after Christmas and to show "Peter Pan."

T. Vivitania, owner-manager of the Lincoln Theatre in Granite City, Ill., has had plans prepared for a new 1,500-seat theatre for that city. He also plans to conduct an airdome in conjunction with the new theatre.

J. W. Cotter has taken over the Fourth Street Theatre in Moberly, Mo.

L. L. Lewis of Walnut Ridge, Ark., has taken over the Palace Theatre, Covington, Ky.

Mrs. L. Brown has opened her new theatre in Brownsville, Tenn. The house accommodates 250 but will later be enlarged to take care of 750.

St. Louis' newest film combination can be seen talking it over most any day along Picture Row: Maurice Stahl and George Skouras of the Aubert and Chippewa theatres and Bessie Friedland and Joe Litvay of the Newstead and Ashland theatres.

Griffith's "America" will have its premiere St. Louis showing at the Grand Central, Capitol and West End Lyric theatres early in January.

Joe Desberger has taken over the Washington Square Theatre, Quincy, Ill., under a leasing arrangement with Pinkelman & Cory. Joe has had plenty of experience in all branches of the film and theatrical business and should put the big Quincy house over with a bang. Until recently he was manager of the Delmonte Theatre in St. Louis. Prior to that he managed several St. Louis exchanges. He has also had experience as an actor.

Earl A. Fort, well known Moberly, Mo., exhibitor, died during the past week. He had been sick but a short time. He operated the Rialto.

John Pratt of Fulton, Mo., passed through St. Louis en route home from Indianapolis, where he attended the funeral of his brother-in-law.

Billy Sohm is now the sole owner of the Belasco Theatre, Quincy, Ill. During the past week he purchased the interest of his partners, H. Nelson of the Star Theatre, Quincy, and John Swingler of St. Louis, Mo.

Michigan

The Motion Picture Theatre Owners of Michigan held their first quarterly dinner at the Hotel Wolverine on Wednesday, December 3, and the guest of honor and principal speaker of the occasion was Mayor John Smith, recently elected. About 150 exhibitors gathered around the table and heard Mayor Smith state that he was back of the industry and against censorship. These meetings are to be held once every four months during the year and are to take place on the dates of regular monthly directors' sessions.

Henry S. Koppin is one of Detroit's busiest theatre builders. He has announced two new houses, one on Fenkell avenue between Petoskey and Quincy avenues and the other on Grand River avenue between Griggs and Birwood avenues. The latter house is in the center of a thickly populated district that has no amusement center.

Edward Reeves of Paw Paw has opened his new theatre in that city, the first attraction being "The Hottentot." It seats about 400 and is beautifully furnished.

The Courtesy Theatre on Dix avenue is in new hands and the new owners plan to expend about $50,000 in alterations, repairs and redecorations in making the house one of the prettiest on Detroit's west side.

Vernon Locey, who operates the Temple Theatre at Howell, is getting out each week a unique house organ called "Timely Topics." It is filled with interesting comment on attractions to play the Temple and is sent to patrons by mail free of charge. It carries a substantial amount of merchant advertising.

Edward C. Beatty, general manager of the W. S. Butterfield Circuit, is in New York and other eastern cities on a two weeks' business and pleasure trip.

The John H. Kunsky Theatres have decided to provide house programs for their patrons in the Adams, Capitol and Madison theatres. They have made arrangements for a 20-page program carrying advertising, giving the casts and other information on all current pictures. Howard O. Pierce, advertising director for the Kunsky theatres, is in charge of the feature.

Iowa

Mrs. Dilsaver is the new owner of the picture theatre at Garden Grove, Ia.

R. V. Evans and H. H. Prime have bought the Lyric Theatre at Boone, Ia.

Spokane Critic Replies

This department recently criticized a Spokane, Wash., dramatic critic for caustic reviews of motion pictures. Now we have received a letter from Margaret Bran, motion picture editor of the Spokesman-Review, in which she assumes that the article was aimed at her, denies that she is a "hydra-headed critic" and presents evidence to show that during September and October she criticized "seventeen of the twenty-six features exhibited at the three complaining theatres favorably." Comparing the reception of reviews by exhibitors and the public, she says: "An exhibitor invariably agrees with us when we pronounce his picture a good one; the public often does not." We wonder whether this is real or unconscious humor.

Good Fellows Get Together on Page 751

Why Not Join the Gang?

Help Those Who Help You!

Prints in All Exchanges—Now Booking

Season 1924-1925—Thirty First-Run Pictur

"Classmates" Breaks Records at San Francisco's Warfield

All records for theatre attendance in San Francisco were broken by the Warfield Theatre during the week of November 22, when a total of 86,674 persons visited this house in seven playing days, the attraction being Richard Barthelmess in "Classmates" and the 30th Infantry Band from the San Francisco Presidio. This theatre seats 2,668 and the normal program calls for five shows on Saturday and Sunday and four on other days. During this particular week there was the Thanksgiving holiday, giving it three days of five shows and four days of four shows, which figures out a possible perfect attendance of 82,708 persons. In reality, this theatre played to better than 100 per cent. attendance, for the figures show that in all thirty-one performances the theatre played to 3,966 more people than the house would hold with all seats filled at each de luxe performance.

Three years ago, when "The Four Horsemen" broke all records at the Curran Theatre by playing to 98,142 people, the engagement was stretched over a period of seven weeks during which ninety-eight performance were given in a house seating 1,700. A perfect attendance would have been 166,000, yet this run, registering a little more than 50 per cent. perfect, was considered a record. A comparison of the engagements brings to light the fact that there has been a great increase in the number of patrons in recent years and that theatres like the Warfield are today handling enormous crowds. Ideal weather conditions prevailed during the recent engagement and the holiday near the end of the week gave an added spurt of patronage. More than 3,000 children attended the show, most of these at the morning and noontime matinees.

Robert A. McNeil, president of the Golden State Theatre & Realty Corporation, San Francisco, recently announced the purchase of a site for a $150,000 picture house in the Crocker Amazon tract. Associated with him in the deal are W. G. Bailey, Mrs. Amelia Baines and the Excelsior Amusement Company, which conducts the Excelsior Theatre at Mission street and Ocean avenue. The property recently purchased is at Mission and Rolph streets and comprises a lot 75 by 125 feet in size. Plans are being drawn by Architect Mark T. Jorgensen for a theatre seating 1,000. The new house will be known as the Crocker Amazon Theatre and will be managed by William Moore.

One of the largest organs on the Pacific Coast is being installed in the Warfield Theatre, San Francisco and will be ready for use about the first of the year.

Several officials of West Coast Theatres, Inc., including M. Gore, Sol Lesser and Harry Arthur, paid the San Francisco office a visit recently and conferred with A. M. Bowles, general manager of the Northern California division.

Eugene L. Perry, for some time with the Greenfield Theatres, San Francisco, has been made manager of the Franklin Theatre, Oakland, Cal., to be opened shortly by Ackerman & Harris.

R. K. Covington, manager of the Bijou Theatre, Fresno, Cal., was a visitor at San Francisco the first of December to arrange film bookings. This house, owned by M. L. Markowitz, was recently remodeled and refurnished. Four changes of program are made each week.

The U. C. Theatre, Berkeley, Cal., has been closed for remodeling, redecorating and refurnishing and will open again December 20. The work will cost in the neighborhood of $75,000. Frank C. Burhans, recently appointed manager, has charge of the Berkeley Theatre, also operated under the direction of West Coast Theatres.

The engagement of Herbert Harris, son of Mr. and Mrs. Sam Harris of San Francisco, and Miss Lottie Loverich, daughter of Samuel Loverich, has been announced. Mr. Harris formerly operated the Century Theatre at Oakland and is now engaged in the amusement business in that city.

Film friends of A. M. Bowles, general manager of West Coast Theatres, Inc., Northern California Division, recently tendered him a surprise party on the occasion of his tenth wedding anniversary.

Seattle

L. R. Stradley, who is building the Cheerio Theatre on Queen Anne Hill, Seattle, and W. L. Steel, owner of the Queen Anne Theatre, have consolidated and will operate as the S. & S. Amusement Company. Mr. Steel plans a new house on the Egyptian type, ground for which will be broken shortly. This will give three houses on Queen Anne. Two will be near each other, and the third about ten blocks removed in the high school district. Stradley's house is progressing nicely and has its probable opening date set for January 15. This company plans other houses in different locations. The Cheerio will be the largest individual community theatre in Seattle, seating over 700.

At an election of officers for the newly elected Arbitration Board H. A. Black, manager of Vitagraph, was named president. H. W. Bruen of the Ridgemont and Grey Goose theatres was re-elected treasurer.

Fred Walton is back from California and he looks like a million dollars. Among other activities, he visited picture theatres in San Francisco and Los Angeles, absorbing ideas for the Bellingham Theatres Company's new house which will be started shortly after the first of the year.

The Mission Theatre, Tacoma, in the South Yakima avenue district, has again changed hands. It was originally owned by Mr. Lyons. A. K. Boussad, recently arrived from Kansas City, Mo., where he was owner of the World in Motion Theatre, is the new owner, having purchased the house from Mr. Berglund. Mr. Boussad plans to remodel the front of his house.

Mrs. Lyons, who owns the Lyric Theatre in suburban Tacoma, has taken a woman partner.

Louis Goldsmith of the Society Theatre, Seattle, has returned from a trip to California. Louis drove down with Mr. Aaronson of Western Poster County and took his little 6-year-old daughter with him. The youngster proved to be "not a good sailor." Louis thinks it is Aaronson's car, and Aaronson doesn't say what he thinks!

Sam Mendelssohn, veteran film man, who has been associated with Frank Wade in the operation of the Victory Theatre, Anacortes, Wash., has resigned. Frank will manage the house alone.

Ground has been broken for E. G. (Dad) Abbott's new house in Sedro Woolley, Wash.

"Elimination of petty jealousy and the building up of a higher standard of moving picture entertainment" is the platform announced by John Hamrick, newly elected president of the M. P. T. O. of Washington. Mr. Hamrick is well known for his sincere efforts and courageous stand on principles which he believes to be right. He will make an able leader.

The Grand Theatre, Bellingham, is cleaning up on "Abraham Lincoln" with a fast campaign that has almost stolen the entire newspaper. H. C. Raleigh, Washington's exploitation ace, has recently joined Manager Fred Sliter's First National exchange in Seattle, and he has been in Bellingham conducting the campaign. The recently established "Sea Hawk" records have been splintered.

Capt. A. E. Lathrop of Cordova, Alaska, has left for New York.

Friends in Need

C. A. Thompson, Pomeroy, Wash., theatre man, had friends when he needed them. He has been seriously ill from pernicious anaemia at a Walla Walla hospital. Twenty-eight friends volunteered their services for blood transfusions to save his life but only two out of the number were found to have blood that would blend with that of the sick man. These two at different times underwent the operation with such splendid results that Thompson's condition improved so rapidly it is thought a third transfusion will be unnecessary. He still has a waiting list of twenty-six friends ready to serve him should this become necessary.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring PATSY RUTH MILLER and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

Pittsburgh Suburban Houses Printing Gossipy Programs

Charles E. Smith, publicity director for Sam Haimovitz, proprietor of theatres in New Kensington and Braddock, is one of the latest to come out with a weekly house program, called "Movie Gossip," and which has met with instant popularity. Page size is 9x 12 inches and there are eight pages, plus cover. "Movie Gossip" contains interesting news and comments on the coming shows, pictures of the stars and scenes from film productions coming to the various theatres, as well as local news items. The advertising pays the printing bill and the advertisers feel that they are getting more than their money's worth because of the interest the people take in news about their picture entertainment.

The Columbia Theatre at Sharon recently celebrated a second anniversary week and added vaudeville acts to the regular film bill to help celebrate the event. The house was beautifully decorated and lady patrons were presented with flowers for souvenirs. J. C. Fisher manages the house.

George J. Reister will manage Harry Davis' newly acquired Schenley Theatre in the Oakland district, Pittsburgh. He formerly managed the Cameo in downtown Pittsburgh, and more recently was connected with the Victoria Theatre, Altoona, in a similar capacity.

J. L. Bush of the Grand Theatre, Grafton, W. Va., has purchased a lot 40x139 feet adjoining the Grand in the heart of the business section, on which he will erect a theatre seating 900. The price was $20,000 and the new building will cost $100,000. Work will be commenced in the early spring.

George A. Huff expects to open his new theatre at Lock Haven about February 1. The new house will seat 500 and probably be named the Huff.

John Perino, owner of the Olympic at Arnold, has been on the sick list for the past two weeks but has now fully recovered.

John Dobbs of the Rialto Theatre, Wilson, is back on the job after a short hunting trip.

Pete Alderman, manager of the Centre Square Theatre, evidently is prospering. He has just acquired a classy Cleveland sedan.

C. M. McCloskey, who is remodeling his Strand Theatre at Morgantown, reports that the house will be ready for reopening about the first of the year.

Herbert Shaw, recently appointed manager of the Metropolitan Theatre at Morgantown, W. Va., was a recent Film Row visitor.

Lewis V. Hepinger, who operates the new Orpheum Theatre at Clarion, buried his brother at Bradford last week.

C. B. Pascoe, well known Somerset exhibitor, made a trip to Film Row the past week. He didn't come in his airplane, however, saying that that mode of travel is far more interesting in summer than in winter.

Congratulations are due Carl Maple on the second number of his "Barney's Blue Book," just off the press. This Point Marion exhibitor already finds the benefit of this method of publicity for his Barney's Theatre of that place, and his patrons are looking forward to the next issue of the newsy sheet.

M. Browar, owner of the Kenyon Theatre on the North Side, Pittsburgh, which has just been reopened after having undergone extensive alterations, used two columns, ten inches, in the Sunday Press on November 30 to say "Now Open."

Lewis V. Hepinger of the Orpheum Theatre, Clarion, is getting ready to issue a weekly movie paper in the interests of his house, at the suggestion of and with the help of Wm. N. Robson, exploitation representative for the local Paramount exchange.

Los Angeles

The Motion Picture Theatre Owners of Southern California will hold a noonday banquet in the Palm Room of the Biltmore next week in honor of Louis Sagal, national treasurer of the Motion Picture Theatre Owners of America, it was announced by Glen Harper, secretary of the local organization. All exhibitors in this vicinity have been invited to attend the gathering and meet Mr. Sagal, who is expected to give some interesting facts regarding the theatre owner as a factor in the industry. Entertainment will be provided by Hal Horne, managing director of the Criterion Theatre, and Harry Carroll and Loew's State Theatre.

Excavation will start immediately for a class A theatre building on Vermont avenue just south of Beverly boulevard, it is announced by the Chotiner Theatres, Inc., the organization which will erect the new amusement house. The theatre will be equipped with a stage for a vaudeville program in addition to first-run pictures. The building will be two stories high, with stores below and offices above.

Canada

Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa, is elated over the fact that he has discovered a real art treasure, having unknowingly picked up a valuable painting right in Ottawa. Mr. Franklin bought an attractive oil painting at a private sale in the Canadian Capital a few days ago, securing it "for a song." He was struck by the rare beauty of the picture and eventually searched through a number of books of reference at the Carnegie Library in the hope of finding out something about the artist. Mr. Franklin was rewarded by learning that his purchase was a work of art, companion picture to a group which is owned by prominent and wealthy people of New York and Philadelphia.

The painting is "Sampling," by Erskine Nicol, a member of the Royal Academy and a famous Scottish artist. This picture was done in 1861 and paintings of the same year are owned by Mrs. A. T. Stewart of New York and W. H. Vanderbilt of New York. Nicol paintings are also owned by J. W. Bates of Philadelphia and by the Corcoran Gallery of Washington, D. C.

In the reorganization of the estate of the late Harry Brouse of Ottawa, the Alexandra Hotel, Ottawa, one of the large properties held by the theatre man, has been incorporated as a company under the laws of Ontario, with Finley McRae as hotel manager. Mr. McRae, who was formerly with Ernest Shipman and other directors, in a son-in-law of the late Mr. Brouse. Mr. Brouse was a director of Associated First National and owned the Imperial and Family theatres, Ottawa.

The unusual step has been taken by Manager Harry Dahn of the Regent Theatre, Toronto to close the Regent temporarily during the Christmas shopping season so that it can be reopened Christmas Day with a special engagement of "The Ten Commandments," a feature that had previously been presented as a road show in Toronto. The Regent closed December 1. It had presented only three features during the three fall months, th policy of the house being to give special productions extended runs at $1 top prices twice daily, with extensive prologues and other units. "The Sea Hawk" had a run of seven weeks and this was followed by "Monsieur Beaucaire" and "Secrets."

Indiana

A new picture theatre will be erected soon in Ft. Wayne, if negotiations which have been under way the last few days are carried out. The theatre will be located on Wayne street, just east of Calhoun, and will seat from 2,000 to 2,500. Although real estate men involved in the transactions have refused to discuss the matter in detail, it is reported that Geiger Brothers of Chicago, a theatre controlling organization, is back of the project. No estimates as to the cost of the building were obtainable but it was said the leases under negotiation involve a total of more than $30,000 a year.

Maurice Fox, manager of the American Theatre, Terre Haute, was in Indianapolis this week making final arrangements for the showing of the "Famous Forty" group of Paramount pictures at the American.

The showing of "The Birth of a Nation" at the Orpheum Theatre in Gary a few days ago was vigorously opposed by the City Inter-Racial Committee and the City Civic Propaganda Association.

The Liberty Theatre, Terre Haute, will be closed during the week of December 14, according to Ross Garver, manager of the Wabash Theatre Corporation, which operates the theatre. After being thoroughly remodeled and redecorated it will be reopened Christmas week, beginning Sunday, December 21. A new screen and other equipment will be installed.

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

DAUGHTERS OF TODAY. (7 reels). Star cast. Played a week to good business. Cut terribly by censors. Audience appeal fine. All classes, city of 40,000. Admission 35-25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DAUGHTERS OF TODAY. (7 reels). Star cast. A picture that will fill your seats and will please about eighty per cent. Tone all right. Sunday, no. Good audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

PRINCE OF A KING. Star, Dinky Dean. Not a bad little program picture. Would be very suitable for children's holiday matinee. Tone okay. Sunday, yes. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. If you want to give them a real "leg show" slip them this. Cecil De Mille outdone for elaborate scenes. But it's pretty "leggy." Tone doubtful. Sunday, no. Audience appeal, no one walked out. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

F. B. O.

BY DIVINE RIGHT. Star cast. Three days to very poor business. Weak audience appeal. General class, city of 40,000. C. D. Buss, Star Theatre, Easton, Pennsylvania.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Just what everyone else says this is. A hummer; boost it for everything that you have as it will please. Tone good. Sunday, no. Audience appeal good. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Mighty good western but below the average Fred Thomson western. Too much hokum. Tone good. Audience appeal eighty per cent. All classes, city of 210,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

FOOLS IN THE DARK. (7,002 feet). Star, Patsy Ruth Miller. They sure are liked here. Hope I get some more pictures they are in. Tom sure is good; he makes 'em laugh. This is a good comedy drama. Draws well; broke box office records in my four nights' playing. Admission 15-30; should have raised the admission but didn't. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Played Armistice Day free show for American Legion. Had full house for four shows. Everyone pleased. Silver King, the horse, is wonderful. Tone fair. Sunday, no. Andience appeal one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HIS FORGOTTEN WIFE. (6,500 feet). Star cast. Three days to good business. Picture liked. Audience appeal good. General class, city of 40,000. C. D. Buss, Star Theatre, Easton, Pennsylvania.

IN FAST COMPANY. Star, Richard Talmadge. A very good comedy drama. Will go good especially in the smaller and medium sized towns. Tone all right. Sunday, yes. Good audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

ITCHING PALMS. Star cast. This will get by, but failed to make me any money, as the title does not draw. Tone good. Sunday, yes. Audience appeal not much. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LIGHTS OUT. (6,938 feet). Star cast. Good mystery story, with lots of action. Pleased ninety per cent. Good condition and fine photography. Audience appeal good. Sunday, yes. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

MESSALINA. (8,473 feet). Star cast. Very spectacular and appropriate of the old Roman days. Eight reels much too long and found it hard to sustain audience interest after the fifth reel. There is very attractive advertising matter on this and a whale of a trailer. Run it as a good program picture but do not advance prices. Tone okay. Sunday, yes. Audience appeal sixty-five per cent. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. A very good action picture. Will please most neighboring or suburban theatre trade. A little too much war stuff. This is old. Most audiences want action and comedy in this kind of a picture. Tone good. Sunday, yes. Fair audience appeal. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

STEPPING FAST. Star, Richard Talmadge. Quite good. Talmadge very good and draws well. Tone good. Sunday, yes. Good audience appeal. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

THUNDERING HOOFS. Star, Fred Thomson. Good, but not his best. As a western star Thomson may have an equal but no superior. The horse, Silver King, adds materially to the production. Good tone. Sunday, yes. Audience appeal very good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

VANITY'S PRICE. (4,124 feet). Star, Anna Q. Nilsson. High class production; settings and costumes great. Should take well in most places, but will not make so much of a hit in the smaller towns. Seventy-five per cent of my audience liked it. Tone all right. Sunday, yes. Good audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

WOMAN WHO SINNED. (6,500 feet). Star, Mae Busch. This picture has a wonderful appeal to the women; buy it and boost it. It will make you money. Tone, yes. Sunday, yes. Audience appeal ninety per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

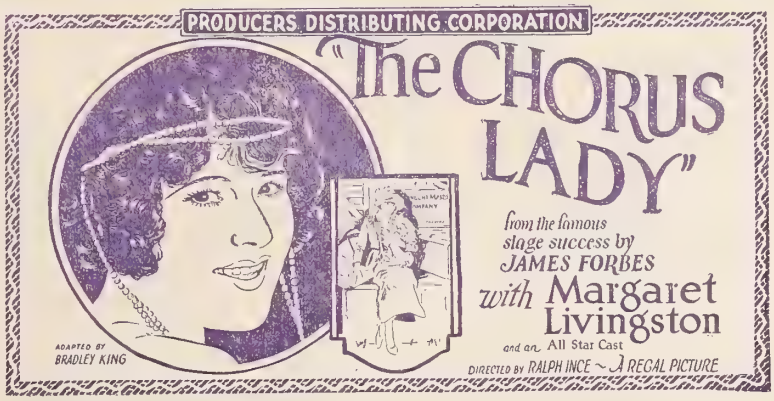
First National

BOY OF MINE. (7 reels). Star, Ben Alexander. Here's a picture that has everything and should appeal to everyone. Cast typical, and really a wonderful picture. Much better than "Penrod and Sam." Tone okay. Sunday, yes. Audience appeal one hundred per cent. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Here's one that is good, although old. Acting of Lewis Stone very good. Story will please everyone. Will go over anywhere, although a program picture. Tone okay. Sunday, yes. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. A very interesting story of the Texas oil fields, with Sills doing a fine bit of acting. Excellent. Boost it, boys. It will stand it.

Prints in All Exchanges —Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE
A REGAL PICTURE

Season 1924-1925—Thirty First-Run Pictures

Tone okay. Sunday, yes. Audience appeal excellent. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. Ran with election returns, so can't judge. Some said "silly" and I guess that covers it. My last one of hers. Tone fair. Probably suitable for Sunday. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUNTRESS. (6,236 feet). Star, Colleen Moore. This picture is a little old but good program picture. Tone okay. Sunday, yes. Mixed class, town of 2,714. Admission 10-25-40. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. A good comedy drama. Pleased better than his previous efforts, except "Hottentot." Has some clever comedy in it, although very light stuff. Tone okay. Sunday, yes. Audience appeal eighty-five per cent. Town and counytr class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. A good comedy drama that ought to please any audience. Douglas MacLean is not known here. Pleased the few who saw it. Tone good. Sunday, yes. Town of 1,600. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

MARRIAGE CHEAT. (7 reels). Star, Leatrice Joy. Not as good as I expected it would be. Just about passable. It seems to drag terribly in spots. Sea storm scenes very good. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. Constance Talmadge in a different role. Not so good. Poorest picture I ever saw her in, though she is good in any kind of picture. Tone good. Sunday, no. Audience appeal ninety per cent. Town of 1,600. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

RIVER'S END. Star, Lewis Stone. A good picture. It is the northern type of picture that takes good in most any theatre. Lewis Stone is well liked here. Tone okay. Audience appeal fine. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

SEA HAWK. (12,045 feet). Star, Milton Sills. We played this picture to an enjoyable audience nine days at raised admission. This picture is without a doubt the greatest production ever produced from box office and from the audience standpoint. It absolutely pleased one hundred per cent. Regardless of strong opposition, we did more than hold our own. By all means every exhibitor should buy, book and play this wonderful production. It will not only make money for you but will add prestige to your house. J. O. Shotseth, Princess Theatre, Sioux Falls, South Dakota.

Between Ourselves

A get-together place where we can talk things over

Since the Arkansas M. P. T. O. has a high enough opinion of Eli Whitney Collins to continue him as their president, Straight From the Shoulder cannot help but appreciate the weight of his opinion on any subject.

Mr. Collins has always been most kind in sending reports and also in giving his ideas on subjects of exhibitor interest.

You will welcome his ideas, this week, on Friend Martin's Trailer query.

And I will welcome YOUR opinion on that or any other exhibitor subject.

VAN.

SEA HAWK. (12,045 feet). Star, Milton Sills. This is the greatest picture of its kind ever produced. Adapted from the novel by Sabatini. Directed by Frank Lloyd, with a super cast, makes it the biggest bet of the year, outside of "The Covered Wagon." The picture never drags like most costume plays. While this may be a clean-up in first-class audiences, it may be a decided flop for some exhibitors. Would not recommend all exhibitors to jump at the conclusion that it is a "world beater," for it is not. Only in the high-class audiences would it be advisable to raise admission prices. Cast includes Enid Bennett, Lloyd Hughes and Wallace Beery. Tone good. Sunday, yes. Audience appeal good. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

SECRETS. (8,345 feet). Star, Norma Talmadge. The work of Norma Talmadge in this production is nothing short of marvelous. I think this is the best she has done since "Smilin' Through." A great picture for high-class audiences. Tone excellent. Sunday, yes. Audience appeal good. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

SECRETS. (8,345 feet). Star, Norma Talmadge. This picture got them in for me on the drawing power of the star. The majority liked it very much, others thought it fair. It's a really wonderful picture and the star's splendid acting is recognized as the most outstanding feature of the picture. Business good. All classes, city of 91,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,152 feet). Jacksonville, Florida.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Here's really a wonderful picture, although it is old. The acting and story fine. Everyone commented on same, although didn't bring any unusually large business. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

SUNDOWN. (9,000 feet). Star cast. A very good picture but one reel too long. The cattle get too big a showing. Needs correct music to put it over. Won't please young folks and "flappers"; for "fans" with brains. Tone okay. Sunday, yes. Audience appeal okay. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WOMAN ON THE JURY. (7,331 feet). Star cast. This was a pippin. Cast big, story big, and audience declared it one of the best. Ran it as a special and it appealed to everybody. Tone good. Sunday, no. All classes, town of 6,000. Admission 20-30. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

Fox

AGAINST ALL ODDS. (4,980 feet). Star, Buck Jones. Three days to average business. Good picture. Good audience appeal. General class, city of 40,000. C. D. Buss, Star Theatre, Easton, Pennsylvania.

ARIZONA EXPRESS. (6,516 feet). Star cast. As usual, this one has the fast action, good story and well balanced cast. Our patrons went out talking about this one. Story of action, thrills and suspense that will get the business and bring them back for more. Tone fine. Sunday, yes. Good audience appeal. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre 475 seats), St. Joseph, Missouri.

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. A good picture of the Mississippi River days. John Gilbert as Cameo Kirby, a Mississippi River gambler, certainly is fine in this one. Tone very fair. Sunday, no. Audience appeal eighty per cent. Town of 1,600. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

HELL'S HOLE. (6 reels). Star, Buck Jones. A mighty good, thrilling melodrama with a surprise ending. Good comments. Tone fair. Sunday, no. Audience appeal one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. A good picture but not up to the Mix standard. Not enough western in it for Mix, but our town likes Mix in anything. The little short fellow with Tom in this one was a knockout. Tone good. Sunday, yes. Audience appeal ninety per cent. Town of 1,600. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

PLUNDERER. (5,812 feet). Star, Frank Mayo. Here is an excellent picture. Fox pictures have the action that our audiences want. Here is a good story, a well acted picture, with a good cast, well directed and suitable for any kind of patronage. Book it. Tone fine. Sunday, yes. Good audience appeal. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

THIS FREEDOM. (7,000 feet). Star, Fay Compton. Three days to very poor business despite the fact that Hutchinson wrote the story. Audience appeal poor. General class,

For Release in December—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Friend Collins Talks About Trailers

"My Dear Van:—Thinking that the Trailer Service we are using might be attractive to some of those who are inquiring through your department, I will outline it, in the hope that the service will be useful to some one.

"We use from three to four pictures weekly in one house. Trailers on all of these features would, in our opinion, have a tendency to become monotonous. But, we play one 'big picture' every week; that is, one that we 'bear down' upon.

"National Screen Service has a Trailer Service that is some cheaper than the regular Trailers. It is a sort of an animated announcement that is both artistic and has the added attraction of 'motion.' We use this service, augmenting it with one of their 'Deluxe' trailers on the picture we are featuring for that week, thus eliminating slides on coming pictures entirely.

"All trailers, Deluxe and otherwise, are preceded by an 'opening,' reading 'The Grand Theatre Presents ——' and also conclude with an artistic closing announcement. It makes a most complete and dignified service, adding to the artistry of the presentation and at a cost that is negligible."—E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

city of 40,000. C. D. Buss, Star Theatre, Easton, Pennsylvania.

VAGABOND TRAIL. (4,302 feet). Star, Charles Jones. This is one of the average Jones pictures. Jones always takes well with our patrons and draws well. A good picture with plenty of action will bring them in in any house and please. Tone good. Sunday, yes. Audience appeal excellent. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

WESTERN LUCK. (5,020 feet). Star, Charles Jones. Well, they should put Buck back where he belongs, in western pictures. This one was better than some previous, but not as good as it should have been. Give him action. Tone okay. Sunday, yes. Appeals, laboring class. Mixed class, town of 2,714. Admission 10-25-40. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

WOLF MAN. (5,145 feet). Star, John Gilbert. Lots of action crammed in one of the reels, pretty scenery and fine work of shooting the rapids, but otherwise not suitable to be shown anywhere. Condition of film good. Tone no good. Sunday, no. Audience appeal about ten per cent. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. This one pleased the kids but the adults were not so pleased with it. There doesn't seem to be much plot to it and it drags awfully. The poorest Coogan picture yet. Jackie is fine, as usual, but the story is weak. Tone okay. Sunday, yes. Audience appeal excellent. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOOL'S AWAKENING. (5,763 feet). Star cast. Good business for three days. Audience appeal weak. General class, city of 40,000. C. D. Buss, Star Theatre, Easton, Pennsylvania.

HAPPINESS. (7,700 feet). Star cast. A good one of Metro's best. Pleased everybody. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Oh! but she was good. Everybody is delighted with her in a role of this kind. A nice, peppy program picture. Good entertainment. Tone good. Sunday, no. Audience appeal one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HEART BANDIT. (4,900 feet). Star, Viola Dana. A nice little picture for the smaller houses or those that change every day, as it will not last longer than one day. Tone fair. Sunday, yes. Audience appeal very little. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Marion Davies is fine in this one. A truly wonderful picture. Went over big here. Paid a big price and made some money. Book it and boost it. Tone fine. Sunday, yes. Audience appeal ninety-five per cent. Town of 1,600. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Pleased quite well. Really an elaborate production. Jackie's acting good, although picture is kind of drawn out and story not so good. Tone okay. Sunday, yes. Audience appeal seventy-five per cent. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. This was our first Coogan and we sure had good business. Everybody liked it; the kids ate it up. Print good. Tone good. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NAME THE MAN. (8 reels). Star cast. Did not draw well, considering the price we paid. Did not please over fifty per cent of our audience. Played two days to poor business. Almost a lemon for us. Tone good. Audience appeal just fair. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

RED LIGHTS. (6,841 feet). Star cast. The first poor picture for some time; not worth while showing. Hal a full house of disguested patrons. Advertised it as a special show. Mixed patrons. Good attendance. Jerry Wertin, Wunter Theatre, Albany, Minnesota.

SCARAMOUCHE. (9,600 feet). Star, Ramon Novarro. Many who had seen "The Covered Wagon" liked this the best of the two pictures. A really wonderful picture. Mob scenes wonderful. Tone okay. Sunday, yes. Audience appeal one hundred per cent. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. Pretty good comedy, but only about four full reels, which caused me to run a short show. Be sure to get an extra fill-in reel for rounding out your program on this show. Did not draw very good. Mixed class, town of 4,000. Admission 10-20, 10-30. Joe Hewitt, Strand Theatre, Robinson, Illinois.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. Played this on a double program to only fair business. Picture not received well. All classes, city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. Played a week to very good business. Picture well liked. Audience appeal, very good. All classes city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THY NAME IS WOMAN. (9,987 feet). Star, Ramon Novarro. One that will please about fifty per cent. Acting of Novarro and La Marr wonderful, but story not interesting and one does not keep interested only at times. Tone okay. Sunday, yes. Fair audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

UNDER THE RED ROBE. (12,000 feet). Star cast. Punk. Stay off this one. No good for any town. Don't know why they make such pictures. No one wants to see them. Don't book it at any price. Tone, none. Suitable for no time. No audience appeal. Town of 1,600. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

UNINVITED GUEST. (6,145 feet). Star cast. Nobody in the theatre knew this was partly in techni-color. But say did they sit up and take notice when the fishes darted around in their natural surroundings, and the colors were varied as the rainbows. Say, they just "ah'd and oh'd" when the jungle verdure was shown in full color. And the picture isn't all color by any means. There is a good story running all the way through it. Good attendance with a fairly good moral. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

UNSEEING EYES. (8,500 feet). Star, Senna Owen. A poor drawing card for us. We had very small attendance. The mountain scenes were very good and that is about all was good to the show. We had a very poor print from Metro-Goldwyn. I had to cut

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
"Chalk Marks"
A FRANK E. WOODS Production
DIRECTED BY JOHN G. ADOLFI
The most striking and original story in motion picture history

Season 1924-1925—Thirty First-Run Pictures

eighteen inches out of the title that was unfit for projection purposes. There were two misframes in the show and ten big punched letters and numbers in the various reels. We usually get a bum print sent to us from the Metro-Goldwyn outfit. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

UNDER THE RED ROBE. (12,000 feet). Star cast. A real lemon for us. Lots of money wasted to spoil a picture. This costume stuff is worthless to us. Had more people walk out on this one than any show we have screened for many days. Small towns could not run this picture for more than one day and pay house expenses. The big advertising campaign was the only thing that made this picture hold up in big houses. Little fellows lay off. It's big but poor entertainment, would class it under a program for drawing power. People don't come to our show to study ancient history they want amusement. I have had some good pictures with a few real lemons among them and the bigger the lemon the more sour juice it contains. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Twelve reels of good film with a fairly decent story. However, many didn't like the ending where the hero died and heroine proclaims that death doesn't exist. Had a good house and since it's a church story don't think it offended anyone except probably the K. K. K. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Beautiful photography and well made picture. Audience here like a picture a little more entertaining where some comedy occurs. Tone, fine. Sunday, yes. Audience appeal, good. Rural class town of 900. Admission 25-35. L. E. Smith, Town Hall Theatre (400 seats), Pittsford, Vermont.

WILD ORANGES. (7 reels). Star cast. Very good picture. Pleased ninety per cent. Town of 1,000. P. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

WOMEN WHO GIVE. (7,500 feet). Star cast. One of Metro-Goldwyn's few really good pictures. Tone, okay. Good audience appeal. General class town of 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. Pleased fairly well. Nobody raved over it. The last reel pulled it over. Paid more for this than his others, and picture not so good. Tone okay. Sunday, yes. Fair audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. The best one Tom ever made. Had a big house and everyone in the place congratulated the management. Tone the best. Attendance excellent. All

Huntley Gordon and Pauline Frederick in Metro-Goldwyn's "Married Flirts."

classes, town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

BORDER LEGION. Star, Antonio Moreno. Excellent feature: Zane Gray production. Fine action; good outdoor scenes; good directing. Excellent in every way. Tone good, Sunday, yes. Audience appeal 99 per cent. Draw farmers, merchants, widely scattered population of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BREAKING POINT. (5,788 feet). Star cast. A good picture. Loss of memory, man lives two lives and loves two women. Good attendance. Tone, okay. Sunday, yes. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

BREAKING POINT. (5,788 feet). Star, Matt Moore. A very good production which for some unknown reason, probably the title, failed to draw an average Saturday business. Although out of the ordinary run of pictures, it will please the majority. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BURNING SANDS. (6,909 feet). Star, Milton Sills. One more "Sheik" picture, ends much more artistically than "The Sheik." No one raved over it here. In all fair entertainment. Poor print. Tone, okay. Sunday, yes. Fair audience appeal. Farm and oil class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

CALL OF THE CANYON. (6,982 feet). Star cast. This one drew better and gave more satisfaction than "To the Last Man." Many patrons expressed their approval, and none registered dissatisfaction, which places the stamp of one hundred per cent. to the good on this feature. Used slide, heralds, ones, and threes, and mailing list to draw better than average attendance at a slightly increased admission. Very nice print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Good picture. Did a fair business. Pleased all who saw it. Tone, good. Sunday, yes. All classes town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. This picture pleased majority. It is surely up to modern ideas of living but think that it is just a little off color for our coming generation to see. Tone, fair. Sunday, no. Appeals to the young of today. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

CHANGING HUSBANDS. (6,799 feet). Stars, Leatrice Joy and Raymond Griffith. This is a dandy little comedy-drama that proved very popular here, evoking many a good laugh. Tone O. K. Good audience appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

CHANGING HUSBANDS. (6,799 feet). Star cast. Best Paramount we have played in months. Make no mistake, this is the real comedy drama. Am wondering how it happened to be sold as a program picture. Better than most specials. Pleased one hundred per cent and they are still talking about it. Population 6,000. Sunday, yes. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CONFIDENCE MAN. (6,500 feet). Star cast. A very fine picture but Meighan over-rated for this town. Tone good. All classes, town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

COVERED WAGON. Star cast. Played three days to increased admission. This show did the same thing for us that it has done for every other exhibitor. It stacked them in to the doors. It holds our house record. It is a real drawing card and there is no doubt about that. It will please almost everybody without an exception. The work of Ernest Torrence in this picture is excellent and I believe it is one of the reasons why the picture goes across so well. We used the regular music score with this show and helped to put across the show in that manner also. Tone good. A family picture. Excellent audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

COVERED WAGON. Star cast. Some picture! Great drawing power if handled right. Can be sold at any price, still it's cheap. Good tone, Sunday yes. Draw all classes, town 2,000. Colonial Theatre, Post, Texas.

COVERED WAGON. Star cast. Pleased about eighty per cent. Lots of our patrons said "Pioneer Trail" had it beaten by far, others didn't think so. It could be cut short and helped. Drew well at fifty and seventy-five cents. Tone, okay. Sunday, yes. Country class town of 3,400. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

COVERED WAGON. Star cast. There is nothing more that can be said about this freak box office attraction unless I again state that Paramount gets it all especially where an exhibitor has a high overhead as some of us do. I did a capacity business on this picture and yet just managed to break even. Why is it that when they get a good one they don't give exhibitors a chance with them. Town of 5,000. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

COVERED WAGON. Star cast. This is without doubt one of the finest made. Turned them away Saturday after three days and matinee Saturday. Biggest business ever did. Broke all records this being only two day town. Boost it, you small towns. It's a small town winner. Tone, fine. Sunday,

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any day. Small town and country class town of 1,250. Admission 10-25, 10-35. Mrs. H. S. Record, Palace Theatre (308 seats), Cambridge, Illinois.

COWBOY AND THE LADY. Star, Mary Miles Minter. Another western; less the dragout rip snorting. Minter and Moore carry this off in good style. An A-1 program. Tone, okay. Sunday, yes. Very good audience appeal. Farm and oil class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

CRUISE OF THE SPEEJACKS. (7 reels). A very good and interesting travel picture of a trip around the world on their honeymoon, in seven reels, can be run on two nights. First part in four reels, second three. Sunday, yes. Appeal to those who like travel pictures. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A fair picture taken from "Clark's Field." A story of "Dangerous Money." Fair attendance. Tone, okay. Sunday, yes. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

DANGEROUS MONEY. (6,964 feet). Star, Bebe Daniels. A fair program picture and should be bought as such. Tone, not so good. Hardly suitable for Sunday. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. Very well for program uses; not big enough, and old at that. Tone fair. Sunday, questionable. Audience appeal, regular. Mixed classes, town of 2,714. Admission ten cents. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

FAST SET. (6,965 feet). Star, Betty Compson. Fairly entertaining picture but nothing to get excited about. In other words, just so so. Tone fair. Sunday, yes. Audience appeal fair. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. I thought this was fine and had nearly as many the second night as on the first. Something out of the common with me. Tone good. Sunday, yes. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. Good business on this one. Everybody well pleased. Wish I could get one a month just about like it. Reminds you of the old Wallace Reid auto pictures. Tone good. Sunday, yes. Great audience appeal. General class, town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. This was sent to take the place of the one I had booked which didn't show up. A very good picture, though, and it pleased. Heard no unfavorable comments. Tone okay. Good attendance. All classes, town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

HERITAGE OF THE DESERT. (5,785 feet). Star, Bebe Daniels. Good western. A picture with a good punch and one you do not need to be afraid to recommend to your patrons. Tone good. Sunday, yes. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Believe this pleased much better than "Ne'er Do Well." A mighty good sea story, with exciting storm scenes and comedy incidents. Tone, okay. Sunday, yes. General audience appeal. Rural class, town of 300. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. I believe as everyone else did that this is Gloria's best picture to date. War scenes very fine and Gloria's acting exceptionally good. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

Notice!

Reports are acceptable for publication ONLY when they come to this dependable tip department DIRECT FROM EXHIBITORS.

We do not publish reports received by producers and submitted to us.

If postal cards or other blank forms, such as those used by F. B. O., Principal, Producers Distributing Corporation and others are handed to you, an exhibitor, it is all right for you to send them in to Straight From the Shoulder—DIRECT.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Fine, very few better than this. Tone, good. Sunday, yes. Strong audience appeal. Rural class town of 250. J. J. Halley, San Andres Theatre (110 seats), San Andreas, California.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Gloria is improving with every picture she makes, this one is a real special and should please most any audience. Miners and farmers town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ICEBOUND. (6,471 feet). Star, Richard Dix. Here is a real program picture. Has some real audience appeal. Will please anywhere. Wilson and Dix are always good. Tone okay. Sunday, yes. Fine audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Rario Theatre (250 seats), Correctionville, Iowa.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Very good picture for those that like society stuff with pretty settings. Gloria has quite a lot of admirers here. Fair tone. Sunday, it depends on your audience. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

JAVA HEAD. Star, Leatrice Joy. This picture failed to go over for us. Action too slow and dragging and Leatrice doesn't play such a convincing Chinese girl. She is capable of better interpretation than she gives in this picture. High and school class town of 500. Admission 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

KICK IN. (7,034 feet). Star, Bert Lytell. This picture pleased more than any feature I ever played. Is a great story and will please one hundred per cent in any town large or small. Tone, excellent. Audience appeal, the very best. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. Fair one day picture. Watch your step. Paramount too high on small exhibitors. This product carries lot of drama and very small in action. Tone, okay. Sunday, yes. Audience appeal, so-so. Farm and oil class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

LAWFUL LARCENY. (6,237 feet). Star, Hope Hampton. A good domestic drama that drew only ordinary business. Seemed to be well liked. Paramount assures good photography and that means much to the enjoyment of any picture. Did you ever sit with your eyes popping half out of your head trying to make up your mind what is happening in the picture? I have, but not when the picture is a Paramount. This is no exception. I class it as a very good program offering. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

LAWFUL LARCENY. (6,237 feet). Star cast. Mighty good picture. Pleased our audience and brought good attendance. Tone will do. Audience appeal, eighty per cent. Cotton class and farmers town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

LIGHT THAT FAILED. (7,012 feet). Star, Percy Marmount. Entertaining picture from the novel. Pleased a small crowd. Small town class town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

LIGHT THAT FAILED. (7,012 feet). Star, Jacqueline Logan. Had people out to this one that do not usually go to the movies, and they liked it, on account of having read the book. My business was only fair on account of having the first cold weather of the year. Tone good. Sunday, yes. Good audience appeal. General class, town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Miss Negri's best. A pretty girl is wanted by everyone. Good attendance. Tone, okay. Sunday, yes. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Lately the hanging out of a Pola Negri poster has the same effect on my box office as a smallpox flag would have: so I am afraid I am prejudiced against her. But, so are my patrons. This, for me, is just another of those sordid foreign stories that are so unpopular here. After "Montmarte" and "Lily of the Dust" Pola Negri is dead so far as this town is concerned. In two days the picture took in $9.40 more than the film rental, short subjects not included. Audience appeal, none here. Draw all classes in small town, 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
from the story by EARL DERR BIGGERS
Directed by T. HAYES HUNTER
Screen dramatization by GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC.

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MAKING A MAN. (6 reels). Star, Jack Holt. A good picture even if it is a little old. I have run several of this star's pictures lately and find them all good wholesome entertainment. Tone, good. Sunday, yes. Good audience appeal. All classes in small town. Admission 10-15-20-25. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

MEN. (6,564 feet). Star, Pola Negri. One of those things that is wrong with the movies. Not a small town picture. Tone, questionable. Sunday, questionable. Audience appeal, questionable. Small town class town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MEN. (6,564 feet). Star, Pola Negri. The sensational Pola's most sensational picture. High powered drama made in America by a famous European director, Dimitre Buchowetski, is first American made picture for Paramount, written by himself. The picture is very pleasing, good execution and photography and well worth seeing, and being seen by your patrons. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. A story of Hollywood behind the scenes, and boy, it's funny, yes, the funniest thing Jimmie Cruze has ever made. But it has real pathos too. It possesses that "something" that grips you. The story is so real and human that it has succeeded on its own. In this production there is a real small town boy working as a clerk in a store, who prays that he may become a movie actor, and who finally goes to Hollywood, and what this boy goes through is the real story of what thousands of boys and girls go through with who go to the cinema city without knowing what is ahead of them. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. As usual, Glenn Hunter fails to draw and spoils the pulling power of this picture. He also fails to please those who see it. The story, however, is good. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

MONSIEUR BEAUCAIRE. (9,932 feet). Star cast. Some women may like this but the men won't stay for them to see it all. It is a flop in the small town. Tone fair. No audience appeal. All classes, town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. By using special musical score and an orchestra of real musicians we put it over. Grand show for a class that appreciates real class. Tone okay. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. This is a great picture, but why, oh, why didn't they make the right kind of paper with it? This is essentially a sea-faring picture and just the kind that my patrons "eat up," but there is not a semblance of a sea or vessel on any of the paper, so I had to make my own posters to let them know the type of picture it was. Tone good. Sunday, yes. Great audience appeal. General class, town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

Marion Davies in Metro-Goldwyn's "Janice Meredith."

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Here's one I want to report on. Rental more than other Zane Grey's and not near as good. Color was good, but story terrible and pleased only a few. Tone okay. Sunday, yes. Audience appeal fair. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Unsatisfactory from a box office standpoint and it also failed to please. Am extremely regretful that I had to play it. Tone, rotten. Sunday, no. Poor attendance. College class town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. Good but not as good as Meighan's previous productions. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 2,714. Admission 10-25-40. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

ZAZA. (7,076 feet). Star, Gloria Swanson. Rather "dizzy," "mushy," "jazzy," thing that seemed to satisfy fairly well. Tone, questionable. Sunday, questionable. Fair audience appeal. Small town class town of 1,364. Admission 10-30. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. This is a mighty fine comedy and sure a thriller. Print was in an awful shape. Reels two, three, four and six were all mixed up; required about five hours' work to get them in order. Must have been in a cyclone or train wreck. Don't think an operator could get them mixed up so bad. Tone good. Audience appeal fine. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

Preferred

APRIL SHOWERS. (6,350 feet). Star, Colleen Moore. This is a light comedy drama; only took fair with our audiences. The picture is all right if you have something else with it to draw them in. Please about seventy-five per cent. Tone fair. Sunday, no. Audience appeal only fair. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

APRIL SHOWERS. (6,350 feet). Star, Colleen Moore. Nice little program picture. Pleased everybody. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

BREATH OF SCANDAL. (6,940 feet). Star, Patsy Ruth Miller. A special that is a special and pleased all who saw it one hundred per cent. You can't go wrong on Preferred pictures. They are consistently good. Tone okay. Sunday, yes. Perfect audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. We were a little disappointed in this one. It is a good picture and drew good houses. However, our people expected too much of it. Seems to be a little overproduced. Action lags. Will go over in most houses, however. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

Producers' Dist. Corp.

DRIVIN' FOOL. (5,800 feet). Star cast. Used this on a Saturday night with Bray cartoon, making very good program which pleased very well. R. K. Lottin, Strand Theatre, Valparaiso, Nebraska.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Here is a fast action picture. A good one from start to finish. A slam bang auto race across continent. Something on the order of Wallace Reid pictures. Will keep your audiences in suspense all the way through. Book it. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, city of 77,000. Admission 10-20. William Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

GRIT. (5,800 feet). Star cast. Poorest picture I have shown in two years. Photography rotten. Don Wilcox, Colome Theatre, Colome, South Dakota.

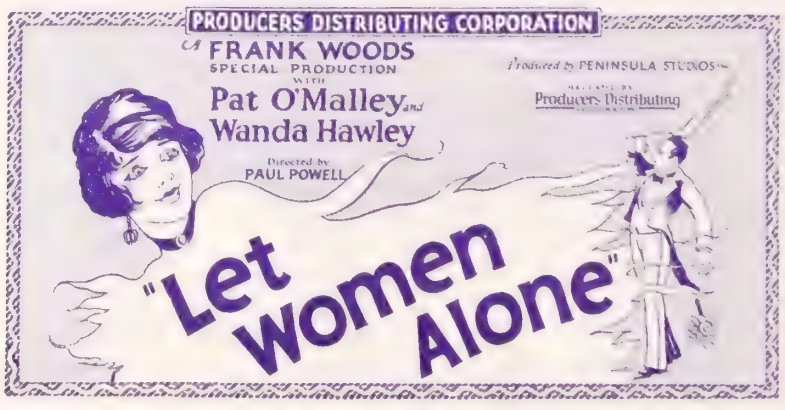
HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Gave this to the American Legion for Armistice Day benefit and they did very well and were tickled to death with the picture. Of course it copies "Safety Last" (in style, not price) and it's every bit as good if not better, especially from the standpoint that a girl pulls the stunts. Sunday, yes. Fine audience appeal. Mixed class, town of 4,000. Admission 10-20, 10-30. Joe Hewitt, Strand Theatre, Robinson, Illinois.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. This is the first one of the new Harry Carey's I have played and it pleased fairly well. J. L. Sedlak, Bee Theatre, Bee, Nebraska.

LIGHTNING RIDER. (6 reels). Star cast. For a small town drawing all classes it is hard to beat. Tone good. Great audience appeal. All classes, town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

NIGHT HAWK. (5,115 feet). Star cast. An-

For Release in January —Now Booking



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other good Carey picture. If they like westerns they will rave over this one. All classes, town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Better than the average Carey. Suitable for downtown and neighborhood houses. Tone all right. Hardly suitable for Sunday. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SECOND FIDDLE. (5,810 feet). Star cast. Say, this was a dandy picture. Played with two-reel Heza Liar comedy, "The Dictator." You should have heard them holler. Everyone pleased. Film in good condition. Bought right, boys, you can boost this one and get good results. Plenty of action and plenty of laughs. Dad Emmert, Emmert Theatre, Alcester, South Dakota.

United Artists

AMERICA. (14,000 feet). Star cast. This picture is one of the finest educational pictures that I ever had in my house and as such took one of the finest flops of any picture that I ever had in my house. I gave this picture more exploitation, such as window cards, circus heralds, and had it recommended by the principals and the teachers in the local schools and surrounding villages and country schools, more newspaper advertising than what I gave to "The Covered Wagon," which was run a few weeks previously, and paid a higher rental, and did about one-third the gross business that I did with "The Covered Wagon." The comments on the picture by those who came to see it averaged up to the following remark: "It's a fine picture, but I did not care so much for it." As a patriotic picture it is without an equal that I know of, and United Artists capitalize your patriotism in the way they charge you for this picture. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

DOROTHY VERNON OF HADDON HALL. (9,351 feet). Star, Mary Pickford. They simply won't fall for all this costume stuff in the smaller cities and the quicker the powers that be realize this fact the quicker some of the big stars will get back in the good graces of "ye old public." Nice picture and Mary good, but did not draw with middle or lower classes. Lost a little dough on this. Mixed class, town of 4,000. Admission 10-20, 10-30. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Universal

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Good as a western. As a star Hoxie is somewhat above the average. Tone good. Sunday, yes. Fair audience appeal. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GAIETY GIRL. Star, Mary Philbin. A nifty production, with a real little star. Sure to become a big star. Tone okay. Sunday, okay. Family appeal. Family class town of 300,000. Admission 25-35. Jack H. Roth, Liberty Theatre, Kansas City, Missouri.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A really good baseball entertainment for the men and boys but can't get the women in on sport subjects. Tone, okay. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A very great picture. Chaney's work in this is wonderful. Could only get this for one night and did a very good business. The only fault with this is the length, it gets rather tiresome to an audience. Although it did not do the business the "Covered Wagon" did for me the first night it was a good drawing card. The print was around sixty per cent. Prices were thirty-five and twenty-five cents. I think this is a picture for a larger place than mine but if a fellow can get it at a reasonable price get it and go after it with plenty of advertising. It is a safe play. Strong audience appeal, in some places. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

MILLION TO BURN. Star, Herbert Rawlinson. This is a good feature picture. Pleased all who saw it. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. O. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

More dependable tips mean more good bookings.
More good bookings mean a higher percentage of pleased patrons.
That's why I urge you:—
KEEP THE TIPS COMING!

RAMBLIN' KID. Star, Hoot Gibson. A good western with lots of thrills and good action. Keep "Hoot" in the class where he belongs and he'll draw them in. Book it, brother it's good. Tone, good. Sunday, yes. Fine attendance. Farmers town of 150. Admission 10-25. John Schneider, Casino Theatre (310 seats), Richmond, Iowa.

SAWDUST TRAIL. (5,000 feet). Star, Hoot Gibson. Put the S. R. O. sign early, for good clean action comedy you can't beat Hoot Gibson. The western flavor helped. Tone, fine. Sunday, yes. Big audience appeal. Frank H. Wotton, Park Theatre, (600 seats), Lebanon, New Hampshire.

SHOCK. (8,758 feet). Star, Lon Chaney. Good for program picture where the audience isn't jazz-wild. Tone, good. Audience appeal, eighty-five per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SIX FIFTY. Star cast. A fair picture. Don't promise too much on it. We just got it by with it. Tone, good. Sunday, yes. Fair attendance. Farmers town of 150. Admission 10-25. John Schneider, Casino Theatre (310 seats), Richmond, Iowa.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star cast. Very fine picture, well acted and makes a good special. Tone, good. Good audience appeal. All classes, town of 6,000. Admission 20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Played a week to only fair business at fifty cents price. Not worth advancement as our regular price is thirty-five cents. Fair audience appeal. All classes city of 40,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CLEAN HEART. (7,950 feet). Star cast. Small towns lay off with this one. Ran it for a special on account of heavy advance of publicity, and had to hide on the second show. Only a few patrons left to see the finish. Picture drags, and story over the people's heads. No audience appeal. Sunday, no. Admission 20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

LOYAL LIVES. (5,950 feet). Star, Mary Carr. A good picture not a special. Just a good program picture. Print just fair not good by all means. Tone, good. Sunday, yes. Good attendance. Farmers town of 150. Admission 10-25. John Schneider, Casino Theatre (310 seats), Richmond, Iowa.

MAN NEXT DOOR. (7 reels). Star, Alice Calhoun. A fine picture. Some wonderful settings and good directing. A few dark places in the film but not bad. Print in fair condition. Tone, good. Sunday, yes. Good attendance. Farmers town of 150. Admission 10-25. John Schneider, Casino Theatre (310 seats), Richmond, Iowa.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. A very fine picture but got a rotten print on it, full of buckled up splices. Why don't they cut those out before they send them out. Tone, good. Sunday, yes. Fine attendance. Farmers town of 150. Admission 10-25. John Schneider, Casino Theatre (310 seats), Richmond, Iowa.

TOO MUCH BUSINESS. (6,100 feet). Star cast. Nothing to rave over. Just got across although picture is pretty old. Acting of Tully Marshall good. Business rotten on it. Tone, okay. Sunday, yes. Fair audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

Warner Bros.

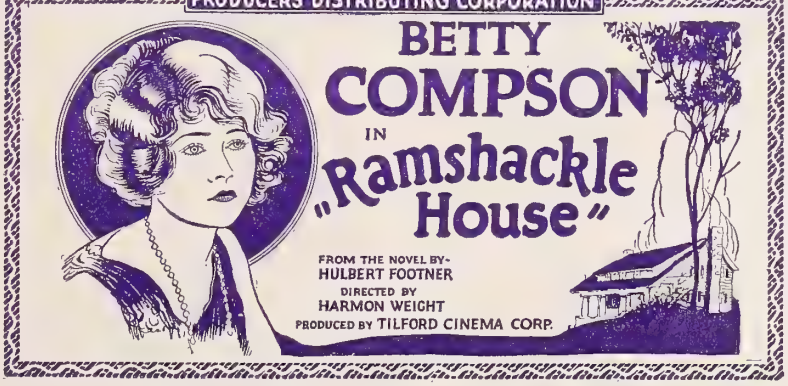
BROADWAY AFTER DARK. (6,300 feet). Star, Anna Q. Nilsson. Very good. Film classics have good stuff. Sunday, no. Town of 1,000. P. Russell, Russell Theatre, Barnesboro, Pennsylvania.

HOW TO EDUCATE A WIFE. (6 reels). Star cast. This pulled a crowd on an off night, and everybody was pleased with it. Elinor Glyn's name pulled some I suppose and the title did the rest. Tone, fine. Sunday, yes. Audience appeal, excellent. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. One of the peppiest comedy-dramas I have had for a long time. This picture will suit any type of audience, and they will enjoy every foot of it. Tone, fine. Sunday, yes. Excellent audience appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

LOVER OF CAMILLE. (7,200 feet). Star, Monte Blue. A strictly minus box-office flop. Plenty of posing. A little acting, no entertainment. Some walked out. I thought I heard a few snore. Tone, nothing. Sunday, no. Audience appeal, three per cent. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

LOVER OF CAMILLE. (7,200 feet). Star, Marie Prevost. Eight reels is entirely too long. Makes love story drawn out. Good attraction for women. Tone, good. Sunday, no. Appeals to women. Family class city of 300,000. Admission 25-35-50. L. D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

THREE WOMEN. (8,200 feet). Star cast. Here is a very good picture. One that will please any audience. Plenty of humorous comedy situations. Here is one that actually takes with any audience. People went out talking about it. You can't go wrong in booking this one. Tone, excellent. Sunday, yes. Excellent audience appeal. Neighborhood class city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Good. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

Comedies

AGGRAVATIN' KID. (Century Comedy). Star, Buddy Messinger. Moves fast and lots of fun. Tone, okay. Sunday, okay. Family audience appeal. Family class city of 300,000. Admission 25-35-50. L. D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

ALL STAR CAST. (Pathe-Paul Terry Cartoon). The people here are getting tired of these cartoon pictures but this one they liked if one can judge by their laughing. Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CORNFED. (Educational). Star, Bobby Vernon. Better than the last Christie we had by a long shot. The antics of Vernon were received with hearty chuckles by everybody in our audience. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DIPPY DOO DADS. (Pathe). Not so good. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SPRING FEVER. (Fox). Very good. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

THERE HE GOES. (Educational). Star, Lige Conley. You must hand it to Mermaid comedies for the slapstick stuff. This one had some brand new gags in it that brought us the laughs and that is what we wanted. Tone ,okay. Audience appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WHERE IS MY WANDERING BOY THIS EVENING. (Pathe). Star, Ben Turpin. Some parts of this one sure does make them laugh. Everyone well satisfied, film in good condition, had the best Tuesday in a long time. Tone, good. Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Every tip you send is a hand held out to help a brother exhibitor to better business.
Be generous. Exhibitor letters have told you often enough that they swear by your tips.
SEND TIPS NOW!

Serials

RUTH OF THE RANGE. (Pathe). Star, Ruth Roland. Good serial. It's got the kick in every foot. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

Short Subjects

FIGHTING BLOOD. (F. B. O.) Pleased about seventy-five per cent. "Telephone" series very good also. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

PILGRIMS. (Pathe Yale University Press). This one especially good. All chronicles have been good and add to a theatre's prestige among the intellectual only. Tone, good. Sunday, yes. Audience appeal, for the masses, no. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WINNING HIS WAY. (Universal). Star, Jack Dempsey. One of the would be "Famous" "Fight and Win" pictures. Not near as good as F. B. O.'s "Fighting Blood." Dempsey is no actor. Tone, good. Sunday, yes. Audience appeal, sixty per cent. All classes city of 210,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

Miscellaneous

AFTER SIX DAYS. (Weiss Brothers). Star cast. Fine production. Complete story. Pleased everybody. Big attendance. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

BRIGHT LIGHTS OF BROADWAY. (Principal). Star, Doris Kenyon. Picture is good only a story that has been worked to death. A well acted and directed picture that should please most audiences. Did not take very well with us. Very poor attendance. Fair moral tone. Sunday, no. Fair audience appeal. Neighborhood class city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. This is a high class production with an excellent cast, splendid sets and interiors, beautiful gowned women and an interesting plot. What more do you want? Get it. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

CHEROKEE STRIP. (State Right). Star cast. I believe that this picture did my house good, as there are things that happen in this picture according to history, and plenty of people never get a chance to see such, so I do not think that any exhibitor will make any mistake by playing same. Tone, okay. Sunday, yes. Mixed audience appeal. Mixed classes town of 2,714. Admission ten cents and up. T. L. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

DANGER AHEAD. (Phil Goldstone). Star, Richard Talmadge. (5,000 feet). Here's one that didn't cost much, and packed them in. Star very popular, and is a hard worker. Audience appeal, good. Pleased ninety per cent. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

DARING YOUTH. (Principal). Star, Norman Kerry. (5,975 feet). Very good picture. Had no kicks. What comments there were were favorable. Poor business but not the fault of the picture. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GOOD BAD BOY. (Principal). Star cast. A very ordinary program picture. We used it on a Saturday night and pleased the youngsters. We have a lot of youngsters on Saturday nights. The print was in fine shape. Tone, good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MINE WITH THE IRON DOOR. (Principal). Star, Pat O'Malley. An excellent production and one that follows the novel closer than anything I have ever seen. A special in every sense of the word and one that will draw and please one hundred per cent. Book it and boost it. You can't go too strong on it. Tone, okay. Sunday, yes. Audience appeal, perfect. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

PAL OF MINE. (C. B. C.) Star, Irene Rich. A fair program show. The story is old stuff, but it was fairly well done. Irene Rich seems to be rather well liked in this town. The print was very dark on this one. Tone, good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

PALS IN BLUE. (State Right). Star, Tom Mix. Another poor attempt to resurrect an old bunch of two reelers that certainly fooled and disappointed. Tone, none. Sunday, no. Audience appeal, forty per cent. All classes city of 210,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

RAINBOW RANGER. (Independent). Star, Pete Morrison. One of the few western subjects that holds the audience in spite of the lack of hair raising stunts. Plenty of good comedy. Good acting, and a good story. Book it. A good picture for Sunday for whoever uses western subjects on Sundays. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class city of 77,000. Admission 10-20. William Leucht Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

SMOKING TRAIL. (State Right). Star, Bill Patton. A good western with lots of pep and action. Went over fine. Tone, good. Sunday, no. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TANGO CAVALIER. (State Right). Star, George Larkin. Lay off of this one. It is about the weakest western we have had in our house for some time. Very amateurish. George Larkin is the only character that seems to have had any experience before the camera. Lay off. Tone, poor. Sunday, no. Poor audience appeal. Neighborhood class city of 77,000. Admission 10-20. William Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

TWISTED TRAILS. (State Right). Star, Tom Mix. Three days to poor business. Don't play this one. Very bad. Poor audience appeal. General class city of 40,000. C. D. Buss, Star Theatre, Easton, Pennsylvania.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Presented by Hunt Stromberg and Charles R. Rogers
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925—Thirty First-Run Pictures

Associated Exhibitors' "Is Love Everything?" with Alma Rubens, Frank Mayo, H. B. Warner.

Lasky Tells Changes in the Producing Schedule

BEFORE departing on a hurried trip to Hollywood, where he will personally supervise the final editing of the Paramount picture, "Peter Pan," Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, this week announced changes in the Paramount production schedule and gave some additional information regarding pictures now in work.

"Having practically completed one of the greatest programs in the history of Paramount, the production department is now well on its way into the production of the Second Famous Forty," said Mr. Lasky. "Every picture in the Famous Forty except one, Thomas Meighan's 'Coming Through,' has been finished, and of the Second Famous Forty we have finished seven, 'The Devil's Cargo,' 'Forty Winks,' 'Top of the World,' 'The Swan,' 'Contraband,' 'The Goose Hangs High' and 'Code of the West.'

"I am going to Hollywood," said Mr. Lasky, "to be in at the final editing of 'Peter Pan.' We already have seen three reels of this picture and we are all so enthusiastic over what Mr. Brenon has accomplished that we feel that here we have one of the greatest pictures that the screen has yet produced.

"Reports indicate that we have another marvelous production in 'The Devil's Cargo,' which Victor Fleming has been producing with a cast including Wallace Beery, Claire Adams, Pauline Starke and William Collier, Jr.

"The title of 'Lord Chumley,' directed by Frank Urson and Paul Iribe, featuring Viola Dana, Theodore Roberts and Raymond Griffith, has been changed to 'Forty Winks.'

"In the last week we have made some changes in our production schedule. Bebe Daniels will be starred in a picture entitled 'The Manicure Girl,' written by Frederick and Fanny Hatton. This picture will replace 'The Gate Opens.' We made the change because 'The Manicure Girl' is a much stronger story and more suitable to Miss Daniels' type.

"Replacing the picture tentatively titled 'Adam's Daughter,' will be 'The Moonflower,' which Zoe Akins adapted from 'The Hungarian,' and in which Elsie Ferguson starred on the legitimate stage in New York. Betty Compson will be starred.

"Arthur Train is writing an original story for Thomas Meighan which will follow 'Coming Through,' which Mr. Meighan is now making in Birmingham, Alabama.

"'The Spaniard,' the widely read English novel, will go into production at once under the direction of Raoul Walsh. Ricardo Cortez and Jetta Goudal will be featured. Mr. Walsh by the way, has just completed his first picture with us, 'East of Suez,' starring Pola Negri.

"Last week I saw 'The Swan' in its rough form and I am firmly convinced that in this picture we will have one of the great successes of the winter season. Frances Howard in title role will prove a revelation. We are signing her to a long term contract.

"I have seen some of 'Madame Sans-Gene,' the picture Gloria Swanson is making in Paris. Allan Dwan is in Paris and will shortly start work on the exterior scenes of Miss Swanson's next production, 'The Coast of Folly.'

"Reports indicate that in 'The Golden Bed' Cecil B. De Mille has one of the greatest pictures he has ever made.

"William De Mille's next production, 'Men and Women,' will be made at the Long Island studio. Mr. De Mille has finished editing his latest picture, 'Locked Doors,' by Clara Beranger, and will start on 'Men and Women' shortly after the holidays.

"In Los Angeles I expect to confer with Zane Grey, whose story, 'The Thundering Herd,' is about to go into production under the direction of William Howard. In this picture, Jack Holt and Lois Wilson will be seen in leading roles."

"Parisian Nights"

"Parisian Nights," second Gothic production being made at the F. B. O. studios in Hollywood by Al Santell, is from an original by Emile Forst, adapted to the screen by Frederick Kennedy Myton, and has to do with the romance of an American society girl studying art in the French capital. She finds her model and true love in an Apache leader, played by Lou Tellegen. Others in the cast are Elaine Hammerstein, Renee Adoree, Gaston Glass and William Dillon.

Plans for Walsh

I. E. Chadwick Completing Arrangements for Star Now Under Long Term Contract

Production plans starring George Walsh recently signed on a long contract by Chadwick Pictures Corporation are now being actively considered by I. E. Chadwick, president of the organization, who returned from the coast this week from Hollywood, where he witnessed the closing shots on the new Semon feature comedy, "The Wizard of Oz."

As was announced at the time of the signing of the contract, Mr. Walsh will appear in a series of Chadwick feature productions and in a chapter-play, dealing with an important and dramatic subject.

While no indications of next season's product were given at the Chadwick offices, this week it is understood that Mr. Chadwick is planning an increased number of productions next season in which nationally prominent directors, stars and players, as well as famous books and plays will be featured. Mr. Walsh and Lionel Barrymore are two stars who will hold leading places.

Cast of "The Parasite"

Lilyan Tashman and Dorothy Dwan were added this week to the cast of "The Parasite," now being directed by Gasnier as a Preferred Picture for release by B. P. Schulberg Productions, Inc. The cast includes Owen Moore, Madge Bellamy, Bryant Washburn, Mary Carr and Bruce Guerin.

Scenes from Warner Bros. production of Edith Wharton's "Age of Innocence," with Beverly Bayne and Elliot Dexter.

Approved by Tarkington

Ben Alexander Will Play Boy Role in Vitagraph's "Pampered Youth"

Booth Tarkington has let it be known that he is well pleased with the selection of Ben Alexander to play the role of the youngster, George Minafer, in "Pampered Youth," David Smith's picturization for Vitagraph of Mr. Tarkington's prize-winner, "The Magnificent Ambersons."

Young Alexander proved his ability to impersonate the red-blooded American boy as described by the Indiana writer when "Penrod" was produced. In the title role he scored a triumph. That the novelist considers him a "find" is evidenced by this passage in a letter from him:

"I never believed it would be possible to find a real interpreter of the American boy of my stories. Being a real boy, and at the same time having obtained that training which is necessary for young boys to have in order to do movie or spoken drama, is obviously a different background to possess. But Ben upsets my theory. He has been able to stay a true American boy, 'regular fellow,' and yet accomplish things in a dramatic way. The answer must be that Ben is a natural actor."

"The Triflers"

The first print of "The Triflers," recently completed by Gasnier for B. P. Schulberg, was received in New York this week by J. B. Bachmann, general manager of distribution.

Issue Wanted

The New York Public Library wants a copy of Moving Picture World, dated January 26, 1924 (Vol. 66, No. 4),

If any reader has a copy of this issue which is not required for his files, we will appreciate receiving it at our office for transmission to the New York Library.

There is such a demand for every issue of Moving Picture World that we are unable to supply old issues, hence this request issued to our readers.

MOVING PICTURE WORLD.

Ten Selznick Features Go To Film Booking Offices

FOLLOWING the announcement made last week of the distribution by Film Booking Offices of the comedy product made for Standard Cinema Corporation, word comes from Harry M. Berman, sales manager of F. B. O., that the distributing company has taken over ten features made for Selznick, in addition to several short subjects.

Included in this list of ten features are "The Common Law," based on the famous novel by Robert Chambers, starring Corinne Griffith, with Conway Tearle, Elliott Dexter, Hobart Bosworth, Bryant Washburn, Doris May, Harry Myers, Miss Du Pont, Phyllis Haver, Wally Van and Dagmar Godowsky, in support. The picture was directed by George Archainbaud, under the supervision of Myron Selznick.

Next is another of the super-special Selznick pictures, "Rupert of Hentzau," Sir Anthony Hope's celebrated romance, with the following all-celebrity cast: Elaine Hammerstein, Bert Lytell, Adolph Menjou, Lew Cody, Claire Windsor, Hobart Bosworth, Bryant Washburn, Marjorie Daw, Mitchell Lewis, Elmo Lincoln and Irving Cummings. "Rupert of Hentzau" is a Victor Heerman Production, made under the supervision of Myron Selznick.

Another Victor Heerman production to be distributed by F. B. O. is "Modern Matrimony," starring Owen Moore, with a cast including Alice Lake, Mayme Kelso, Frank Campeau, Kate Lester, Victor Potel and Snitz Edwards.

"Flapper Wives" is a Jane Murfin and Lawrence Trimble production, based on the play by Jane Murfin, author of "Lilac Time" and "Smilin' Through." The players include May Allison, Rockcliffe Fellowes, Vera Reynolds, Edward Horton, Harry Mestayer, William V. Mong and The Greatest Dog on the Screen. The film was directed by Jane Murfin and Justin McCloskey, and made at the studios of the late Thomas H. Ince, at Culver City.

No. 5 on this list is "Pawned," a J. Parker Read production, starring Tom Moore, with Edith Roberts, Charles Gerard, James Barrows, Josef Swickard and Mabel Van Buren in support. "Pawned" was written by Frank L. Packard, author of "The Miracle Man," and directed by Irwin Willat.

"Quicksands" is next on the list. This is a Howard Hawkes production, directed by Jack Conway, with Helene Shadwick and Richard Dix heading a cast that includes Alan Hale, Noah Beery, J. Farrell MacDonald, Tom Wilson, Dick Sutherland, George Cooper, Hardee Kirkland and Lo uKing. "Quicksands" comes from the American Releasing Corporation.

"The Woman He Loved," a J. L. Frothingham Production written by William V. Mong and directed by Edward Sloman, is another American Releasing Corporation product. The cast includes William V. Mong, Marcia Manon, Edward Sutherland, Charles K. French, Mary Wynn and Lucille Ward.

"Good Men and Bad," American Releasing Corporation product, is an F. W. Kraemer production, with Martin Sais, Merrill McCormick and Steve Carr in the leads, and was directed by Merrill McCormick.

"A Son of the Desert" and "Shattered Idols" round out the product from the American Releasing Corporation. "A Son of the Desert" was written and directed by William Merrill McCormick and features Marin Sais, William M. McCormick and Robert Burns.

"Shattered Idols" is a J. L. Frothingham production from the novel by I. A. R. Wylie. Marguerite de la Motte and William V. Mong head the cast, with Frankie Lee, Ethel Grey Terry, Alfred Allen, Louise Lovely, Harvey Clark, Josephine Crowell, Robert Littlefield, Mary Wynn and George Periolat in support. Edward Sloman directed.

In addition to the four series of short subjects which F. B. O. will distribute, details of which have been announced, the following short subjects have been added to the F. B. O. program, it is announced by Harry M. Berman, sales manager of Film Booking Offices.

"Newspaper Fun," consisting of 52 subjects 300 feet long, containing 15 jokes culled from the press of United States newspapers. These will be released one a week. Thirteen have been released through Selznick exchanges, and F. B. O. will distribute the remaining 39.

"Bray Heeza-A-Liar" Series: 13 single-reel animated cartoons. Twelve have already been released by Selznick, and F. B. O. will distribute the 13th.

A Soul's Awakening

Messrs. Cranfield and Clarke announce that they have completed cutting a film starring Flora le Breton, called "A Soul's Awakening." It deals with the underworld of London, and Miss le Breton, who is rapidly coming to the front, gives an excellent portrayal.

JANE WINTON
One of Paramount's debutantes in "Tomorrow's Love."

Making a Hit Abroad

Pickford, Chaplin and Fairbanks Enjoying High Favor in Paris

Three big American stars are just about dominating the motion picture screens of Paris this season, according to a Paris dispatch to United Artists Corporation. Douglas Fairbanks in "The Thief of Bagdad" completed its third month at the Marivaux Theatre with the end of its run not in sight, and during November, Brussels, Geneva, Marseilles, Bordeau and Stockholm, while December first-runs are in progress in Prague, Christiana, Copenhagen, Barcelona, Rome and Helsingfors. In Paris Mary Pickford's "Dorothy Vernon of Haddon Hall" has set in for a season of friendly rivalry at the Aubert Theatre, with record-breaking attendance in its opening weeks.

Charles Chaplin's drama, "A Woman of Paris," is having its general release in Paris, and playing fourteen theatres day and date repeated its pre-release success of last spring at the Aubert Theatre.

Warners Buy Two Novels

Purchase of "The Pleasure Buyers" by Arthur Somers Roche, and "The Prince of Sinners" by E. Phillips Oppenheim, is announced this week by Warner Bros. as part of their new Screen Classics to be made for the 1925-26 season. "The Pleasure Buyers," by Mr. Roche, has been running serially in the Cosmopolitan magazine since August. MacMillan & Co. will bring it out in book form. "The Pleasure Buyers" is a high speed drama with an element of mystery and the scenes are laid in Palm Beach, among the rich idlers of the winter season. "The Prince of Sinners" is one of Oppenheim's stories of English social and political intrigue with a divided love interest and plenty of action. In this country it was published serially, in book form and through newspaper syndicates.

Billy Bevan's New Comedy

The Sennett All-Star group, under the direction of Del Lord, began shooting this week on a two-reeler. Billy Bevan, Natalie Kingston, J. J. Richardson, Thelma Parr and Kewpie Morgan are the featured players.

Pathe News Will Celebrate Its Thirteenth Anniversary

PATHE announces this week that starting with the issues of the Pathe News for December 27th the number of the issue will again start at number one. This marks the thirteenth year of the existence of this picture-news-gathering agency.

For the last ten years the Pathe News has made every effort to cover all the big news events that have occurred throughout the entire world. It has not been possible to cover them all, but a splendid average has been established by this organization. Wars, revolutions, politics, accidents, social and local events have been registered by the Pathe News cameras. Millions of feet of film have been "shot" in gathering this picture data. During the life of the Pathe News it is estimated that more than one and one quarter-million feet of film have been exhibited to the public. Millions of feet of film sent in has not been used because of the restricted footage of the average news reel.

Officials of the Pathe News estimate that more than three million feet of film was taken of the World War. Of this amount only about fifty thousand feet reached the theatres. The remainder of this unpublished film is stored in vaults and constitutes one of the leading historical records of the war.

Starting thirteen years ago, Pathe News has released 1244 editions. At the beginning, it was known as the Pathe Weekly, and remained as such until nine years ago. It was then changed to Pathe News and released as a semi-weekly service, as it is today. Since it has been a semi-weekly, 936 different issues have been released.

At the present day Pathe News has over fourteen hundred corresponding cameramen in the field. There is not a news event of any importance that can escape them. In many instances local news events are run in a particular locality when the story involved is not of national importance.

Four Preferred Pictures Released Within A Month

EXHIBITORS will be able to secure play dates on four new Preferred Pictures by January 15, J. G. Bachman, general manager of distribution for B. P. Schulberg Productions, has announced.

On December 15 the Schulberg-Preferred exchanges released Gasnier's production, "The Triflers," a screen version of Frederick Orin Bartlett's novel. In the featured roles are Mae Busch, Frank Mayo, Elliott Dexter, Walter Hiers, Eve Novak, Lee Moran, Dorothy Revier and Lloyd Whitlock.

On January 1 the widely heralded Schulberg special, "Capital Punishment," will be available for first runs. This production has just been completed on the coast and is now being cut and edited. Twelve prominent players are featured: Clara Bow, George Hackathorne, Elliott Dexter, Margaret Livingston, Robert Ellis, Mary Carr, Edith Yorke, Eddie Phillips, Alec B. Francis, Joseph Kilgour, Wade Boteler and George Nichols. James P. Hogan acted as director.

"Free to Love," now being made by Frank O'Connor, will be released on January 10. Clara Bow, Raymond McKee, Francis Feeny, Hallam Cooney, Winter Hall and Charles Mailes comprise the cast.

January 15 will be the date upon which first showings of "The Parasite" can be had. Gasnier is now working toward completing this with an all-star cast that includes Owen Moore, Madge Bellamy, Bryant Washburn, Mary Carr, Bruce Guerin, Lilyan Tashman and Dorothy Dwan.

B. P. Schulberg is now supervising three production units on the coast, where Gasnier, James P. Hogan and Frank O'Connor are directing the Preferred program. With "The Breath of Scandal" and "White Man" already being exhibited and the above productions on the way for immediate release, these directors will continue work on the remaining ten pictures, which will be delivered at regular intervals between January 15 and June 1.

"Baree" as Newspaper Serial

James Oliver Curwood's novel, "Baree, Son of Kazan" is now being serialized by leading newspapers throughout the country. The story is to appear in thirty-four instalments of two columns each, each illustrated with line drawings from the picture, which is to be produced for Vitagraph by David Smith. Besides mats and proofs, Vitagraph also furnishes to the newspapers twenty-four sheets, with the name of the paper and the publication dates showing on the center.

January a Banner Month For Film Booking Offices

JANUARY, 1925, will be a banner month for Film Booking Offices, with five features and five short subjects scheduled for release.

"Youth and Adventure," the fourth Richard Talmadge picture, heads the list. In this production the intrepid Talmadge is called upon to perform more thrilling stunts and hairbreadth escapes than ever before. Eva Novak is Mr. Talmadge's leading lady. The cast includes Joe Girard, Joe Harrington and Stanhope Wheatcroft. James Horne directed.

"Parisian Nights," second Gothic-special, is next on the list. The story deals with romance and adventure in the upper and lower stratas of Paris, with the climax occurring in a battle between rival Apache factions. Scenic features of the production will be the sewers of Paris, in which the lovers seek refuge. Elaine Hammerstein, Lou Tellegan and Renee Adoree head the cast. Alfred Santell directed. "Parisian Nights" is set for January 11th release.

The same day will see the release of "Midnight Molly," third Evelyn Brent-Gothic for F. B. O. In this production Miss Brent portrays the dual role of a society woman and a thief. Lloyd Ingraham directed, and the cast, besides Miss Brent, includes Bruce Gordon, John Gough and John Miljan.

The third Fred Thomson production, as yet untitled, is set for January 18th release. Ann May will be Mr. Thomson's leading woman, and the rest of the cast will be announced shortly. Al Rogell wielded the megaphone.

January 25 is set as the release date of the third of the "Texas Ranger" series, starring Bob Custer. Reeves Eason will direct the production.

The fifth Stan Laurel comedy, produced by Joe Rock for Standard Cinema Corporation for F. B. O. release, as yet untitled, will be shown on January 1.

This will be followed on January 4 by "Playing With Fire," No. 9 of "The Go-Getters" series, co-starring Alberta Vaughn and George O'Hara. Beatrice Van is writing No. 9, 10, 11 and 12 of the series, and William Curran directing.

"Little Red Riding Hood," a Dinky Doodle Cartoon, will be released on January 12. This short subject was written and directed by Walter Lantz and produced by the Standard Cinema Corporation.

The fifth Jimmy Aubrey Comedy, as yet untitled, produced by Joe Rock for Standard Cinema Corporation, is set for January 15 release.

"The Sleeping Cutie" is the intriguing title of No. 10 of F. B. O.'s "The Go-Getters," co-starring Alberta Vaughn and George O'Hara, set for January 18. Story by Beatrice Van and direction by William Curran.

Five Units at Work

Julius Stern, president of Century Comedies, reports from Hollywood that there are five units at work at his company's studios. Al Herman is directing a picture featuring Hilliard Karr and Billy Engle. The Century Follies Girls will be featured. William Watson is directing Wanda Wiley in "You Little Devil," with Al Alt as her leading man.

Edward I. Luddy is directing Edna Marion and Arthur Lake in "Rich Ideas." Jess Robbins is directing a new unit with Eddie Gordon as the star, in a picture called "Cleaning Up." Larry Richardson and Beth Darlington are in the cast. Charles Lamont is directing "Camping Out." In the cast are Bessie Welsh, Les Bates, Hilliard Karr and Tony Hayes. The Century Follies Girls will have a prominent part.

Sally Long Goes to Hollywood

A chance to appear in motion pictures has taken Sally Long, of "Kid Boots," New York stage success, to Hollywood. Miss Long, whose stage debut was fostered by Florenz Ziegfeld, attracted the attention of H. M. Warner. As a result she is soon to be seen at the Warner Bros. West Coast studio when a forthcoming production starts its shooting schedule.

MARGUERITE DE LA MOTTE
Appearing in the William Fox release, "In Love With Love."

Fox News Makes Strides In the Foreign Fields

A SUMMARY of the foreign editions of Fox News today offers a striking illustration of the expansion and growth of this six-year old news picture service. So rapidly is the demand for the news films growing that the day is not distant when all civilized countries will be blanketed with it just as they are with the product of Fox Film Corporation.

Fox News Reel, in its American and foreign editions, is reaching between 30,000,000 and 40,000,000 people in all parts of the world each week, and this great figure is becoming greater as new editions are added.

First there is the Canadian edition, the nearest relative of the American national edition, prepared for the Canadian public. Pictures of the more important Canadian news events of each week are combined with the pictures of the most important American and world events, with the result that the Canadian edition is in a class of its own in point of particular appeal to the public it serves.

In the Australian edition of Fox News are placed the outstanding news pictures of England, Canada, other British possessions, the United States and other parts of the world. Because of its length—which is greater than any other foreign edition—the Australian edition represents an interesting experiment; and if results mean anything, the public enjoys longer news reels, because the lengthy Australian edition, is one of the most popular entertainment units distributed in that part of the world.

Two editions of Fox News are sent to the Far East—the Japanese and the Philippines. The Japanese edition in little more than a year has made remarkable strides. The Philippine edition is little more than an infant but great promise is held for it.

The senior foreign editions in Latin America are the Argentine and Brazil editions, with the Cuban edition only slightly their junior. Mexico is the newest edition among our southern neighbors.

Throughout Europe, Fox News is becoming more strongly represented every month. The Holland edition is the oldest and has paved the way for the others. With its army of cameramen scattered all over the world Fox News gathers a vast amount of exclusive and universally interesting picture material—which enables the service to compile weekly in the form of a news reel a symposium of news events just as interesting to Europe as to North and South America. With such a stock of material to draw upon, it is only natural that such editions as Fox News in England and Spain should be acclaimed by the public of these countries These two editions are meeting with great public favor. The infant Fox News in Europe is the Scandinavian edition.

"The Boomerang"

Early Release by Schulberg-Preferred Exchanges of Belasco Production

David Belasco's production, "The Boomerang," leading in importance all the other stories on B. P. Schulberg's list of Preferred Pictures for this year, will soon be started and will be released as a special production early in 1925.

Gasnier has been selected to direct the feature and Clara Bow has been named for the leading feminine role.

Actual camera work is scheduled to start January 1, when Gasnier will have completed his current production, "The Parasite." "The Boomerang" comes to the screen with a wealth of writing talent, its play version being the work of Wichell Smith and Victor Mapes.

A spirited comedy drama, "The Boomerang," passed six hundred consecutive performances on Broadway, was presented by road companies for three subsequent seasons, and has been a stock favorite for the last five years.

DIANA MILLER
in "Curlytop," a William Fox picture in production.

D. W. Griffith's New Picture Wins New York Reviewers

WITH the premiere run of D. W. Griffith's new film, "Isn't Life Wonderful" at the Rivoli Theatre in New York City, a flood of favorable criticism was loosened that surpasses any reception given by the press to any recent Griffith picture. Griffith is hailed by the metropolitan newspapers as a wizard of a new technique as powerful as revealed in any of his melodramatic successes, although his method is revolutionary as compared with his former handling of screen situations.

In perhaps the warmest praise ever given a film by the New York World, Quinn Martin wrote of this United Artists Corporations release: "Innovation tramps the screen at the Rivoli. The new film play by Mr. Griffith dares to be intelligent. This in itself is sufficient. And still its leading woman gives one of the finest performances I have ever seen in pictures. It may be the very best."

Mordaunt Hall, in the New York Times: "Through countless deft and effective touches in this simple yet deeply stirring narrative Mr. Griffith again proves himself a brilliant director."

Louella O. Parsons, in the New York American: "David Wark Griffith, who blazed the trail ten years ago and gave the world the first significant historical drama, has again pioneered the way and given us the most truthful delineation of characters in 'Isn't Life Wonderful' that I have ever seen on the screen."

Harriette Underhill, in the New York Herald-Tribune: "The story is so simple and still vastly thrilling and exciting."

Mildred Spain, in the Daily News: "Griffith, in making 'Isn't Life Wonderful' has done a remarkable thing by presenting an entirely new treatment of screen drama. It is the very best picture that has come from his hands—and when we say that we have said about everything."

Dorothy Herzog, in the Daily Mirror: "The new Griffith picture is a gem of screen realism. There is no recurrence to camera trickery for effects. It develops smoothly, grippingly, beautifully."

Rose Pelswick, in the New York Evening Journal: "Picture fans will breathe a prayer of thanks to Mr. Griffith. Cynics will brush away their tears, and feel as they did before they lost their illusions and their hair. Because it isn't a story. It's life."

Stars Signed for Banner's Fourth "Lady Of The Night"

FOLLOWING advices from the Coast, early this week, George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., announced that John Bowers and Marguerite de la Motte had been selected to head the cast in the featured roles in "Lady Of The Night," Banners' next attraction to be made in the East.

Both of these popular stars are now engaged in production work on the Coast, but immediately after the conclusion of their present engagements they will leave Los Angeles for New York, in order to be here at latest by Christmas week, as the Banner officials plan to begin studio work on "Lady Of The Night," fourth and last of the Banner Big Four series, not later than December 22.

"Lady Of The Night" is the second Banner feature in which John Bowers has starred, so that he is no stranger to the audiences showing Banner attractions, among whom he is a prime favorite. His previous picture on the Banner release list was "Empty Hearts," produced by Ben Verschleiser on the West Coast, and his splendid work in that feature resulted in his present engagement by the Banner officials.

The story of "Lady Of The Night" is from the pen of William B. Laub, who has also written the screen adaptation. It is said to be a powerful melodrama with a society setting that affords the fullest opportunity for unusual scenic effects and also for those comedy touches that are always welcomed by picture audiences.

The production will be made at the Whitman Bennett studios, in Yonkers, N. Y., and is expected to be ready for release early in 1925. George Terwilliger, the veteran director, who is responsible for many screen successes, will handle the megaphone.

As You Like It

It takes a lot of sand to announce, seriously, that Douglas MacLean's "Never Say Die" has played an engagement at the Gravel Theatre, Good Land, Indiana.

The mad wags will probably take that anything but seriously, but a fact's a fact, and if they want to make any dirt out of the fact it'll have to be on their own hands.

"Swan" Production Finished

Dimitri Buchowetzki has brought to a close the filming Ferenc Molnar's "The Swan," with Adolphe Menjou, Ricardo Cortez, Frances Howard and Clare Eames in the principal parts. Other players are Helen Lee Worthing, Ida Waterman, Helen Lindroth, Arthur Donaldson, General Lodijensky, Mikhal Vavitch of the "Chauve Souris," several prominent Russian players, and two young boys, Joseph Depew and George Walcott.

Nearing Completion

Buster Keaton is progressing toward the completion of his new comedy, "Seven Chances," the stage success by Roi Cooper Megrue adapted to the screen by Jean Havez, Joe Mitchell and Clyde Bruckman. The setting of this comedy is Wall Street. Ruth Dwyer plays opposite Keaton, while T. Roy Barnes and Snitz Edwards are prominently featured.

Elfelt Views "Under Fire"

Returns to New York Immediately After Showing of General King Film

Clifford S. Elfelt executed a "Finnegan" last week when "he walked right in, turned around, and walked right out again."

The young executive of the Independent film producing and distributing concern that bears his name was spending a few days in New York, when he received word that the first picture of his General Charles King series of "frontier days" productions was completed, and he crossed the continent to Los Angeles to view it before prints were shipped.

"I was well repaid for my visit," explained Elfelt, "as I now feel confident that we have a real winner in the King Stories, that Albert I. Smith is producing for us. The picture I viewed, 'Under Fire,' featuring William (Bill) Patton, is one of the fastest action productions I have looked at in many a day and it presages a new era in the production field of the independents."

Scenes from "The Snob," a Metro-Goldwyn-Mayer production.

"Galloping Hoofs" Announced For Release Christmas Week

THE week of December 21st marks the release of Pathe's latest serial "Galloping Hoofs," co-starring Allene Ray and Johnnie Walker. The picture is billed as a George B. Seitz production and presents an excellent cast in a fast moving story written by Frank Leon Smith.

The story is a race track melodrama in which a race horse, "Goldblaze," is one of the prominent figures. In addition to being released as a serial in ten chapters it will also be released as a feature. The principal members of the cast in the support of Miss Ray and Johnnie Walker are J. Barney Sherry, Ernest Hilliard, Armand Cortez, William Nally, George Nardelli and Albert Rocardi.

The two comedies released for the week of December 21st were produced by Hal Roach. The first is a two-reeler featuring Arthur Stone under the title of "Just A Good Guy." The production was directed by Hampton Del Ruth. The story concerns a young inventor with a leaning towards heavy finance in the real estate field.

Next on the list of Pathe releases for the week is the one-reel Hal Roach comedy, "The Royal Razz," featuring Charley Chase. Many of the main comedy situations in this production are laid in a crowded street car with Chase trying to reach home with a large Christmas tree.

Pathe Review No. 51 carries an interesting installment of the "Keep Fit" series. This is the fourth and to date they have proven themselves popular with both the exhibitor and the patron. The other two subjects of the Review are scenes of the city of Providence in Pathe-color and "Agriculture A La Mode." The latter are interesting views of the innovations made by the rice growers of Madagascar.

Aesop's Film Fables, the animated film cartoon for the week, uses "Mysteries of Old Chinatown" for its comedy subject matter. "Topics of the Day" is also scheduled for release.

Independent Moves

The Independent production units which have been working for the past year out in the Hollywood Studios, are now scheduled to finish their work in the old Grand-Ascher Studios which Independent has rented. The move was unexpected but the opportunity to secure it presented itself at this time when the necessity for larger quarters was being felt.

However, the new studios are to serve only as a temporary lodging place since Independent intends to start building its own studios in the immediate future. There is no doubt, however, that the entire product of the year 1925-1926, comprising fifty-two features and as many one-reel films, will be shot at the Grand Studios, where it is figured that there is sufficient accommodation for the several units which the accomplishment of this program will require.

"Chu-Chin-Chow" Release Scheduled For January 5

JANUARY 5 has been set by Metro-Goldwyn as the national release date of "Chu-Chin-Chow," Herbert Wilcox's big spectacular thriller which has Betty Blythe in a featured role of the screen version of the Oscar Asche and Frederic Norton stage success.

The film was recently given a pre-release showing at Loew's Columbia Theatre in Washington, D. C., and proved a sensational "draw" at the big first-run house. On the strength of "Chu-Chin-Chow's" success in Washington, Metro-Goldwyn expects the big special to do a clean-up when it is released after the first of the year. Washington has seen many dramatic successes get their first showing there, but this was the first time that a motion picture had the distinction of a capital opening.

"Chu-Chin-Chow" is said to have everything to assure a tremendous box-office success for the Wilcox-made picture. It is based on one of the most famous stage spectacles in theatrical history, and is known from one end of the country to the other. The story is a thrilling melodrama in an unusual background of old Bagdad. It has its origin in the Arabian Nights tale of Ali Baba and the Forty Thieves.

The Wilcox people spent a fortune in producing "Chu-Chin-Chow," with the result that the settings are among the most beautiful and massive that the picture business has been treated to. Betty Blythe plays an exotic character, a slave dancing girl.

Scenes from "The Roughneck," in which William Fox features George O'Brien.

Victor Hugo Halperin's "Greater Than Marriage," a Vitagraph picture.

Ben Turpin Starts Work

Ben Turpin started a comedy last week at the Mack Sennett Studios, in which politics and politicians are the butt of his hokum. The direction of the new Ben Turpin picture, which is yet untitled, will be handled by Lloyd Bacon. Turpin will be supported by a cast headed by Madeline Hurlock, the comedy vamp, Andy Clyde and Blanche Payson.

New Two-Reel Series

Following the current "Go-Getters" series, co-starring George O'Hara and Alberta Vaughn, F. B. O., B. P. Fineman announces, will produce another two-reel series of featurettes. The cast will embrace all the F. B. O. favorites who have appeared in the recent two-reel subjects.

Schulberg Acquires Rights To Wallace Irwin's Novel

FORECASTING the quality of Preferred Pictures to be produced next season by B. P. Schulberg, J. G. Bachmann, vice-president of Schulberg Productions, announced this week the acquisition of the screen rights to "Lew Tyler's Wives," by Wallace Irwin.

This is the first of a series of purchases which Mr. Bachmann will make in lining up his program for next year. His intention is to continue the Preferred policy of securing big properties that have strong advertising value for exhibitors to capitalize.

"Lew Tyler's Wives" has been the object of a spirited bidding from scenario editors since its publication a year ago in Pictorial Review. Through the pages of this periodical it reached a reading public of three million people for four months. When it was brought out in book form by Putnam it stood at the head of the Publishers' Association reports as the best seller for a long period. Numerous editions have been exhausted.

Relative to the purchase of "Lew Tyler's Wives," Mr. Bachmann said: "This will be one of several special Schulberg Productions to be made from the biggest material obtainable. Wallace Irwin is more than just an important name—he is an author who writes real picture values into his books, as will be attested by our production of 'Lew Tyler's Wives' and by his story, 'The Golden Bed,' which Cecil de Mille is now making.

"We will be ready in the near future to follow up this announcement with others of equal importance. We are negotiating now for several great properties that will be good news for the independent field."

Rin-Tin-Tin on World Tour Following Success in Films

WHILE it was generally agreed among exhibitors of the United States that "Where the North Begins," with Rin-Tin-Tin, was one of the biggest money makers ever turned out of a studio, it has remained for foreign exhibitors not only to confirm that statement, but to go further in several instances and state to Warner Bros. that it is the very biggest money maker they ever have played.

Word was received from Gus Schlesinger, now in Europe, that in Germany, Rin-Tin-Tin in "Where the North Begins," is absolutely the best money maker of any picture now playing there, and this goes also for several places in England, France and Spain.

Exhibitors in Australia, the Scandinavian countries and the Far East, have also written to the New York office telling of the wonderful success of the picture, and asking when more may be expected.

Because of this great personal exhibitor interest, Warner Bros. have decided to send Rin-Tin-Tin on a trip around the world following the completion of his present picture, "Tracked in the Snow Country," now in production. Warner Bros.'s New York office is now making booking arrangements for the dog and Lee Duncan, his trainer, to sail shortly after the first of the year. The first stop will probably be Australia, where five weeks time in vaudeville will be played.

It is planned to send the dog on the vaudeville circuits of the various countries, and at the same time have him appear in houses where his pictures are playing. The trip will be completed in time to start next year's pictures early in the summer, and in the meantime the dog will have pretty well covered the foreign territory.

This decision by Warner Bros. was based on foreign demands and upon the fact that Rin-Tin-Tin was a big success on the trip he took over the Orpheum Circuit last year.

They fought everybody and everything, including each other.
They scorned their kid brother yet he was
THE White Sheep

Monte Blue, Marie Prevost, Helene Chadwick in Warners' "The Dark Swan."

Start Third Year

Broadway and Mirthquake Comedies Continue Their Eventful Career

Arrow Pictures Corporation has been successfully handling two-reel comedies for many years. The new program of Broadway and Mirthquake comedies constitutes the third series for each brand.

The new Broadways will continue to star Billy West, supported by Ethlyn Gibson. Not only does Billy West star in the Broadway comedies, but is practically the owner of the producing company which is making them.

With the new series of Mirthquakes, Arrow decided to substitute for the single-star type of comedy an entire star cast comedy, featuring a number of the very best comedy stars, including Bobby Ray, Glen Cavender and Max Ascher, believing that this would make an even more successful type of what is known as the "slapstick" brand of comedy.

Four Broadways and four Mirthquakes of the new series are now finished.

New Arrow Special

"Lena Rivers," second of the Whitman Bennett Special Productions for Arrow Pictures Corporation, following "The Lost Chord," is well under way. This is an original screen version of "Lena Rivers," the popular novel from the pen of Mary J. Holmes.

The strong dramatic story of this book has been portrayed under the personal direction of Whitman Bennett by an exceptional cast composed of Gladys Hulette, Earl Williams, Doris Rankin, Edna Murphy, Marcia Harris, Frank Andrews, Wm. P. Hayes, Irma Harrison, Gregory Blackton and Johnny Wallace.

Broadway Play Bought

"Strange Bedfellows," Barry Connors' Broadway play, produced last summer by Carl D. Reed and running until a few weeks ago, was bought this week by Metro-Goldwyn-Mayer for pictures. The stage comedy is considered one of the best picture properties of the season, and has been bid for by leading companies. It opened at the Henry Miller Theatre.

"HOT WATER" IN N. Y. CAMEO

Harold Lloyd's newest comedy, "Hot Water," is booked in B. S. Moss' Cameo Theatre, New York City, for an indefinite run. "Girl Shy" ran ten weeks in this house.

Stars of "Friendly Enemies" Plan Personal Appearances

THAT "Friendly Enemies" starring the famous team of stage celebrities, Joe Weber and Lew Fields, will be released by Producers Distributing Corporation as a big special attraction, is indicated by the announcement from the distributors that the production will be given its world premiere in one of the big legitimate theatres on Broadway, New York, and will be showed in the larger cities, accompanied by its twin stars on an extended tour of personal appearances.

It is planned to make the New York premiere of "Friendly Enemies" upon the occasion of the diamond jubilee of Weber and Fields, next March, at which time the famous team will celebrate the fiftieth year of their dramatic affiliation and the presentation of the picture on that occasion with the twin stars appearing in person will be particularly opportune and appropriate.

The present vaudeville tour of Weber and Fields closes December 6, at Dallas, Texas, and they went immediately to Los Angeles, where A. H. Sebastian is now making preparations for the production of the picture.

The film rights for "Friendly Enemies" were purchased by A. H. Sebastian on his last visit to New York. The play was produced by Al Woods with Louis Mann and the late Barney Bernard in the star roles that will be filled by Weber and Fields on the screen. Anthony Paul Kelly has made the screen adaptation and negotiations are now in progress for the services of one of the best known directors and a popular leading lady.

Owen Moore and George Nichols in "East of Broadway," an Associated Exhibitors picture.

DAGMAR GODOWSKY

In "The Lost Chord," a Whitman-Bennett production released through Arrow.

Praise Vitagraph Picture

Los Angeles Critics Laud Halperin Production, "Greater Than Marriage"

Greater Than Marriage," Victor Hugo Halperin's adaptation of Louis Joseph Vance's novel, "Joan Thursday," which Vitagraph is distributing as one of its big current specials, has just had its Western premiere at the Mission Theatre, Los Angeles, where it was acclaimed by all the critics.

The Los Angeles Examiner said in the course of its review: "Lou Tellegen's portrayal of the husband is accurate and true to life. Dagmar Godowsky portrays the role of an actress who has found success because she is the favorite of a wealthy man. Her registration is sure and gets a response."

The Express said: "Lou Tellegen handles the injured spouse role capably. Marjorie Daw is pretty as the stellar wife, and Dagmar Godowsky handles her role of gold-digger admirably. Raymond Bloomer is most interesting, and Peggy Kelly and William Riccardi inject lightening bits of comedy. The direction is marked by a number of particularly well-handled incidents."

The Herald said: "In making the various characters touch elbows, Mr. Vance has created drama flavored with the alluring back-stage atmosphere and the home life and adventures of the idle rich. He has injected a delicious vein of comedy, a thrill or two, a fist fight, and a tender love story that plays upon the heart strings, in addition to keeping alive until the last a conflict between a career and home in the life of a woman."

Renamed "The Clash"

Edward Laemmle's picture of human nature, with Percy Marmont and Alma Rubens in the featured roles, adapted from Clarence Budington Kelland's popular novel, "Miracle," now running in the Ladies' Home Journal, will reach the screen as "The Clash," has been definitely decided by executives at the Universal Home Office.

Franchise Holders Eager For "Warners", Says Morris

AFTER interviewing a number of franchise holders, who dropped into New York in the last ten days, hearing from others by letter, and calling personally on several others, Sam Morris, of Warner Bros., stated this week that the Warner Bros. product had never had a better showing than at present, and that all of the exhibitors who are now booking the Screen Classics were beginning to inquire about next season's program.

Among the franchise holders in New York since last week were William Shapiro, who has the New England territory; Oscar Oldknow, of Atlanta; Edwin Silverman, of Chicago and Indianapolis; Lou Berman, of Philadelphia and Washington; Arthur Cohen, of Canada; and Harry Charnas, who controls Warner product in Cleveland, Cincinnati, Pittsburgh and Detroit.

All of them called on Mr. Morris, and expressed satisfaction with business in general and talked over expectations for next year. Without an exception they stated that the outlook for bigger business in their respective territories the coming season was excellent. Especially in the Middle West, where the farmers have had a good year and are expecting a still bigger one, are the exhibitors looking forward to a clean-up. With the political situation settled, the farmers happy, and general manufacturing conditions improved, they told Mr. Morris there is no reason why with the proper kind of pictures, exhibitors all over the country should not look forward to a banner year.

Warner Bros., they were assured, would continue the policy of best books and plays, and a complete announcement of next year's Screen Classic will be ready soon after the first of the year.

Art Souvenir Program for "Captain Blood" in London

FOR the British premiere of Vitagraph's "Captain Blood," at the Palace Theatre, London, a particularly artistic 12-page souvenir program, in colors, was issued. This contained, besides photographs of the leading characters, in costume, and illustrations of scenes from the production, portraits of Rafael Sabatini, author of "Captain Blood," Albert E. Smith, president of Vitagraph, and David Smith, the producer.

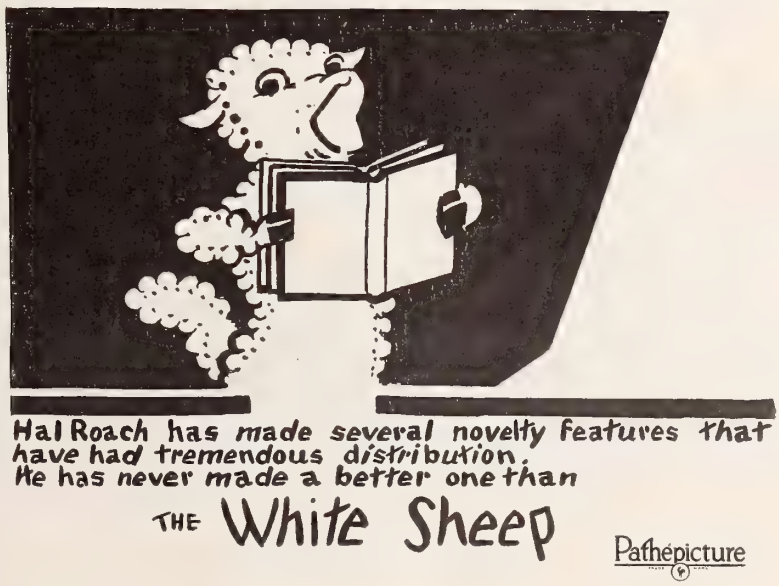
An interesting feature also was the reproduction, in fac-simile, of the following letter of appreciation, from Mr. Sabatini to Vitagraph:

"I congratulate you very warmly upon your film adaptation of my novel, 'Captain Blood,' and I congratulate myself still more warmly upon having been afforded so splendid a translation to the screen.

"Whilst all may enjoy the result, few can realize the difficulties overcome to achieve it.

"The scenarist has done his work with courage and skill, cutting boldly into the plot, so as to lay bare at the very outset its dramatic elements, whilst the producer has supplied real talent, intuition and enormous labor to give to the vital movement of the story a life and actuality which render the film a very faithful mirror of the period in which my tale is set.

"The work of Mr. Kerrigan and Miss Paige need no praise from me, but I may record my personal delight in it."


Hal Roach has made several novelty features that have had tremendous distribution.
He has never made a better one than
THE White Sheep
Pathépicture

Steiner Productions Sold Along Most Unique Lines

WILLIAM ("BILL") STEINER, head of William Steiner Production, in No. 220 West 42nd street, New York City, has hit upon a novel idea in selling his pictures. The pictures must sell themselves.

"When selling my product to the exchange man, I just show my goods and listen," Mr. Steiner says. "If the exchange man likes my pictures, he tells me; I give him my price, show him the line of accessories that go with the productions, and if he is satisfied, he signs on the dotted line. I never try to force sales. My pictures must sell themselves. The exchange men know box office values. Therefore, my producing units make every effort to produce pictures of commercial value to the exchange man who has to cater to managers who want good films at moderate price, first runs, instead of booking commercial junk. Because I am able to sell my product at moderate prices, by no means does it indicate that the pictures I offer are poorly made and cheaply cast. I don't have to try and convince exchange men regarding this fact, all they have to do is to look at the names of my stars and supporting casts."

Prominent Names In Cast

Then he added:

"For instance, in the Edith Thornton production 'On Probation,' the supporting cast includes Robert Ellis, Joseph Kilgour, Winfred Lucus, Helen Lynch, Charles Cruze, Eddie Phillips, Lincoln Stedman, and other well known artists of box office value. On reading the names of the cast, it is easy to get the exchange man to view the film. He realizes that he is looking at a magnificent production, settings equal to anything he has ever seen in that line; the story value he finds equal, and in many cases far superior to the so-called Super feature.

"When he realizes he can buy at a 'live-and-let-live' price, there's no argument, no dickering, be it in America or anywhere in the entire world.

"My work is hard, my hours long, but it has always been so, and I would not have it otherwise if I could. I'm so used to the old routine, and to my customers all over the world with whom I have come in personal contact, that I can't change now.

Made Trip to Europe

"I've made, in one year, two European trips and three from coast to coast in this country. I spend many weeks in California in consultation with the production units, and I always know a long way ahead just what the film subjects are to be. Consequently, when I call on an exchange man, I can keep him truthfully informed as to what he is to expect in future releases, as well as showing current releases for approval. So I am not like the fellow who can see a hundred orders for goods a long way off, but who can't see one order close enough to bring in. I go—show—and get! I don't find much trouble in 'getting,' for reasons I've already explained. The travel is hard at times, but what's worth getting is worth working for.

"It's a fine big Bully world after all, and for the great privilege of being allowed to live in it, no one should find fault with hard work!"

Margaret Morris, former Universal serial star, plays lead in "The Angelus," directed by Arthur Maude. Miss Morris was signed up for the entire series of twelve pictures being made by Mr. Maude.

WILLIAM STEINER

Cutting "The Rag Man"

Word has been wired from Jack Coogan, Sr., to the effect that the cutting and titling of the new Jackie Coogan picture, "The Rag Man," written especially for the boy star by Willard Mack, is nearly completed. Metro-Goldwyn has set it for release the last week in January. Eddie Cline directed under the personal supervision of Jack Coogan, Sr. Robert Edeson, Max Davidson, Lydia Yeamans Titus and William Conklin are in the cast.

"Fashions for Men"

John Stahl is about ready to start photography on his next Louis B. Mayer production for First National release, "Fashions for Men," from Molnar's comedy, in which O. P. Heggie played the lead on the stage. Lewis Stone will have the role of the shopkeeper, which Mr. Heggie played in New York. Norma Shearer will be the leading woman, and Percy Marmont will have an important part.

Miss Corbin in Cast

Virginia Lee Corbin, little Blonde ingenue in Mrs. Wallace Reid's production, "Broken Laws," will shortly appear in another Film Booking Offices attraction. Miss Corbin plays the ingenue role opposite Al Wilson, aviation stunt star, in his second Van Pelt F. B. O. production, "The Cloud Rider," now in production, with Bruce Mitchell directing. Another member of the cast is Helen Ferguson.

Rin-Tin-Tin's Next Picture

Warner Bros. have started casting for "Trapped In the Snow Country," the next picture the firm will make with Rin-Tin-Tin. June Marlowe has been assigned to play the lead, and Mitchell Lewis will play one of the French-Canadian roles that made him so popular. David Butler has also been engaged for an important role.

Cody Signed for Five Years

Upon the expiration of his five-year contract with Independent Pictures Corporation, Bill Cody, western star being featured in a series of eight westerns, will start on a five-year contract which he has just signed with Jesse J. Goldburg, president of the producing company.

"THE SAGEBRUSH LADY," A D'ALLESANDRO PRODUCTION

With Eileen Sedgwick, Barney Furey, Eddie Barry, Billy Steele, Joe Ricksen and Helen Taylor, first of a series of 12 westerns.

Oakland's "Movie Week"

The exhibitors of Oakland, Cal., have got together for a "Greater Movie Week," in an effort to attract attention to motion pictures, and to encourage a greater attendance at the theatre. The week of December 10 has been selected for the program, and Warner Brothers will contribute a large share to the festivities. These include a pageant, parade and movie ball at the Civic Auditorium, at which many stars will be present. Warner Brothers will send Willard Louis, John Patrick, Beverly Bayne, Dorothy Devore, Louise Fazenda, Monte Blue and Marie Prevost.

A Volume to Cherish

John B. Rock, general manager of Vitagraph, received from London last week a copy of Rafael Sabatini's "Captain Blood," with an inscription on the fly-leaf in the author's own hand. The inscription read:

> To John B. Rock, of the Vitagraph Company, whose producers so sincerely and magnificently translated this romance to the screen. In appreciation and gratitude.
>
> "RAFAEL SABATINI,
> "London, Nov. 5, 1924."

Big Cast for "Street Singer"

John Gorman, noted director now in the east where he will direct "The Street Singer" for Chadwick Pictures Corporation, is slowly gathering together a brilliant cast for this production. In the list is said to be two players who are stars of the first magnitude and known from coast to coast.

Being Heavily Booked

Reports received by Abe Stern, vice-president of Century Comedies, show heavy increases in bookings all over the country. The Rialto, Des Moines first-run house, has booked the entire schedule of Century comedies. The Mystic Theatre, Pilcher, Okla., has booked forty-five Centuries for three months. The Newsho Theatre, Witumka, Okla., has booked twelve Centuries for the month of December.

"The Cloud Rider"

Bruce Mitchell has completed "The Cloud Rider," the second Al Wilson aviation stunt melodrama produced by Van Pelt-Wilson Production for Film Booking offices. In the cast are Virginia Lee Corbin, Helen Ferguson, Melbourne MacDowell and Harry Van Meter.

Twelve Westerns Promised By D'Allesandro Company

CLEAN, wholesome pictures with a maximum of entertainment value, designed to win the approval of the regular motion picture fan and to be marketed on a fair-price basis, those will be the chief features of twelve D'Allesandro productions for which F. D. Hutter is in New York City arranging distribution. The president and manager of D'Allesandro Productions of Hollywood brought with him a print of "The Sagebrush Lady" and is expecting within a few days a print of "Into the Web." Both are five-reel westerns.

There always is a ready market for westerns possessing a good story and red-blooded action, and this series of twelve D'Allesandro pictures will have, in addition to real plots and real action, very capable acting. Eileen Sedgwick, who is known to many thousands of fans, is featured. The leading man is Barney Furey, the comedian Eddie Barry and the character man Billy Steele. Joe Ricksen and Helen Haylor, sister of Estelle Taylor, also are in the cast.

Associated with Mr. Hutter in D'Allesandro Productions is Ted Henderson, secretary and treasurer. He recently was married to Miss Elsie Wunch of Wausau, Wisc. and now is on his honeymoon, production having been suspended until the first of the year, which will see Mr. Hunter's return.

The production of westerns is no novelty to Mr. Hutter, whose "Smoking Trails" and "A Game Fighter" have acquired a reputation as excellent audience pictures. Three of this latest series have been completed; the two named above and "Nobody's Girl." This last western has been slightly delayed by an accident to the cutter.

"Love and Glory" Released

Universal announces the release this week of "Love and Glory," a Jewel production directed by Rupert Julian, the man who made "Merry Go Round."

Irene Rich Coming East

Irene Rich is coming East. She has her Christmas shopping to do; will consult with the Warner Brothers concerning two stories (one of which will be selected for her next picture) and she will attend the world premiere of "A Lost Lady."

Film Points Lesson

Prominent Leader of D. A. R. Writes Appreciatively of "Three Women"

In answer to captious censorship which here and there has pointed a questioning finger at "Three Women," the screen classic directed by Ernst Lubitsch, Warner Bros. herewith make public a letter written to the West Coast Theatres in whose houses the picture played, by a woman whose business it is to investigate the moral effect of pictures on the community. The letter follows:

"The West Coast Theatres.

"Los Angeles, California.

"Dear Sirs: I've attended your lovely showing 'Three Women.' The West Coast Theatres certainly did more than their part. The setting and picture effect of the Virgin Island was one of the most beautiful things it has been our pleasure to see. I shall always remember that. The acting in 'Three Women' was good and THE PICTURE HAS A LESSON.

"Very truly yours,

"MRS. FREDERICK W. SMITH,

"National Vice Chairman of Better Films,

"Daughters of the American Revolution."

Planning New Productions

I. E. Chadwick, president of Chadwick Pictures Corporation, now on the coast, is making preparations for the production of two more pictures to be part of the famous series he is now releasing on the independent market—the Chadwick 9. They will be productions of "The Romance of an Actress" by Langdon McCormack, famous author of "The Storm," and "Sunshine of Paradise Alley" by Denman Thompson, author of "The Old Homestead."

Cast for "Recompense"

John Roche has been assigned to play one of the important roles in "Recompense," which is now being cast at Warner Bros. West Coast studio. Others engaged so far include George Siegman, Charles Stevens and William C. Davidson. This is the novel by Robert Keable, a sequel to his "Simon Called Peter."

Lucille Ricksen, Doris Kenyon and Malcolm MacGregor in First National's "Idle Tongues."

"Dante's Inferno" Given Big Welcome at Cleveland Show

CLEVELAND is another one of the big cities which is giving the William Fox screen version of "Dante's Inferno" a hearty welcome. Opening at the Circle Theatre there on November 16, it is now in its third week of big business and may probably hold over for another week. While the Circle is situated a considerable distance from the center of the city—really a residential house according to film classification—it has been drawing from a wide radius due to the heavy advertising campaign and advance exploitation used by Manager Mickey Printz.

The lobby display at the Circle is credited as one of the main factors in arousing advance and current interest in the "Inferno." It is an exact duplication of the pictorial and lighting scheme used at the Central Theatre in New York where the picture is now closing after nine weeks of record-breaking business. Eleven framed scene paintings, 40 by 60 and 50 by 80 in dimensions, are being used together with a huge lighted cut-out especially built and painted for the engagement.

This cut-out display is built from the floor up against a center partition dividing the entrance doors to the theatre auditorium. It is a papier mache and canvas rocky cliff effect ending in a crater. At the top of this crater is perched a gigantic red devil with outspread bat wings and wielding a glowing pitchfork. Reaching up out of the crater toward the satanic figure are the arms and hands of the "lost souls." With ribbons and crepe paper and plenty of red light a vivid and animated fiery scene is achieved, the ribbons and paper moving in the breeze of hidden electric fans simulating a perfect blaze effect. The front entrance to the lobby and around the box-office is also built up to represent the lower regions.

Besides large advertising space used in the regular Cleveland dailies before and during the run of the picture, copy was also packed in the Italian and German publications.

Hogan Directing

James P. Hogan, who made box-office history with "Where Is My Wandering Boy Tonight?" is directing "Capital Punishment" for B. P. Schulberg.

Two Chaplin Pictures on the Way

Which Will Be First?

ALTHOUGH it is not generally known just how intense the rivalry is between the two famous Chaplin brothers, Charlie and Syd, over their new starring productions, yet it has practically narrowed down to a race to see whose picture will reach the public first.

Charlie Chaplin's new Alaskan comedy has been in production for many months but it is expected to be ready for the screen early in the new year, while Syd's "Charley's Aunt," the film being made from the famous old English farce comedy, is now scheduled for release the early part of February.

It is interesting to note that Syd Chaplin has been getting on the screen lately much more often than his famous brother. The latter has always taken his own time to complete a production, and Syd, in friendly rivalry with Charlie will soon be out in his third picture since Charlie himself has appeared in one.

The two coming Chaplin pictures of course will be vastly different. Nothing is ever known by the public, of course, about Charlie's pictures until they finally reach the screen. They are invariably from original stories devised by the comedian, and the titles and the plots are seldom if ever publicized before release.

"Charley's Aunt," on the other hand, is from a play which has been on the boards for thirty-three years and has been seen by millions of people. In filming it, Al Christie, and his staff are keeping practically all of the material of the original farce intact, adding only the extraneous funny business which Syd Chaplin and the director and staff have developed as production goes along.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5.891
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge-Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn)	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going to Cumming	Go-Getters	Dec. 13..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000

	Kind of Picture	Review.	Feet
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race	Van Bibber		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony-Duke	Nov. 15..	6,190
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Instructive	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,830
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Instructive	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,500
The Burglar	Van Bibber	Dec. 13..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17..	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,315
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,600
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 9..	5,883
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			

(Continued from preceding page)

	Kind of Picture	Review.	Feet
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Domestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Where Honor Ends (Dix)	Drama		
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama		6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance		5,970
Peter Pan (Betty Bronson)	Barrie classic		
Locked Doors (Compson)	Original story		
Interlocutory (Ayres)	Divorce com-dr.		
A Woman Scorned (Negri)	Drama		
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review.	Feet
Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		5,414
Wise Virgin (Miller)	Drama		5,951
Wedding Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,018
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chris Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Code of Cain (Dean)	Drama		
Flaming Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.		
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.	....	5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		

(Through F. B. O.)

Nell Shipman Little Dramas			
Featurettes			
Jimmy Aubrey Comedies			
Col. Heeza Liar Comedies			

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Gibson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bullbosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Light and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Seared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,586
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama		
Mad Whirl (May MacAvoy)	Comedy-dr.		
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western		
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	6,810
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama	Nov. 29..	6.000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,500
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18...	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,866

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6.070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

	Kind of Picture	Review.	Feet
Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,482
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Border Justice (B. Cody)	Ranger dr.		5,300
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

"I think your new listing system is the best thing you have ever had," says Mrs. Edith Elliott, Program Editor Hersker-Sidari Theatre Circuit, office in the Family Theatre, Hazleton, Pennsylvania.

This is a sample of the appreciative letters we are getting to reward our efforts in the exhibitor's behalf.

PROJECTION

EDITED BY F. H. RICHARDSON

More Film Butchery

From W. C. Budge, Projectionist Comedy Theatre, Jamaica, N. Y., comes the accompanying example of film BUTCHERY. It was cut from the fifth reel of "The Spider and The Rose." There was a similar one in every reel end, though the others only took up two frames.

Brother Budge suggests several possible methods for treating with this abuse, but none of them are what I would call possible of application—that is to say none of them would work with satisfactory results. One suggestion is the formation of a club of men upon whom dependence could be placed to detect and report the man guilty of film mutilation. He remarks that of course the club would have to be a large one in order to get results, and the exchanges would have to help out in the matter too.

One Trouble

One trouble is that the exchanges don't "help out." They could stop the abuse if they, as a whole, really cared to. Another is that I have about all the work I care to shoulder, without taking up such a correspondence burden as a "club" of that kind would entail. The suggestion was well meant, but impracticable of application, for the reasons named as well as for others.

There are two means by which the matter might be dealt with. One is, as I have time, time, time and again pointed out, for the exchanges to make a REAL inspection of film, recording all unnecessary damage thereto, every time it is returned from a theatre, ASSESSING DAMAGE OF THIS SORT AGAINST THE THEATRE. The other is for exchanges to report deliberate film mutilation by a projectionist to the union, and if the man is found guilty of doing deliberate damage to films entrusted to his care, then the union to suspend him for a first offense and expel him for a second.

Yes, film punching, CHOPPING and scratching, and all forms of deliberate mutilation COULD be stopped all right, but neither the exchange, except in isolated instances, or the union takes any adequate action in the matter, so there you are.

Bluebook School

Question No. 176—Suppose your employer proposed installing a plaster screen, using the wall of the building as its base. Tell us what your idea would be as to its construction and finish. Retire to the depths of your closet and do a little thinking before you tackle this one. It involves more than one thing.

Question No. 177—Suppose your theatre has a stage and it is used, either daily or occasionally, for vaudeville. There is, of course, a fly loft. Would you consider it feasible to use a plaster screen in, say, "one" or "two," and if so how would you make it? Note: This does NOT mean that I either do or do not consider the thing feasible. The question is asked to see what YOU will say about it.

Question No. 178—Suppose you have a plaster screen which is dirty. How would you proceed to clean it?

Question No. 179—What increases the reflecting power of paint?

Question No. 180—Tell us how YOU would mix paint to coat your screen.

Wonderful Offers

James B. Lambert, Projectionist Glebe Collegiate Institute, Ottawa, Ontario, who appears to be a pretty nifty young man, writes:

Dear Mr. Richardson: I am a new reader of your department, which I like best of all the good departments in the Moving Picture World. In November 29 issue I saw where our friend Anderson wanted to know about schools of projection.

I wrote one of those "schools" some while back. In reply I received a lot of particulars. They said that after I had paid the registration fee they would, in time, send me a whole projector and film to practice with. They also advised that after I had monkeyed with it for some months I could then get a job as "Operator" in some theatre. Probably they work it the same way you described to Mr. Anderson.

Gosh all hemlock! They'll send a whole projector. I w-o-n-d-e-r if it would be a Powers Six B? AND a reel of film. Gosh! Also I wonder if AFTER the full fee was paid they would send a toy projector and "reel" of film? I am reminded of the time about fifty years ago, when my aunt Rosie found an advertisement reading something like this: "Wonderful discovery. Sure death to bedbugs. No liquid or powder. Success absolutely guaranteed if directions are followed. Price 50 cents."

Aunt Rosie sent the fifty cents. In return she received two small blocks of wood, with the directions, which read: "Catch bug, place same between blocks and apply pressure." And that was that. The terms of the advertisement were absolutely made good. A toy projector and a reel of film ten feet long—well, maybe that is'nt it, but sending a real projector and thousand feet of film, why we all know how likely that stunt is to be pulled off. Congratulate yourself that you were smart enough to refuse to fall for so obviously raw a deal.

New York Men Attention!

The projectionists of Greater New York City are now faced with a proposition of whether they stand for right and honorable dealing, or graft and politics. There are plenty of high grade, decent projectionists in Greater New York City to once and for all slay the hydra-headed monster UNION POLITICS and GRAFT. It is up to those men to do it, and do it effectively, too. WHAT WILL THE ANSWER BE?

It is to Laugh

A projectionist whose name and location I had, maybe, better not divulge, wrote city officials in various places, asking for information concerning the licensing of projectionists. Among them was Albany. The answer received he hands to me, with the comment that it gave him a laugh anyhow, and will probably offer me some amusement.

The brother winds up his letter with:

I would appreciate any personal information you can give me on the subject, as a few of the projectionists here are trying to put over a license law, and do it right.

I would suggest that you communicate with G. P. Barber, Chief Theatre Inspector, Department of Labor, Edmonton, Alberta, Canada, for information. I have mailed the book of laws covering British Columbia license to you already. The Massachusetts' State Police might help too, but after all, I think the information contained in pages 883 to 890, inclusive, of the Bluebook is the best that can be had anywhere.

The Albany official who answered was James J. Keith, Commissioner of Public Safety.

Bluebook School—Answers 147-151

Note: Sommermeyer sent correct replies to all last week's questions, but his letter slipped off the pile and was not found until the whole thing was at friend printer's. Apologies!

Question No. 147—Explain why bottom of picture is wider than the top when there is a downward angle to projection.

Daniel Constantino, Easton, Pa.; G. W. Bennewitz, Sioux Falls, S. D.; Karl H. Sommermeyer, Marietta, Minn.; C. H. Hanover, Burlington, Iowa; A. L. Fell, Collingswood, N. J. and L. R. Johnson, Philadelphia, Pa., all did well on this one. The reply of Bennewitz, however, has the virtues of briefness and clearness. Here it is:

Where there is a downward angle of projection and the screen is set perpendicular (Surprising how you all missed that latter point.—Ed.) the bottom of the screen image will be wider than its top. This is due to the fact that the light beam, as a whole, has a certain definite spread per each foot of projection distance, and under the conditions named, its lower portion must travel further to reach the screen than its upper portions.

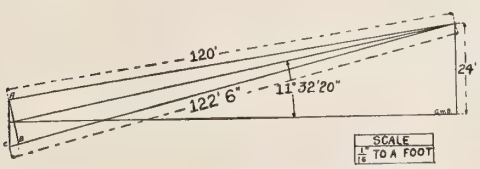
The spread of the light beam per foot of projection distance depends upon two factors, viz: the projection distance and the size of the picture. Of course since the bottom of the beam travels further than the top, it will spread more, hence the bottom of the picture will be wider than the top. The difference between the width of top and bottom of picture depends upon the projection angle and the distance of projection.

Question No. 148—Tell us just how you would calculate the exact amount of distortion (keystone effect) any given distance of projection would produce. Assuming a projection distance of 120 feet, and a vertical distance of 24 feet between lens and center of screen, just what would the effect be?

I looked at one or two of them pretty hard, but I believe all the above are entitled to be named as having answered correctly, plus George L. Carmichael, Portland, Me., and John B. Morton, Chicago.

Again, however, I think Bennewitz wins out for publication. He says:

The answer to this question is illustrated in the accompanying drawing, in which I have assumed dimensions in accordance with those dictated in the question, AND a 16 foot picture. A B is the screen tilted perpendicular to the axis of projection. A C shows it set perpendicular. C B measures 2 feet and six inches. The projection angle is 11 degrees, 32 minutes and 20 seconds. The light



beam has a spread of (picture width, in inches divided by projection distance, in feet) 1.6 inches per foot of projection distance for the width, and a spread of (picture height, in inches, divided by projection distance, in feet) 1.2 inches per foot of projection distance for the height.

With the screen set perpendicular (A C) we would have a picture (assuming the projection distance named to be from TOP of screen to lens) sixteen feet wide at the top and (2.5 feet x 1.6 inches) sixteen feet plus four inches equals 16 feet four inches at the bottom.

This condition would increase the height of the screen image by three inches, so that the total height would be 12 feet three inches. The distortion would increase the height of all objects in the picture by a trifle more than two per cent.

I think you will all heartily agree that this could not be very much improved upon. Also WHAT DO YOU THINK THE EFFECT WOULD BE ON THE MIND OF THE EMPLOYER if he asked his projectionist what the distortion effect would be in a new theatre he was erecting, if he (the projectionist) laid the matter before him thus clearly? Do YOU think it would tend to automatically increase his respect for the projectionist and to enhance his value in his eyes? Think it over, I don't mean by this that Mr. Employer would fall on the neck of the man, kiss him and hand him the theatre, or even an addition to his salary. BUT I do mean that accurate knowledge of one's business, no matter in what line, adds dignity to the man himself and automatically raises him in the respect of his employer. The employer may not be anxious to pay him more money, true. Most men want to get things of the greatest possible value for the least possible money, BUT when it comes to a showdown he is VERY much more likely to dig up more money for the man whom he respects, and who he knows understands his business and is able to and does apply knowledge to his work, than to one whom he either knows or suspects has but little real knowledge. Also it is easier and in every way better for a union to get increased pay for men of real knowledge and ability.

That is the one BIG reason for this "school"—to show you how much there is to learn, and to give you the knowledge in understandable form. Some think I am doing all this just to "sell Bluebooks." They are totally unable to understand any one doing anything of any kind whatever without a money-making object in view. Probably the "school" has sold some Bluebooks. I don't know, nor do I much care, EXCEPT that I do want you all to have Bluebooks FOR YOUR OWN BENEFIT AND THE BENEFIT OF THE PROFESSION. Is it impossible for some of you to assimilate that FACT? Of course I make a small royalty on each book sold. I have to live, but whether you believe it or not, the placing of a book in your hands means FAR more to me than the trifling sum of money involved. I know YOU will be aided, and through you the profession which I want and expect to see recognized as a profession by the industry before I finally "check in," and go my way where I will cease to trouble you.

Well, that's a lleh of—a sermon to sneak in on you, but the real fellers will understand, and the others—don't count.

Question No. 149—Why is the projection angle not a safe guide to the amount of distortion produced, and what is the safest guide?

Constantino, Sommermeyer, Fell, Hanover, Carmichael and Bennewitz all did very well on this one. Hanover says:

The projection angle in itself is not an altogether safe guide, because of the fact that the spread of the light beam per foot varies with different projection distances, therefore with a projection distance of, say 150 feet and a projection distance of eighty feet, projection angle being the same in both cases, the resultant distortion would be quite dissimilar. Projection angle remaining the same, keystone effect and distortion of everything in the screen image increases as the projection distance is decreased, or conversely the distortion decreases as the projection distance is made greater.

Question No. 150—What effect has projection distance on distortion, height of lens above the screen remaining the same?

This question is answered in the reply to question 149.

Question No. 151—In just what proportion does increase in projection angle increase height of picture, and therefore, distortion?

Bennewitz, Hanover, Constantino, Morton and Carmichael all got by, but all but Bennewitz merely quote the data on page 257 of the Bluebook. That is correct enough, but I really prefer the answer of brother Bennewitz, who says:

I would say the amount of increase in the height of the picture, and therefore the distortion thereof and therein is in direct proportion to the size of the picture, the projection distance and the projection angle.

He then makes this comment: Examine drawing H, figure 73, page 254 of Bluebook and you will see it is not correctly drawn. Figure 73 shows the screen set at right angles to the axis of projection; then B C shows it perpendicular, so that keystone and distortion is produced. In both cases the projection distance to top of screen is the same. H shows outline of picture (solid lines) when screen is at position B C, but dotted lines does not show correct outline for screen at position B D.

Correct, brother Bennewitz, BUT that H drawing was merely meant to show the idea. However, the top lines might just as well have been made right as wrong, and I will see that the drawing is rectified in the next printing. Shows that you looked at it understandingly, else you would not have found the flaw.

"Not So Good"

I have sample of a film splice from James A. Hart, Chief Projectionist Rex Theatre, Oshkosh, Wisconsin, who says:

I believe I can make a better splice than those now used in film. As you know, splices if not properly made will have a tendency to cause the screen image to jump. By making splices similar to the one enclosed, all tendency to jump would be eliminated. Will you pass this along for discussion in the department, expressing your own views as to the correctness of this idea.

The splice is made the same as any ordinary splice, except that it runs diagonally across one frame. In theory it works perfectly, BUT I am sorry to have to tell brother Hart that this particular thing was tried out long ago and discarded. It has several disadvantages, among which are the fact that if the advance end of the splice came loose, as if often would in practice, there would be a tendency set up to split the film. Another objection is that such a splice uses up more film when there is a break, or is likely to. A third difficulty is that if such a splice be made very stiff—as they often would be in practice—the jump of the screen image would be multiplied by several, instead of reduced.

I am sorry, brother Hart, but this time I'm afraid you have made a flivver. Never mind that, though, I do it a lotta times myself!

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Change-Over Signal

Harry Dobson, Projectionist Palace Theatre, Toronto, Ontario, hands us the following change-over cue sheets, which are made out from each show. It is the ONLY CORRECT CHANGE-OVER SIGNAL. It is the way the real projectionist does it:

Show: "Dorothy Vernon of Haddon Hall."
Reels 1-2, As soldiers rush out of gateway toward camera.
Reels 3-4, First scene after C. U. of three men.
Reels 5-6, At title "You are watched, Jennie, so—" etc.
Reels 7-8, As woman kneels at Dorothy Vernon's feet.
Reels 9-10, Title, THE END

Evidently Dobson doubles up reels and "C. U." stands for close up.

Show: Pathe News. Change at title: "THE END."
"Tootsy Wootsy." Change at title: "THE END."
"Lily of the Dust."
Reels 1-2, As army officer leaves the room, where girl is standing.
Reels 3-4, As woman leans against door of room, after two officers have entered.
Reels 5-6, Fade-out of closeup of woman at table with two men.
Reel 7, At title: "THE END."
Show: Pathe Review, at title: "THE END."
"Life in Volenden," at Capitol title.
"The Lion and Souse," at title: "THE END."
"Little Robinson Crusoe."
Reels 1-2, Close up of Jackie Coogan looking at case of beans.
Reels 3-4, When Jackie Coogan reaches in man's pocket.
Reels 5-6, At title "The END."

Now, gentlemen, it is no tremendous task to make a cue sheet such as this. You are a projectionist, not a lounge lizard, and should be willing to attend to the duties of your profession, of which this certainly is one. In large theatres, where there is a previewing of the films, the cue sheet may be made up then. Where this is not done, all you have to do is to make out the skeleton form, like this:

Show—News Reel, change at.....
Educational Film, fade at.....
Scenic, fade at.....
Feature.
Reels 1-2, change at.....
Reels 3-4, change at.....
Reels 5-6, change at.....

and then open your upper magazine door (Terrible, I know, according to the inspector, but do it) just before the end of the reel, watching for the reel and watching the action AT the reel end, jotting it down on the blank lines immediately afterward.

"To much trouble?" Well, I will admit the punch IS easier, BUT if that's your stripe you have really missed your calling in life. You certainly should have been a railway crossing watchman, though I suppose if you were you would try to get the company to hire a boy to raise and lower the gates for you.

Honestly, now, what is YOUR opinion of the man who will riddle valuable film with holes just because he is too d*a*m*n*e*d LAZY to make out a cue sheet as per the foregoing???

Read and Ponder

Mr. Hal Hodes, Branch Manager New York Exchange for Educational Films, Inc., arises from his seat in the front pew to remark:

Friend Richardson: I appreciate the manner in which you treated the letter I sent to Mr. Powell, concerning the diamond shape change-over punch marks. (You mean the diamond shape jack knife marks, don't you? —Ed.) I have yet to find the first projectionist who will admit causing damage to film. There is every reason to believe that my inspection department is efficient. I hold my girls down to thirty reels per day in the matter of inspection. (There we shall have a debate when you get done talking, and my turn comes.—Ed.) Occasionally there is an inspector whose work does not measure up. It usually requires but one week to discover this, and she is then promptly replaced.

Problems

When I realized the evil of, and the damage caused by the unnecessary punch marks, I conceived the idea of eliminating them, but soon found that if I did this I would have to order new endings for every one of my prints. It appears that the projectionist (ALL of him) does not consider the marks of those (ALL of them) who ran the films before him to be at all reliable, so that usually he limbers up his l'il punch and adds a few to the previous collection. Examine films which have passed through the hands of a dozen projectionists, and you will find approximately a dozen different marks, ranging through the gaumut of big punch marks, medium punch marks, little punch marks, marks apparently made by scratching the emulsion with (A) a nail, (B) a knife, (C) a chisel, (D) a garden rake, (E) by rubbing the film against a brick wall. Marks made by cutting holes with a jackknife. Marks consisting of gummed lables, big, little and medium. Marks made by insulating tape, marks made by—oh, well, what's the use? You've seen them all, I make me no doubt.

Comedy

And right here the comedy enters, because the man who gets the film about at that stage complains (usually after adding HIS

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line of marks) that the end of the film is so mutilated that the action on the screen consists mainly of a dance of the holes.

One would suppose New York City territory ought to be about the best there is, because surely if good projection is found anywhere it should be here, yet the damage from punch marks is often little less than wierd.

Recently I turned over to Harry Mackler, president of the projectionists' local union of New York City, I believe, an example of a five-sprocket-hole splice which came back from a theatre downtown. Incidentally this classic in the way of a splice came close on the heels of a damaged film claim I recently instituted against this theatre. Evidence was produced by the exhibitor to prove that the operator (Operator is GOOD.—Ed.) had been with him for many years, and was one of the best and most careful in the territory. THE FIVE-HOLE SPLICE COULD NOT HAVE BEEN IN THE FILMS WHEN HE RECEIVED THEM, BECAUSE THAT SPLICE WOULD NOT GO THROUGH ANY PROJECTOR, therefore he could NOT have used the films with it in—and he certainly used the films, else he would have had no show.

Here's a Wallop!

The thought has often occurred to me that THERE IS A SINGULAR LACK OF PROFESSIONAL PRIDE IN THE RANKS OF MOTION PICTURE PROJECTIONISTS. A mechanic is always proud of his skill, and when given half a chance will EXPRESS THAT PRIDE IN THE MANNER IN WHICH HE TURNS OUT HIS WORK, in the care he bestows upon the tools of his trade, etcetera.

As an exchange manager, my experience with projectionists has been that they spend most of their leisure hours, NOT in study calculated to perfect them in their profession, but rather by devising alibis tending to prove that no damage to film could ever, under any circumstances, have been done to film by THEM, but that the employes of the film exchanges are lying awake nights in an effort to devise means of mutilating films in order that they may harass the projectionist!

Golly!

Golly! I guess that'll hold us for a minute, allrighty right! I have given the letter of friend Hodes space because it is well to hear the "other" side occasionally; also because they have the RIGHT to be heard. Moreover, because there is much truth in what Hodes says, though it does not apply to the projectionist, but to the "Operator," who by his own claim, being merely the operator of a machine, cares little or nothing for such matters of damage to film, provided it manages to get through HIS projector without actually stopping the show.

As to the thirty reels a day—well, friend Hodes, I don't believe the girl lives who can carefully inspect and competently repair thirty thousand feet of film a day, making a really competent record of damage found, so that all damage may be traced and kept track of. I have been an exchange manager (For Carl Laemmle, Memphis, Tennessee) and I forbade any inspector in any way hurrying inspection and repair. I held fifteen reels a day, or at most twenty, to be all an inspector could handle and do perfect work.

I paid inspectors eighteen dollars a week—that was about fifteen years ago—and found my inspection cost about twenty-two cents per reel, BUT the film was always in as nearly perfect physical condition as its age permitted. There was a complete and exact record of every particle of damage found, so that I very soon knew exactly where damage WAS done, and when it kept coming I would send the projectionist a letter, setting forth the record of each bit of damage. The record told what reel it was in, what the date was, exactly what the nature and amount of the damage was, and the letter told the projectionist that unless the films were taken better care of the damage would in future be charged to the theatre. Results were usually forthcoming.

Worth .22 Per Reel?

Was it worth twenty-two cents a reel? Well, I'll tell the wide world it WAS. But to do all this and do it WELL required about half an hour, on the average, to the reel.

As to the five-hole splice—I don't know what Local 306 did about it, but I do know that it should have called the good "brother" up on the carpet and read him the riot act good and plenty. I hold it to be the duty of a union to co-operate with exchanges, reasonably, in such matters as this, disciplining members for failure to do good work.

LATER: I send friend Hodes a carbon of the foregoing, because I hardly felt I had the right to publish it without his consent. I have his reply, and while it will make this article very long, still the matter is well worth the space. He says, in part:

Ali True

* * * I like to think that those who mutilate film are not projectionists, but just plain, ordinary machine "operators," or machine attendants.

Here is one point on which I must set you straight. Our records show that we average only 16 to 25 bookings per print. If what other exchange branch managers tell me is true, then these exchanges run each print from 50 to 75 bookings. I do not permit a print to go out once the sprocket holes are weakened, which frequently happens very early in its life. (Due to too heavy gate and

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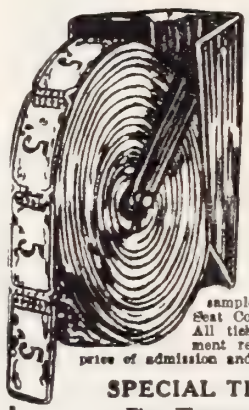
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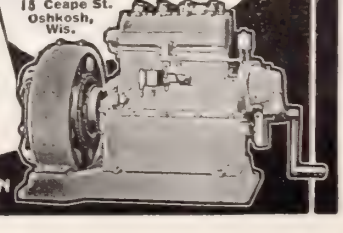
ILLUSTRATION SHOWS 4 KW.

Film Damage!

What's the Real Cause?

By F. H. RICHARDSON

The accompanying photographs are the second installment of those supplied by the Famous Players-Lasky Corporation. They were prepared under the direction of Earl J. Dennison. Study them. They should have great value in bringing home to YOU the possibilities for great damage to the films intrusted to your care.

MY COMMENTS: Look at Plate No. 4 well, my good brother. It shows the final results of excessive gate tension, against which this department and my handbooks have been preaching for more than TWELVE YEARS. Times without number I have warned you of the evil of this thing, and the tremendous damage it does. Now, thanks to friend Dennison and the Famous Players-Lasky Corporation, it is literally rubbed under your combined noses.

THOUSANDS UPON THOUSANDS OF FEET OF FILM ARE THUS DAMAGED EVERY DAY. The only place in this country and Canada, so far as I have information, where excessive projection speed is prohibited is in Denver, Colorado. There the law makers have very wisely made any speed of projection in excess of 85 feet of film per minute illegal.

Elsewhere there is no limit, and since the projector manufacturers well know that projectionists are often ordered to jam film through at as high a rate of speed as 125 feet per minute, those projectors who have no gate tension adjustment—all of them except one—necessarily have the gate tension set at the factory to take care of any speed up to the possible limit. And thus ALL film sprocket holes are subjected to excess strain, the effect of which is made worse where sprockets are badly worn, hooked or undercut.

If you have a projector with tension adjustment, when did YOU examine and test it last? Have YOU tested the tension on YOUR projectors lately by speeding up, when no audience is present, until the picture begins to move up on the screen—evidence that "over-shooting has just begun? IF NOT, THEN WHY NOT???

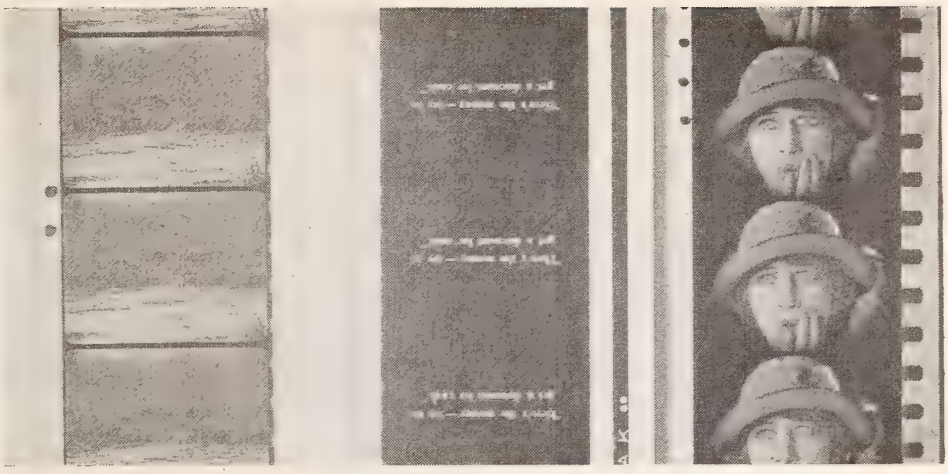

PLATE NO. 3

(By Mr. Dennison.) Other examples showing corner fractures due to the same cause as those shown in Plate No. 2 published and discussed last week.

PLATE NO. 4

(By Mr. Dennison.) This photograph illustrates the manner in which corner fractures, such as are shown in plates numbered 2 and 3, soon break through to the edge of the film, thus making it totally unfit for further use. Film having corner fractures as per Plates 2 and 3 is said to be in No. 2 condition. Film such as that shown in Plate 4 is said to be in No. 3 condition, which is the stage finally reached by film in No. 2 condition, if the film is kept in service.

Read and Ponder

(Continued from preceding page)

take-up tension, worn sprockets and excessive projection speed.—Ed.)

The Right Attitude

MY ATTITUDE IS THAT THE EXHIBITOR IS PAYING ME GOOD, LAWFUL U. S. CURRENCY, OR ITS EQUIVALENT FOR THE FILMS, THEREFORE HE IS ENTITLED TO RECEIVE THEM IN THE BEST POSSIBLE CONDITION. If you or I, Richardson, entered a grocery and bought a dozen strictly fresh eggs, WE WOULD BE ENTITLED TO ONE FULL DOZEN STRICTLY FRESH EGGS. AND WOULD BE FULLY ENTITLED TO MAKE ONE WHALE OF A HOWL DID WE FIND TWO OR THREE OF THOSE EGGS "NOT SO GOOD," OR EVEN JUST MERELY IN FAIR CONDITION.

The condition of my prints do not require the expenditure of the time you had your inspectors devote to the films in the exchange of which you were manager. I have watched the work of my inspection department very carefully, and can show you, any time you drop in (which I will do very soon.—Ed.), that it is quite possible for my girls to thoroughly inspect and repair an average of 30 reels per day.

You may be interested to know that I "broke in" to the business as an "operator," way back in 1904—those wonderful days when out at Coney Island we thought nothing of starting the daily GRIND at ten A. M. and keep hand cranking 'er right along until far into the night, after the last stray nickel had departed from the Coney "Bowery." Eighteen hours? Sure! That was just a fair average—and the motor was our good right arrum, too, by heck!

It is also a fact that Joe Hornstein, now head of the Howell Cine Equipment Company, broke in under me, as did Lou Epstein, who has been projectionist, for Fox, on Broadway, for many years, and Pop Carlin, who has been a member of L. U. 306 for, lo, these many years.

It probably is due to these experiences that I have always felt a keen interest in good projection, and the thing which hurts is that so relatively few of the men take the keen interest in their work which men in other callings in life display.

All True

I will close this matter for the present by saying that while what friend Hodes has said is just about ALL true, still, with notable exceptions, exchange managers are largely, if not wholly, to blame for the shameful abuses practiced on film, a considerable percentage of which is done right smack dab in some of the exchanges themselves. I have stood in an exchange in New York City and watched employes unpacking film and literally pitching the reels to a table three or four feet away. That is an extreme case, yes, but often and often and often I have found exchange "inspectors" inspecting (??????) film by rewinding it at literally top speed, on a rewinder the elements of which were very badly out of line, using reels in a disgraceful condition.

However, two wrongs do NOT make a right, and I am not defending either the projectionist or operator (especially not the former) for abusing films. My compliments to Manager Hodes. If only we had one like him in ALL exchanges, our film troubles soon would cease.

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Robert-Morton UNIT ORGANS

ONE of the Reasons
why Robert-Morton Supremacy is now recognized in the motion picture theatre field

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Distinctive character and quality of tone, super-excellence of voicing, greater orchestral resources, and structural improvements found in no other instrument make it the ultimate choice of the progressive exhibitor.

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Gentlemen: Please send catalog and full details of your new selling plan on the ROBERT-MORTON ORGAN.

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GENUINE DEAGAN PERCUSSIONS USED

MACK SENNETT STAR COMEDIES

with

Ralph Graves

Two Reels

When Sennett trots out a new one, it's time to stop, look and listen.

Which means that it's time to stop in at the nearest Pathe exchange, look at the new comedy brand, book it and then listen for the laughs,—if your ear drums will stand it.

Graves is a new one in the newest Sennett Comedy series, made the Sennett way with the Sennett casts and the Sennett gags. They're good,—your ears will tell you so when you show them.

To date, "East of the Water Plug," "Little Robinson Corkscrew," "Riders of the Purple Cow" and "Love's Sweet Piffle."

Pathécomedy

TRADE MARK

First in the Field!

Moving Picture WORLD

Vol. 71, No. 9 December 27, 1924 PRICE 25 CENTS

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Published by CHALMERS PUBLISHING COMPANY NEW YORK CITY

Entered of March 3, 1879. Printe

Educational Pictures

JUST A YEAR AGO

we said that 1924 would be a period of pronounced evil, or marked improvement, for the industry. There could be no standstill. Either there would be a decided return to Real Diversified Entertainment, or Producers' Ego, in the form of overlong, padded features, was going to work incalculable harm to our business.

We are thankful that it has been a year of great good. Showmen have returned to the first principle of motion picture success—variety of entertainment. And this is almost as marked in their advertising as in their presentation.

The influence of *Educational Pictures* on the Whole Diversified Program has been greater than ever before. We have made our biggest contribution to Motion Pictures, and we are happy over the result.

The year ahead is going to be the biggest in the screen's history.

E. H. Harman

Educational Pictures

THE SPICE OF THE PROGRAM

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, INC., 370 SEVENTH AVE., NEW YORK CITY

Member, Motion Picture Producers and Distributors of America, Inc.

Will H. Hays, President

Oh, Man!

Oh, Lady!

It's coming

It's a bear

It's the maddest, gladdest, jazziest comedy ever made

It's French; it's frisky; it's Ritzy;

It's FUNNY

It's BEBE DANIELS

—in—

"MISS BLUEBEARD"

Raymond Griffith too

(From Avery Hopwood's "Little Miss Bluebeard" based on Gabriel Dregely's Parisian farce hit. Screen play by Townsend Martin. Directed by Frank W. Tuttle.)

It's a Paramount FAMOUS 40 pippin

P.S. It's SOME laugh on your opposition!

Member Motion Picture Producers & Distributors of America. Will H. Hays, President.

"LOCKED DOORS"

EVERY night at New York's pleasure resorts you see rich, elderly men with richly dressed young women companions.

Sometimes the man of wealth marries his young protegee. What happens then?

Is the girl-wife content with her loveless marriage for the sake of ease and luxury? Is the husband content to go on lavishing his wealth upon the wife who will not love him? What happens when a young man comes and falls in love with the young wife—and she with him?

It is this situation, packed with dramatic punch and box office appeal, that WILLIAM DE MILLE develops in his new Paramount picture, "LOCKED DOORS." Betty Compson has the role of the young wife, and Robert Edeson is the husband. Theodore Von Eltz, a brilliant new leading man, is the third person in this absorbing matrimonial triangle. And here is wonderful news!—the picture marks the return to the screen of good old Theodore Roberts, smoking his cigar and playing a part similar to "Grumpy." Story and screen play are the work of Clara Beranger.

We honestly believe that "LOCKED DOORS" is the surest-fire box office picture WILLIAM DE MILLE has ever offered you. Produced on the usual careful and luxurious DE MILLE scale, it tells its interesting story in such clean and downright human style, and with such a wealth of excellent acting, that audiences will eat it up! Betty Compson was never so alluring. Theodore Roberts was never so lovingly laughable.

People will thank you for giving them "LOCKED DOORS."

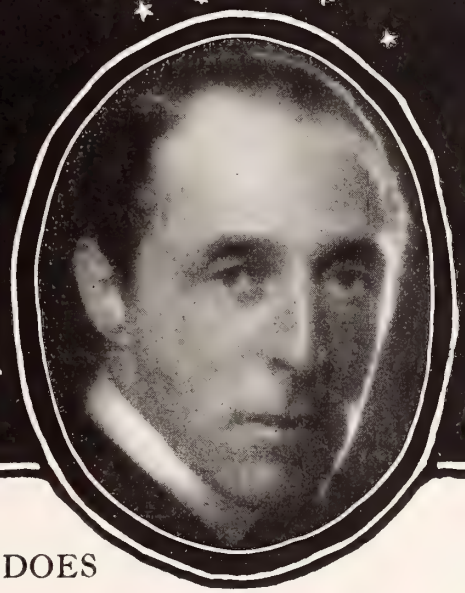
ONE OF THE FAMOUS FORTY

Paramount Pictures

P. S. The Second Famous Forty is on the way!

"THE BIRTH OF A NATION"

Founded on Thomas Dixon's story "The Clansman"



THE INEXHAUSTIBLE GOLD MINE!

FOR EXAMPLE—THIS IS WHAT IT DOES

What other pictures hope to do, D. W. Griffith's production absolutely does.

With one engagement of "THE BIRTH OF A NATION" the profits from this production paid for a Southern exhibitor's theatre.

Rex P. Barrett, of the Cozy Theatre, Columbia, Mo., says that the fourth time he played the picture, "for three days we had to hang out the well-known 'Standing Room Only' sign."

In a mid-west state capital this season, "THE BIRTH OF A NATION" played at the first run house to a bigger gross for the week than any other big special of the year.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*

Douglas Fairbanks *D.W. Griffith*

Hiram Abrams, President

There's Such a Thing As

No. 414—Straight from the Shoulder Talk by Carl Lae

I DON'T WANT ANY BLOOD MONEY. I NEVER HAVE believed, and never will believe, in squeezing the very last dollar out of you whenever I sell you a picture.

EVERYBODY IN THE BUSINESS KNOWS THAT THE live-and-let-live policy is the very basis of the Universal structure. I will admit this policy is not altogether too popular with some producers. In fact I have been called several different kinds of names for holding prices down. That rolls off of me as water rolls off a duck's back.

THE TROUBLE WITH THE MOVING PICTURE BUSIness—or anyhow, one of its great troubles—is the fact that *there are too many men in it who are too darned smart.* They always out-smart themselves in the long run, but sometimes they have a pretty long run before they smart themselves out of their jobs.

I HAVE HEARD OF ONE SALES MANAGER WHO PURposely oversold his customers this season so he could *make adjustments with the exhibitors' own money.* His theory is that it makes the exhibitor feel so good to get some of his own money back as an adjustment that he thinks the producer is a pretty fair-minded fellow.

THAT MAY BE PRETTY SMART FOR ONE SEASON but it's too darned smart for my appetite. I'm gambling my whole business on the belief that some day every exhibitor will realize that any producer who out-smarts him is *too darned smart to do business with.* It's a long, long pull because many exhibitors seem to love to

Being Too Darned Smart

mmle, President of the Universal Pictures Corporation

be humbugged—but some day they'll wake up with a bang and a headache.

I DON'T WANT ANY SMART ALECKS SELLING PICtures for Universal. In one of my letters of advice and instruction to Universal salesmen, I said:—

> *"I don't want any contract that is not equitable. I don't want any contract that has any trick clauses in it.*
>
> *"I don't want any business transaction between any exhibitor and any Universal salesman which can possibly bring worry, fear or suspicion into the exhibitor's mind.*
>
> *"There is not a single exhibitor in the world who will fail to give you white treatment for white treatment. There is not one who will take undue advantage of the fact that I have instructed you to keep our record white."*

A FAIR DEAL IS ONE WHICH WORKS BOTH WAYS. For the same reasons that I don't try to gouge exhibitors, no exhibitor should consider it smart to gouge Universal. We don't raise our prices in order to make adjustments later on. A live-and-let-live basis should benefit the Universal as well as its customers. It should work both ways. Some of the theatre booking combines are giving Universal a terrific squeezing, hammering our already low prices below cost.

IS IT SMART? ISN'T IT TOO DARNED SMART? What do you think of it, man to man? And if *you* are in a booking combine, *will you do something about it after you have thought it over?*

"Universal is delivering excellent entertain
would give Universal every edge in arr

Carl Laemmle's "The White

21 White

SMOULDERING FIRES
Pauline Frederick
Laura La Plante
Tully Marshall-Wanda Hawley-Malcom McGregor & Bert Roach
Story by Sada Cowan and Howard Higgins
A CLARENCE BROWN PROD.

HOOT GIBSON in The HURRICANE KID
with Marian Nixon-Wm. Steele-Arthur Mackley Harry Todd-Fred Humes and Violet La Plante
Story by Wm Lambert, directed by Edward Sedgwick
A UNIVERSAL GIBSON Production

SECRETS OF THE NIGHT
James Kirkwood and Madge Bellamy
with Zasu Pitts-Rosemary Theby-Tom Wilson and Edward Cecil.
From the sensational stage success "The Night Cap" by Guy Bolton and Max Marcin
Directed by Herbert Blache

The MAD WHIRL
MAY McAVOY and JACK MULHALL
with Barbara Bedford-Myrtle Stedman & Geo. Fawcett
From the story "Here's How" By Richard Washburn Child.
directed by William Seiter

REGINALD DENNY in Oh, Doctor!
Mary Astor-Otis Harlan-Wm. V. Mong Mike Donlin-Lucille Ward and Tom Ricketts
From the Saturday Evening Post Story and novel by Harry Leon Wilson
A HARRY POLLARD production

JACK HOXIE in Ridin' Thunder
with Katharine Grant and Francis Ford
directed by Clifford Smith
A UNIVERSAL WESTERN

VIRGINIA VALLI and NORMAN KERRY in The PRICE OF PLEASURE
with Louise Fazenda-T. Roy Barnes-George Fawcett-Kate Lester and Ward Crane.
Story by Marion Orth & Elizabeth Holding.
directed by Edward Sloman

HOOT GIBSON in The SADDLE HAWK
with Marion Nixon-G. Raymond Nye-Josie Sedgwick-Charles K. French-Frank Campeau and others.
directed by Edward Sedgwick
A Universal-Gibson production

HOUSE PETERS in RAFFLES
The Amateur Cracksman
with Miss Du Pont-Walter Long-Hedda Hopper-Winter Hall-Freeman Wood and others
from the novel by E. W. Hornung
A King Baggot Production

The CLASH
Alma Rubens and Percy Marmont with Jean Hersholt Cesare Gravina-Rose Rosanavo-Zasu Pitts and Andre DeBeranger
from the story "Miracle" in the Ladies Home Journal by Clarence Budington Kelland—
Directed by Edward Laemmle

White Contracts White Treatment

ment! If I were running a theatre today, I nging my contracts" is the editorial statement of Wid's Weekly

List" Pictures

WILLIAM DESMOND IN THE MEDDLER WITH DOLORES RAY, JACK DAUGHERTY, CLAIRE ANDERSON, ALBERT J. SMITH, KATE LESTER AND OTHERS—STORY BY MILES OVERHOLT, DIRECTED BY ARTHUR ROSSON. A UNIVERSAL WESTERN

The MAN IN BLUE HERBERT RAWLINSON and MADGE BELLAMY WITH CESARE GRAVINA, MARTHA MATTOX, DOROTHY BROCK, JACKIE MORGAN, HARRY MANN and NICK DE-RUIZ, FROM THE RED BOOK MAGAZINE STORY "THE FLOWER OF NAPOLI" BY GERALD BEAUMONT. DIRECTED BY EDWARD LAEMMLE

HOOT GIBSON IN TAMING THE WEST STORY BY B. M. BOWERS. DIRECTED BY ARTHUR ROSSON. A UNIVERSAL GIBSON PROD.

REGINALD DENNY IN I'LL SHOW YOU THE TOWN FROM THE NOVEL BY ELMER DAVIS. DIRECTED BY ERLE KENTON.

MARY PHILBIN AND NORMAN KERRY IN FIFTH AVENUE MODELS WITH ROSEMARY THEBY, JOSEPH SWICKARD, ROSE DIONE AND JEAN HERSHOLT. BASED ON THE NOVEL—"THE BEST IN LIFE" BY MURIEL HINE. DIRECTED BY SVEND GADE.

HOOT GIBSON IN LET'ER BUCK WITH MARION NIXON, JOSIE SEDGWICK and G. RAYMOND NYE. WITH EXCLUSIVE ACTION SCENES OF THE THRILLING 1924 "PENDLETON ROUND-UP" DIRECTED BY EDW. SEDGWICK A UNIVERSAL GIBSON PROD.

HOUSE PETERS IN OVERBOARD! WITH A BRILLIANT SUPPORTING CAST. FROM THE NOVEL, "HEAD WINDS," BY A. M. SINCLAIR WILT.

JACK HOXIE IN DON DARE-DEVIL WITH KATHLEEN CALHOUN, WILLIAM STEEL, CESARE GRAVINA and DUKE LEE. STORY BY WILLIAM GITTENS. DIRECTED BY CLIFFORD SMITH. A UNIVERSAL WESTERN

WILLIAM DESMOND IN RED CLAY WITH MARCELAINE DAY, BILLY SULLIVAN, LOLA TODD and ALBERT J. SMITH. STORY BY SARAH SARDORRIS DIRECTED BY ERNST LAEMMLE. A UNIVERSAL WESTERN

LAURA LA PLANTE AND EUGENE O'BRIEN IN DANGEROUS INNOCENCE based on the novel "Ann's an Idiot" BY PAMELA WYNNE. DIRECTED BY WILLIAM SEITER.

VIRGINIA VALLI IN UP THE LADDER WITH FORREST STANLEY, HOLMES HERBERT, MARGARET LIVINGSTON, GEO. FAWCETT and PRICILLA MORAN. OWEN DAVIS' BIG BROADWAY STAGE HIT. DIRECTED BY EDWARD SLOMAN

Universal has the Pictures

The Mystery of

No. 415—Straight from the Shoulder Talk by Carl Lae

PROFESSOR DANNENBERG, WHO WRITES SYNCOpated editorials for the Film Daily, put his finger on something the other day. He touched one of the vital spots in the moving picture business—the great *What-is-it* of the business, in fact.

I REFER TO THE *WHAT-IS-IT* THAT MAKES A PICture please an audience.

HE QUOTED A MIGHTY INTELLIGENT EXHIBITOR out in Michigan who has been running such pictures as The Covered Wagon, Monsieur Beaucaire, The Sea Hawk, Dorothy Vernon of Haddon Hall, America, Sundown, Merton of the Movies, Feet of Clay and Secrets.

"BY MISTAKE" THIS EXHIBITOR BOOKED "K-THE Unknown". Then he said to Professor Dannenberg, "Will you believe me, literally dozens of people coming out, stopped to comment that 'K-The Unknown' *was the best picture we had had this fall*—more than have commented on any one of the others."

AND NEXT THE EXHIBITOR SAID TO PROFESSOR Dannenberg, "You know it isn't the best. So do I, *but there must be a reason for this sort of comment in a house that has built up the clientele the above pictures necessarily would build up*".

YES, THERE MUST BE A REASON. THERE MUST BE a *What-is-it.*

the "What-is-it"!

mmle, President of the Universal Pictures Corporation

LET ME SO SOLVE THE MYSTERY OF THE WHAT-IS-it, here and now. Let me tell this wide awake showman something which every smart showman ought to know by this time, bless his heart.

UNIVERSAL PICTURES ARE SHOWMANSHIP pictures. That's all. It's as simple as that. Long, long ago we discovered that there's no box office money in high-hat stuff.

THE GREAT *WHAT-IS-IT* OF ANY PICTURE IS ITS human appeal. We look for that element *before* we buy a story. And we hang onto that human appeal and pack more of it into every picture. The millions of movie fans who support you and me are not dumb-bells. Neither are they highbrows. They are simply two-legged human beings who don't give a continental damn about any entertainment unless it contains those elements which give the old heart a tug now and then or squeeze a tear or two from the eye or force a grin along the front of the face.

NOW AND THEN YOU'LL BE STAMPEDED INTO BUYing pictures which sound big for one reason or another, but when you want real showmanship—the great What-is-it of the entertainment art—you'll come to headquarters for it!

YES, THERE *MUST* BE A REASON WHY UNIVERSAL pictures hit the fans right smack in the heart. There must be a reason and there is. It's the great *What-is-it* and Universal pictures are full of it.

For Big Mone

$70,468.05 In
at the Capitol,

VICTOR
SEASTROM'S

Production with

Lon Chaney
Norma Shearer
John Gilbert
Tully Marshall
Ford Sterling
Clyde Cook

From the great stage success by Leonid Andreyev
Adapted by Carey Wilson and Victor Seastrom
Produced by Louis B. Mayer

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ey Play

One Week New York

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

METRO GOLDWYN MINNEAPOLIS MINN

HUGE OPENING AUDIENCES WILLING TO WAIT IN LINE FOR OVER AN HOUR TO WITNESS HE WHO GETS SLAPPED STOP ALL CRITICS UNANIMOUS IN OPINION THAT PICTURE IS ONE OF THE SIX BEST OF NINETEEN TWENTY FOUR STOP MORRISON ON TRIBUNE STATES CHANEY'S HUNCHBACK PALES INTO INSIGNIFICANCE BESIDE HIS CHARACTERIZATION OF HE STOP PICTURE IS THE TALK OF ENTIRE CITY STOP METRO GOLDWYN HAVE SET NEW HIGH MARK IN PICTURES WITH HE WHO GETS SLAPPED

LEN S BROWN
MANAGING DIRECTOR LYCEUM THEATRE
MINNEAPOLIS MINN

Week in, week out—play

Metro Goldwyn

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

The Biggest Sensation

B. P. Schulberg Presents His

"CAP PUNIS"

Adapted by
John Goodrich

One Hundred Million People are Talking about it

of ANY Year

Dramatic Conception of

ITAL "
HMENT

Directed by **James P. Hogan**

WITH

Clara Bow	George Hackathorne
Elliott Dexter	Margaret Livingston
Mary Carr	Robert Ellis
Alec B. Francis	Joseph Kilgour
Edith Yorke	Wade Boteler
Eddie Phillips	George Nichols

Preferred Pictures - Distributed by **B. P. Schulberg Productions, Inc.**
1650 Broadway, New York — J. G. Bachmann, Vice-Pres.

FOREIGN DISTRIBUTORS: EXPORT AND IMPORT FILM CO.

WILLIAM STEINER

Wishes Members of the Trade and Friends

A Merry Christmas

and

A Happy New Year

IN WHICH HIS STARS

EDITH THORNTON
CHARLES HUTCHISON
LEO MALONEY
PETE MORRISON

AND

NEAL HART

JOIN HIM IN CONVEYING
THIS MESSAGE TO YOU

WILLIAM STEINER

220 WEST 42nd STREET NEW YORK CITY

Holiday Cheer
From Exhibitors
Who Played

Douglas MacLean Comedies

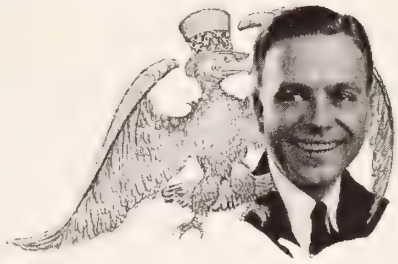
—as reported in M. P. News Monthly Box-Office Ratings

"Never Say Die" . . . 89%

(First report Dec. 6th)

"The Yankee Consul" 80%

(Six months' average)



"Going Up" 80%

(First year average)

"INTRODUCE ME"

Douglas MacLean's Latest and Greatest Comedy

New Year's Greeting—

Physical Distributors Pathe Exchange

ASSOCIATED EXHIBITORS, Inc.

Arthur S. Kane, President

Foreign Representative Sidney Garrett

Mr. JOSEPH M. SCHENCK of

No. 1540 Broadway, New York City,

hereby gives notice that

1st. He is the sole and exclusive owner of the negative and positive prints and story of and all other rights in and to the motion pictures and motion picture photoplays hereinafter named except insofar as the distribution rights therein have been leased to the Select Pictures Corporation and/or Selznick Distributing Corporation for the territory of the United States of America including Alaska for the period ending December 31st, 1924, and for the remaining territories of the world for the period ending December 31st, 1925.

2nd. That he is entitled to receive all negatives of said motion pictures on or before January 1st, 1925, and that the said Selznick Distributing Corporation under existing agreements is obligated to return and deliver same to the said Mr. Schenck at said time.

3rd. That he is entitled to receive all positive prints of said motion pictures on or before January 1st, 1926, and that the said Selznick Distributing Corporation under existing agreements is obligated to return and deliver same to the said Mr. Schenck at said time.

The motion pictures and motion picture photoplays above referred to are entitled as follows:

"The Moth"
"De Luxe Annie"
"Safety Curtain"
"Her Only Way"
"The New Moon"
"The Forbidden City"
"She Loves and Lies"
"The Secret of the Storm Country"
"Ghosts of Yesterday"
"The Heart of Wetona"
"By Right of Purchase"
"The Isle of Conquest"
"The Way of a Woman"
"The Probation Wife"

Motion picture exhibitors as well as all other persons, firms or corporations are requested to refrain from exhibiting or otherwise exploiting or using the said motion pictures or motion picture films in the territory of the United States of America including Alaska after December 31st, 1924, or in any other part of the world after December 31st, 1925, without first obtaining the written consent and permission of the said Joseph M. Schenck.

Any use made of the said motion pictures or any of them in violation of Mr. Schenck's rights will be made at the peril and risk of the user and immediate steps will be taken on behalf of Mr. Schenck to protect his rights.

ASHER SMALL
and ROGERS
announce that

CORINNE GRIFFITH

has fulfilled every promise made for her by

FIRST NATIONAL

in the year

1924

CORINNE GRIFFITH

whose work in FRANK LLOYD'S big money maker "BLACK OXEN" and those other FIRST NATIONAL successes "LILIES of the FIELD" and SINGLE WIVES" will be

STARRED

in her next vehicle—the greatest picture of her screen career

"LOVE'S WILDERNESS"

with HOLMES HERBERT, IAN KEITH, EMILY FITZROY *and* DAVID TORRENCE

From the story by EVELYN CAMPBELL

Directed by ROBERT Z. LEONARD

Presented by ASHER, SMALL *and* ROGERS

"LOVE'S WILDERNESS"
will be acclaimed
the finest picture
MISS GRIFFITH
has ever made
Never before have her beauty and charm been so magnificently registered by the camera. Never before have the patrons of the silent drama had the pleasure of seeing such wonderful dramatic acting as Miss Griffith displays in this production.
It is a great triumph for all—a tremendous money maker for all exhibitors.
FIRST NATIONAL PICTURES

"—filled Capitol-Detroit-to capacity!"

Capitol—
"Husbands *and* Lovers"

'One of the most delightful comedy-romances the Capitol has given us in weeks is "Husbands *and* Lovers," this week's offering at the Capitol theater, where on Sunday it drew audiences that filled the theater to capacity.'

Detroit News

LOUIS B. MAYER
presents
The John M. Stahl PRODUCTION
HUSBANDS and LOVERS
with
LEWIS STONE, FLORENCE VIDOR, LEW CODY
ADAPTED BY A. P. YOUNGER, FROM AN ORIGINAL STORY BY JOHN M. STAHL
DIRECTED BY . . . . . JOHN M. STAHL
CHIEF PHOTOGRAPHER . . ANTONIO GAUDIO
ASSISTANT DIRECTOR . . SIDNEY ALGIER
ART DIRECTOR . . . . . JACK HOLDEN

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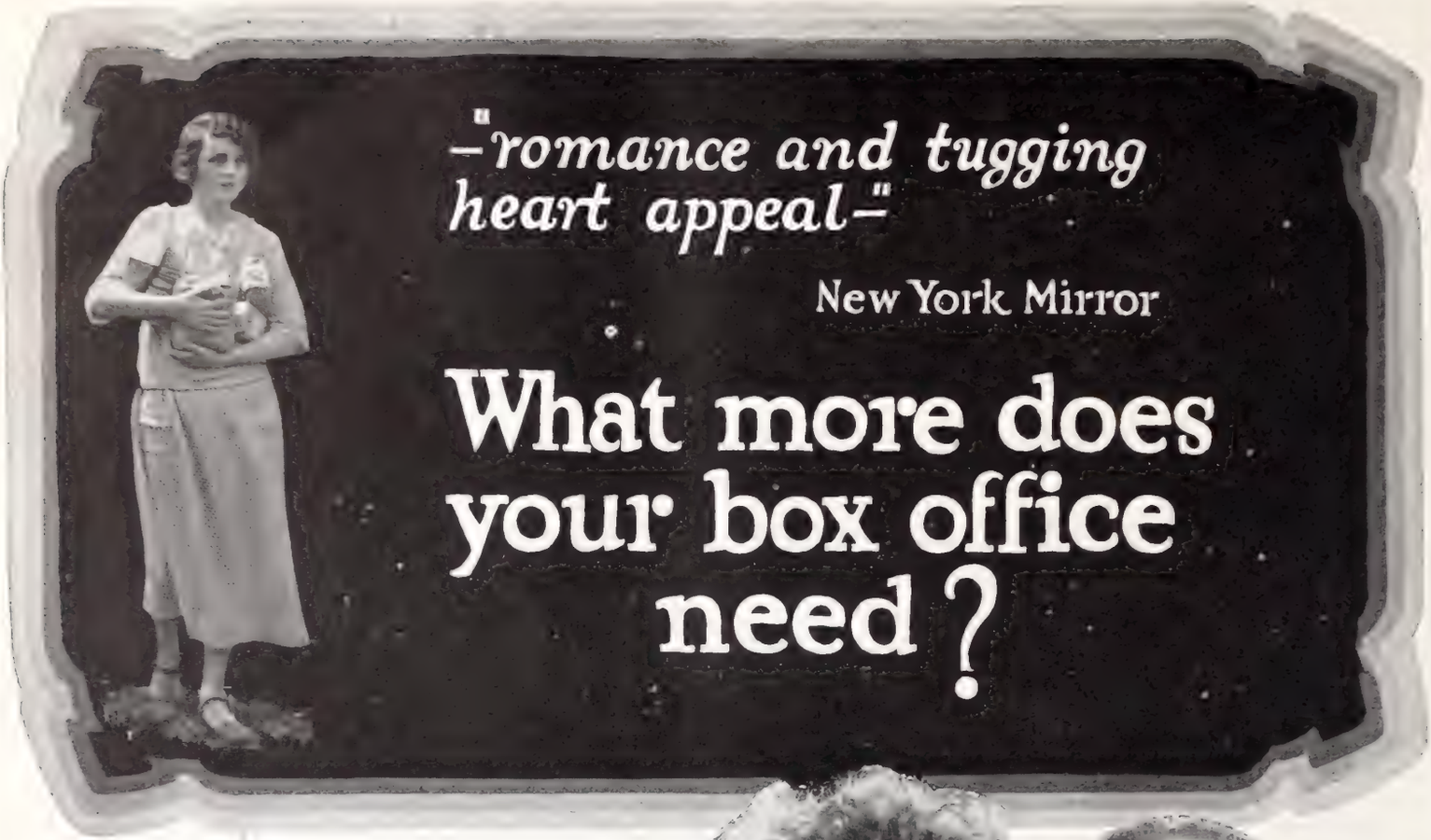
A FIRST NATIONAL CONTRACT +your showmanship=CAPACITY

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*



A FIRST NATIONAL CONTRACT is every exhibitor's most profitable investment —

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Odds and Ends

THE big fellow and the little fellow. They present a problem to the Film Boards of the country. And in the amount of success with which individual boards meet the problem you can often gauge the general success that their work has attained.

Here's the problem: When the arbitration rules began to operate we doubt if there was a territory where the small town exhibitor didn't say, "Oh, yes, those rules are fine for us fellows, but I'll bet they won't make the big key city first runs live up to them. Wait until they get into a scrap with one of the big fellows and you'll see how much strength those Film Boards have."

It was a natural feeling, and it made the early stages of arbitration difficult. There was no way of meeting such suspicions except through actions.

Well, at this writing, as far as those territories are concerned in which we have been able to make personal observations, the suspicions are on the way to being completely squelched. Film boards have acquired sufficient confidence in their own strength—they may have had it at the beginning—to lay down the same law for the big fellow and the little chap.

We happened in one city just at the time one of the biggest theatre men in the territory was being presented with the sad news that he would have to pay close to two thousand dollars on a contract he was seeking to forget. We know nothing of the merits of the case, but the action is going to greatly strengthen arbitration in that territory. A lot of little fellows who have been skeptical are going to say:

"Gosh, they are willing to go after the big man too, aren't they?"

* * *

WE attended a film board meeting in another city and heard upwards of an hour of discussion and sympathy on the case of a small man who probably never should pay more than fifteen dollars a day. The exhibitor had overbought, and over-paid, and was in a bad hole. And a score of hard-boiled exchange men were working out ways and means of lifting the load.

It's good to hear and see those things.

We doubt if any first run man in the territory could have received as much time, and we know it would not have been given with the same sincere sympathy.

* * *

FILM boards have their problems. To the best of our knowledge, they face one now in trying to abandon entirely the practice of allocating dates as a means of clearing the tangle when an exhibitor has over-bought.

It has been said, and correctly, that the practice of allocating dates was necessary and helpful when the arbitration procedure was started, because there was then a heritage from the past.

It has been added, and also correctly, that if uniform contracts and ethical standards mean anything, allocation by the film boards should no longer be necessary. In theory, the exhibitor should know by this time that when he contracts for pictures he will have to pay or play eventually.

But the theory doesn't jibe with the practice. Exchangemen and salesmen will still sell exhibitors, knowing that they are loading them with more pictures than there are playing dates; theatre men will still sign contracts, sometimes to help a friendly salesman, sometimes to check the opposition, without full realization that the name on the dotted line means something.

So we say, it is a good thing to do away with the allocation of product. As long as it exists there is a temptation to the manager who shuts his eyes to the future he is creating.

Nor is that all. Independents have complained that allocation by film boards works to their injury. "The big companies load the exhibitor up to the breaking point with contracts," they say. "Then the inevitable arrives and they take the exhibitor's affairs in hand. Dates are set on all the product for which the exhibitor has contracted. And what is the result? We independents are automatically out of the town for months and months to come.

"Do away with allocation," they conclude. "And let every company stand on its own selling strength and the merit of its product. Then the independent will have a chance."

Robert E. Welsh

If its Worth quoting-
It's Worth adding:
"I saw it in THE "
WORLD

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - EDITOR

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One of a Series

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130 West 42nd Street

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How Exhibitors Would Write Press Sheets!

By Tom Waller

Your idea of a press sheet—Of what should it consist?
Advance reviews of picture—Do You believe in them?
Why? How many in press sheet?

REVIEWS and advance reviews are favored by all but seven of the representative film theatre managers, advertising and publicity men, 315 of whom received the Principal Pictures Corporation questionnaire.

A press sheet should be a service medium and as such should be void of verbosity. It should not include over four pages which should be gotten out in a regular newspaper style. Each story should have a concrete basis and no matter how good this is it should not be overworked with irrelevant details.

The answers to the above questions which form the subject for the fourth and last article of the series on press books, obtained from the data in the Principal questionnaire, are so complete and clear as to best convey what is needed in this respect. Any attempt on our part to give anything but the most general resume would result in duplication. In each answer there is a valuable nugget of information to the producer and distributor. We would therefore suggest that you read every answer as published exclusively in this issue of Moving Picture World with care.

This article on "How Exhibitors Would Write Press Sheets!" concludes the series published exclusively in four consecutive issues of Moving Picture World, and based upon over 30 vital questions, on the press sheet situation, submitted to 315 of America's leading film theatre managers, advertising and publicity men by Principal Pictures Corporation. So great has the nation-wide interest of exhibitors been aroused in this campaign to improve press sheets that many prominent showmen not only answered in detail all of the queries, but took the trouble to sit down and submit additional data.

The Principal questionnaire has aroused such interest among the nation's film theatre men that several of them not only replied in detail to all of the thirty-five queries but took the trouble to sit down and write a synopsis of their own on their version of a model press sheet. These are of such interest that we are including several of them in this story. Following them are the answers to the questions above with the name and address of each man rendering an opinion.

Nat. L. Royster of the Temple Theatre, Birmingham, Alabama, has this to say about service mediums:

"I use the press books from several different firms, some good and some bad. Most of the press books carry too much 'hokum' about the stars likes and dislikes, and not enough meat about what the picture is about. I think that a press book should contain articles about the star, story and author mainly. Not mere piffle about how the star can swim, kiss and dive, but meaty stories, stories with some sense to them.

"I think that the majority of the press books should carry enough advance stories to last, say, one week before the picture is to play, and then a story for every day during the run of the picture, on a weeks run. I now have a press book before me which only has five stories in the book. A press book should tell in bold type what length the picture is when it is released, numbered in feet. Not two out of ten do that. I think that those boys who design the display ads for press books are over-anxious in displaying the title of the picture into the scene in the ad. In other words, they let the title run across the picture of a man and woman in the ad, so that when we want to take the man and woman out of the ad to decorate an ad, there is a part of the title in the cut.

"A press book should also carry a continuity sheet, catch lines and above all, as much exploitation material as possible. We publicity men can originate much ourselves, but the boys who are in touch with the progress of the picture when it is made, have a better chance to give valuable aid to theatre men.

"Unless some star in the picture has really appeared in a worth-while production ahead of the one in question, no mention should be made of that star's former productions, because if that star's work in other productions were not successful, then it hurts the star to say that they appeared in 'so-and-so.'

"I wish I had time to go into detail about how I would prepare a press book, but if you find that my ideas will be of further aid to you, I shall be glad to co-operate.

"Having worked in every branch of the industry from studio to usher, and having produced many shows of a different nature, I feel that I am better prepared to speak than many of the boys who only know just the newspaper angle."

What press sheets mean to E. M. Berg of the D. F. R. Enterprises, Wichita Falls, Texas, as told in his own language, is as follows:

"Of course the press sheets are a great help to the publicity men, some better than others. Without a press book of some kind one would be like a ship with a rudder. For having never seen the pictures he would naturally know nothing about them. All press books contain enough to give a person something on which to work.

"I consider First National and Paramount the best because they usually have a wide range of stories and advertising layouts. In my opinion they too could be improved some. The improvement I think could be mainly in the stories.

"My idea of a good press sheet is one with a goodly number of stories that combine a description of the story, the star and production. I don't mean by description of story to give the synopsis of it, but describe it generally in an attractive way.

"One or two long articles are sufficient. It should have one or two short articles written around the personality of the star.

"It should by all means contain a list of advertising phrases of catchlines. A few paragraphs pertaining to the general production that can be used as fillers for paper program, etc. I also like a copy of a personal letter to patrons generally describing production, star, etc., for mailing list. I find too many worthless stories written about the individuality of the directors, their personality, likes and dislikes, etc. I find that the public does not care for this poppy-cock; they are interested only in the picture and players, and the star particularly. With very few exceptions this playing up of ordinary directors, camera men, film editors and the like is a pure waste of time and space.

"For example ask one hundred patrons who directed a certain picture, possibly one or two per cent. could tell you, but they could all tell you who the star was. Of course it is natural for the people who made the picture to want their credits, and we admit that they are as essential as the players, but the public doesn't care about them and they are the ones that count.

"Velvet Hammer" Unknown to Exhibitor Critics

"Regarding the advertising layouts. I think that the most valuable are the two column from 4 to 8 inches. Large ads. are good but too expensive. One good big lay-out is sufficient. I find that the most valuable layouts are the First National and Paramount two column two inch ads. They can be run often and are well designed, and can't be lost in any paper. I prefer an ad like this to any single column ad. I also like the layouts of First National best, I think that only the title and illustration should be hand drawn, or if the entire ad is drawn, designed in such a way that the title and illustration can be cut away from the balance of the text matter so that you can set to suit your particular needs. I think that press matter should be printed only on one side of the paper whether in newspaper form or book, as when clipping an article or illustration you usually mar something on the opposite side that you want, necessitating having two or more press books."

The significance of press sheets to Earle F. Dorsey, Loew's Palace and Columbia, Washington, D. C.:

"The providing of feature stories for motion picture publicity is simplicity itself and should cause no difficulty provided such sheets are edited by men who have acquainted themselves with the editorial demands of the great rank and file of newspaper editors. Too many press sheets are edited for towns like What Cheer, Iowa, others are edited apparently with only New York and Chicago in mind.

"The real fine work comes in providing exhibitors with ads that can be used without placing the theatre in hock for advertising bills. Most cities of the type of Washington, Buffalo, Pittsburgh, New Orleans, Kansas City, Baltimore and the like, have advertising rates for amusements that run from twenty-five cents to one dollar an agate line. An ad that runs one hundred and fifty lines by three columns wide will cost $450 per paper, with usually two good papers in each town. Imagine trying to meet such bills, yet press book editors seem as a rule, oblivious to this fact.

"One of the greatest evils, and one could write a book of solid, constructive criticism along this line, seems to be due to the fact that the advertising art department has no hand in the taking of "stills" and that such a staff is expected to get results with such photographic accidents as happen to be included in a set taken by a man who never framed an art layout in his life. The art of close-up "still" photography is also another lost art, whole sets of stills coming through sometimes taken the horizontal way of the film and lopping off legs and arms indiscriminately.

"I happen to have before me a press book intended for exhibitors and press agents, only, issued by Vitagraph, on "Captain Blood." It is expensively bound in red cover, with a highly expensive four color scene pasted on the front and everything done inside to make it the most expensive thing in the world. Yet the part intended for the use of the public was not basically good. Paramount spends thousands selling the picture to the exhibitor in four color booklets and yet its ad service, once without a rival in the world, has steadily declined until today it is seriously threatened by several rivals. Metro probably has the worst ad layouts in the universe. The use of halftone is practically unknown and the line effects are laid on, apparently with a whitewash brush. Yet this condition has prevailed for six years or more without the slightest improvement. Some of the ads are actually repulsive, rather than business-getters, and type would be immensely superior to their use.

"All in all, the advantages of the press book, taken by and large, are nearly always outweighed four to one by their disadvantages. It seems so strange, too, when one considers the perfectly simple remedy for the trouble at about one half the cost that is being required to get out the inferior article. I'd love to have a chance to frame one just to get an idea of who's sanding the machinery from the inside for I cannot believe that the men who write them are really as dumb as their work would seem to indicate."

Eller Metzger of the Strand Theatre, Creston, Iowa, gives the following version of what kind of service the press sheet should render:

"Tell the length of picture (for exhibitor's information). Tell why this picture is worth walking a few blocks to see. Tell in concise readers the particularly good features of story, cast, production, direction, photography, etc. Readers should be written in a good "newsy" style by one of sufficient intelligence to appreciate that the public can spot a press agent's hokum yarn as quick as they spot three sheet out in front.

Advance reviews—from four to six of them—in plain English and dealing with facts but building up suspense and arousing curiosity which provokes the fan to pay the admission and see the picture. That is what the vast majority of America's live-wire showmen want. Read their names and then turn a careful eye over their comments.

"Press sheet should contain music cues. Should give a variety of display ads (complete) for use of exhibitors who cannot frame a good ad. Some press sheets show nothing but display cut, but it takes a little selling talk along with cut to make an ad effective.

"Press sheet should give cast, with brief sketch on principals at least, or better still on all of cast. Press sheet should give a few good ideas for exploitation that are practical. Many are not practical for smaller towns owing to cost. Some are a joke in any town. Don't waste paper and ink telling about star hurting her little foot when making this one, or the size of her shoe, her favorite game is dominos, she never drinks tea with her meals and all the rest of the trash that is too frequent. Print on one side of the paper only, as many exhibitors clip both ads and story material. (Some make such changes as they see fit, others just clip the whole thing and hand it in). Forget about how many nails the six hundred carpenters used unless you have a "Hunchback," or something very massive. The public hates statistics in any form. The big thing in any press sheet is to provide exhibitor with stuff that will enable him to sell the public, and that means you must know what points appeal to the public. Use these points with a little tact so your reader won't realize this ad or reader is intended solely to separate him from the price of admission.

"Lay off of any statements that can be construed as sex appeal for this loses an exhibitor two dollars every time it makes him a dollar. Show the photos and paper on production. Supply a variety of catch lines that vary in length, most of them are too brief.

"In designing ad cuts don't get them too light. It takes black ink to make contrast on white paper, and contrast is what makes an ad of moderate size dominate a page. Have mats on every cut, and quote the prices of cuts and paper."

This is the general opinion of Thomas H. Fernil, Bishops-Cass Theatres, Denver:

"If the cost were not too prohibitive I would recommend a press sheet of say four pages, designed something as follows:

"One page devoted largely to display ads, slides, paper and exploitation suggestions including tie-ups which have a direct and not remote connection with the picture. Nine tieups out of ten in my opinion are useless.

"One page with conservative stories for what might be called metropolitan papers. Stories to be sophisticated, yet readable and newsy.

"One page with flashy stuff for medium sized towns which cannot afford dramatic editors.

"One page, still louder and very simple, for small towns.

"These suggestions may not appeal to you, but it seems to me very difficult to create a press sheet of any even standard which would be of equal use to all papers. I vote for a highly specialized press sheet."

The following questions are answered in their respective order by the following theatre men:

Your idea of a press sheet—Of what should it consist?

Advance reviews of picture—Do you believe in them?

Why? How many in press sheet?

W. A. Woolfall, Peoples Theatre, Butte, Montana: "Something that will give you ideas to work on—Yes and have short and snappy—People don't care about reading long ones and we have more of a chance getting them in papers if they are short—I should judge about six for advance and during showing."

J. S. Phillips, Rialto Theatre, Forth Worth, Texas: "Just a little on theme, personal work and merit of production—Very good, but except Sunday advance. Cost fifty cents per line—Blank—Four."

E. D. Turner, Imperial Theatre, Asheville, North Carolina: "Duplicate Paramount—Blank—Blank—Blank."

Barry Burke, Palace Theatre, Ft. Worth, Texas: "Blank—Yes, and no. It should not tell too much regarding the story of the picture—Blank—Blank."

A. S. Wieder, Rivoli Theatre, Portland, Oregon: "Good reading, decent ads that can be used at all times—Blank—To arouse interest if proper angle is struck in story—About six."

Exhibitor in Role of Press Book Author

Ralph Thomas Kettering, Jones Linick and Schaefer, Chicago, Illinois: "One or two interviews, dozens of shorts—Not in my territory—It is necessary to write reviews in a style used by the individual paper—None necessary."

Ed. C. Curdts, Bijou, Liberty Theatres, Greenville, South Carolina: "Present ones seem to please—Yes—For preparation advance advertising—Blank."

B. Aronson, Raleigh, North Carolina: "Advance stories, etc.—Yes—Think they help—About six."

Harry W. Crull: "Timely news matter if possible—Yes if concisely written—Because all of the photoplay magazines are carrying reviews—Blank."

John A. Schwalm, Rialto Theatre, Hamilton, Ohio: "Reviews, pre-reviews, exploitation stunts, plenty of good readers, length of feature, and very good prepared ads—Yes—People read them on account of the full report on show—Four or Five."

N. Schechts, Cincinnati, Ohio: "Advance stories, special cast stories, no superlatives—No—Conflict with general view of local cities—Blank."

D. J. O'Brien, Mirror Theatre, Manchester, New Hampshire: "Pathe as sample—To some extent. Not too long—Many people are interested with what pictures are coming—One good advance."

Ludy Bosten, Palace and Amusu Theatres, Muscatine, Iowa: "More real exploitation ideas—Yes—Save so much time to the exhibitors—Blank."

H. Laence, Bellevue Theatre, Niagara Falls, New York: "Reproductions of all mats and a few type ads for ideas—No—There never was a poor picture made according to press book reviews—Short synopsis for advance work."

M. L. Overman, Fort Armstrong Theatre, Rock Island, Illinois: "Good cuts 1, 2, 3, and 4 column made so they can be chopped up to get any possible type and size of ad—Yes. As long as the advance reviews are not confined to telling about the director, scenario writer, etc. We want dope about the picture we are to play—Stuff the people want to read. Our patrons don't care who made the picture as long as it is good. Too many credit lines have spoiled more "paper" cuts and press matter than any other one item—At least a dozen advance stories all of different length."

Raymond B. Jones, Southern Enterprises, Dallas, Texas: "Seat selling ads, live copy, news stories about four hundred words, program shorts, trailer copy, accessories, general information—Advance reviews can be used rarely except on the Saturday or Sunday spread in the paper. They are valuable for that purpose—An advance review on the picture telling story, etc., is good because the newspapers demand it in Dallas at least—There should be at least three good advance stories in the sheet."

Ben T. Hall, Elmira, New York: "Boiled down truthful reviews and short resumes—Should be short in order to get editors to accept—Blank—Blank."

J. Victor Wilson, Robbins Theatrical Enterprises, Watertown, New York: "Short stories pertaining to the picture—No synopsis of the real story should be published in advance—Because telling the stroy in advance lessens the interest in the picture—There should be a great variety of advance stories concerning the picture in a press sheet. There are always a number of angles in a picture that can be used and are not."

William H. Bauch, General Press Representative of Lytle Theatres: "Advance stories three or four reviews, any features, advertising, all sizes—Yes—Because it saves writing them here—Blank."

D. J. Shea, Tremont Theatre, Boston, Mass.: "Blank—Yes, to incite interest and desire, not pondering to personal conceit—Blank—Blank."

David P. Perkins: "Good small advertisements that combine white space and can be used so they can be expanded if needed, advance readers, 'news' accessory sales material—Yes, the majority of editors still refuse to cover a "movie" production and unless they have a prepared review the picture will be ignored—At least three."

W. A. Clark, Palace Theatre Bldg., Cincinnati, Ohio: "Stories not too long, dealing with phases and happenings that occurred during the production. People like to read such little side lights and papers also like to point them—Here in Cincinnati the newspapers have their own reviewers and all reviews are carried the day after showing. Can't see how anyone could believe in an advance review—Blank."

Verbosity is one of the evils in most press sheets, according to the concensus of opinion of the men who handle the finished product. Read what many of them have to reply in answer to that question: "Your idea of a press sheet—Of what should it consist?"

E. M. Berg, D. F. R. Enterprises, Wichita Falls, Texas: "Stories of the picture, a few of the players, large variety hand drawn ads., reviews, etc. In our case we like advance reviews of the picture, as our papers have no critics. We of course can correct if not suitable; should be a least two or three worded differently but of course all of the same general trend—Blank—Blank."

T. H. F., Bishops-Cass Theatres, Denver: "Blank—Not for larger towns—Critics do their own reviewing—Blank—Blank."

Sayre, Greater Theatres, Seattle, Washington: "Same as First National material—Yes—It gives an exhibitor a line of stuff to use in various forms in his own newspapers—Immaterial."

Russell L. Brown, Eugene Greater Theatres Co., Eugene, Oregon: "From presentation box in upper left, congenially worded banner head, complete cast and synopsis, a single and double publicity illustration, usually best ad and mat, clean cut advance stories all of first page. The most data with least effort, review, poster illustrations—Not if they tell too much plot, work to climax and break—The climax should not be given away, though the advance story can lead up to it so cleverly one will create a desire to see. Believe people want some hint as to general plot—One good one better than a dozen poor, let's say seven, but try different high spots for leaders."

Harry Castle, Palace Theatre, Tulsa, Oklahoma: "Good pictures of the featured players, catchy lines—Blank—Blank—Blank."

Milton D. Crandall, Rowland & Clark, Pittsburgh, Pa.: "Short, snappy stories and mats of various sizes—No—Too long, all pictures are 'greatest'—Blank—Blank."

Nat L. Royster, Temple Theatre, Birmingham, Alabama: "Ads that can be used—No—Because editors prefer not to carry advance reviews—Blank."

E. C. Beatty, Butterfield Circuit, Detroit, Michigan: "Display advertisements in all sizes from one column, one inch on up to full page or half page mats. Copy with some kick in it and not the same thing for every picture just reversed—At least one, intelligently written, concise and not maudlin—To either use in make-up advertisement, display or run in news column—One or two."

Eller Metzger, Strand and Willard Theatre, Creston, Iowa: "Material compiled with intelligence to enable exhibitors to sell a picture they may never have seen—Yes. Need them to create interest before showing—They start word-of-mouth publicity—Blank."

L. W. Brophy, Yale Theatre, Muskogee, Oklahoma: "Just about what any of the big producers are putting out—Yes if Harrison's gives them—It gives me an idea what to expect—Blank."

Charles M. Pincus, Imperial Theatre, San Francisco, California: "Plenty of short stories, good ad copy, big town tie-ups. Lay off sales talks—Yes—Because most are good for early editions and probably come in handy for small town exhibitors—Four or five."

G. E. Brown, Imperial Theatre, Charlotte, North Carolina: "Advance stories, reviews, cuts, cast, synopsis, cheap paper, miscellaneous—Yes, if written in past tense—Necessary and convenient—Three enough."

Earle F. Dorsey, Loew's Palace and Columbia Theatres, Washington, D. C.: "Blank—Yes—Largely because they avoid and make unnecessary rushed and consequently poor reviewing by press agents or others—Not less than five, preferably from four hundred to six hundred words."

Reeves Espy, Skouras Brothers, St. Louis, Missouri: "Good examples of copy, suggestions that are different plus high class reproductions of cuts or just illustrations that can be used in laying out copy—Blank—Blank—Blank."

H. J. Campbell, Majestic Theatre, Hartford, Connecticut: "Reader stories, cuts, ad cuts, exploitation ideas, but not wild theories—No never use them. Prefer to have newspapers, reviews, pictures—On its own merits. Press book reviews do not, as a rule, ring true. They bear earmarks of having been written before picture is seen—Blank."

W. H. Youngblood, Majestic and Edisonia Theatres, Johnson City, Tennessee: "Enough of the story to wet the theatregoers appetite, a little concerning the star's role and short reviews of the picture—Yes—Four—Four."

R. J. Relf, Star Theatre, Decorah, Iowa: "Blank—Not much use in small towns—Weekly papers only—Blank."

(Continued on page 855)

Sell 60,000 Tickets On a Second Run Through New Exploitation

Finkelstein & Ruben Disregard Earlier Run. Use More and Better Stunts and Get More Money.

By F. W. Burke

"THE COVERED WAGON" rolled along to the tune of 60,000 paid admissions during a three weeks second run in Minneapolis because the publicity department of Finkelstein & Ruben disregarded the first run and went after record breaking business.

A year elapsed between the first and second showings of the picture and when it was booked for the Garrick last August most everyone had forgotten the first run at the Metropolitan, legitimate theatre.

The story of the success of the second run is one of publicity achievements, extensive advance billing, and determination on the part of the publicists to set up new attendance records.

Real "circus billing" was the opening gun of "The Covered Wagon" campaign. It started two weeks in advance and included the "papering" of ten suburban towns.

Many twenty-four sheets, six sheets and one sheets were used by the Finkelstein & Ruben advertising men and when they completed their posting everyone was aware of the coming of the picture.

The Finkelstein & Ruben publicity department scored heaviest in exploiting this picture when they framed real human interest stories which reached the front pages of Minneapolis papers.

First came the story of the 102-year-old Minneapolis woman who relived pioneer days when she witnessed a private screening of "The Covered Wagon."

Mrs. Elizabeth Murphy, who came to the Northwest 62 years ago in a prairie schooner, sat in the living room at the home of her daughter and witnessed the private screening. Then she gave out an interview to waiting reporters.

Best of all exploitation stunts which brought columns of free publicity was the little boy who rode into town on a bicycle to herald the coming of his parents in a covered wagon.

Little Joe Brown, who told the police he was 9 years old, was the bicyclist. He was picked up by a patrolman when found riding about the loop late at night and was lodged with the police matron.

Joe did his turn early in the publicity scheme. He was interviewed by police reporters the night he was brought to headquarters and shyly told them the story of his exploits.

The boy told reporters that his parents were enroute from North Dakota to their old home back in New York and that they were making the trip in a covered wagon. He said it was his duty to ride ahead on a bicycle and arrange for camping places.

It was two days before the truth of the story came out. During those two days the boy remained in the custody of the police and was the subject of many human interest yarns in the newspapers.

Later he was released to a man and woman who rode into the city in a Covered wagon. They said they were his parents and verified his story. Later it developed that the story was a hoax.

Last came the story of Thomas Barlow Walker, pioneer Northwest lumberman and one of the country's richest men, who viewed "The Covered Wagon" at the New Garrick and then reminiscently told newspaper men how his father made the trip west many years before.

"There is nothing in the world that beats a news story when it comes to exploiting a picture," Eddie Gallinagh, press agent for Finkelstein & Ruben. "Our luck in reaching the news columns did much in extending the run of 'The Covered Wagon.'"

The story of the three weeks run of "The Sea Hawk" in Minneapolis is another story of publicity achievements. It showed to 50,000 persons and had originally been booked for a two weeks run.

Ten thousand cheap little black and white buttons bearing a skull and cross bones was the hit of the Sea Hawk campaign.

It was the desire of the F. & R. publicists to reach the children during "The Sea Hawk" campaign and they struck up the idea of issuing the buttons.

School children wore them to school, to their community stores and to downtown Minneapolis. Everyone began talking about them and then started inquiring. The children responded by telling grown-ups that the buttons advertised the picture and that they were given away by the Garrick managements.

Two hundred canvas banners for store awnings were also placed during "The Sea Hawk" campaign and in addition much paper, including 3,000 one sheets, were posted.

"The Sea Hawk" flew high and "The Covered Wagon" rolled along in Minneapolis because the exhibitors were alive to the publicity and exploitation possibilities.

Quimby No Longer Fears Extended Runs

W. W. QUIMBY, of Bellingham, Wash., is a real old timer in the business. His experience has all been in his home town of Bellingham, in which he opened his first motion picture theatre in 1910, showing a three-reel program with a daily change, or 21 reels a week. He was quite content with this arrangement until the exchanges tried to make him take four reels daily, and he balked over the rental for twenty-eight reels a week. In those days things were pretty much in the hands of the Pacific Film Co. (Grombacher and Bailey) and the old United Film Co.

Mr. Quimby, unwilling to stand for the raise, went to the United and contracted for four reels of film four times a week. It was with considerable trepidation that he extended his runs to two days, with one odd day change. To his surprise he took in as much money as he had with the daily change. People seemed to like the idea of getting a chance to see a picture a neighbor had told them about, on the following day.

Shortly afterwards, Mr. Quimby took on a second house in addition to the Bellingham. He tried four changes here also, but again his film rentals mounted above the profitable point. He took a deep breath and plunged to two changes a week! Still he got away with it. This was three years later. It was borne in on this exhibitor that if he had pictures big enough, he could hold them and still do business at the box office.

After operating the Bellingham for five years Mr. Quimby bought out the old Edison, renaming it the Liberty. During the War he added the Star, to his string. About three years ago, Mr. Quimby and his competitors, E. H. Sothern and Fred Walton, got together and decided that it would be better to run their business on a co-operative rather than a competitive basis. They formed the Bellingham Theatres, Inc., and have functioned splendidly ever since the consolidation.

However, according to Mr. Quimby, who still runs a split week change in the majority of the company's houses, Bellingham is not a large enough town to stand a run over one week, except in very rare instances. It is necessary for the exhibitor to gamble on the drawing power of his attraction at the time he books the picture, else booking arrangements prohibit the extension of the run for several days, if the picture proves a knockout. Where a picture is booked for a long run, of course an additional effort is made to put it over. This naturally adds to the general overhead.

There is also this to consider. That patrons learn to count on your regular change dates, and many who would come on the first day of the new picture, would be annoyed to find the same picture on the program. It promotes somewhat the idea of a fast and loose program arrangement. Your average patron is a creature of habit.

This live firm no longer feels the hesitation over an extended run that troubled Mr. Quimby in the early days. They try to so regulate their buying, to take care and give plenty of time to a big picture, and in the main their judgment on these is justified.

New Blood Needed in Picture Industry; Harry Rapf Offers Young Men a Chance

By Sumner Smith

TRANSITIONS go on almost daily in the motion picture industry, gradually forcing out the oldtime producers, directors, actors and scenarist, admitting the modern school of authors and playwrights, college boys with weird, sparkling ideas which mature heads may revamp into something worth while, newspaper men with their knowledge of human nature and their insistence on realism, even men in the more prosaic walks of life who possess the all-esential quality of imagination. There is a departure from hackneyed themes and hackneyed treatment of themes, once considered the surest method from a box-office standpoint. The motion picture now must have behind it imaginative brains, that touch of inspiration which, focussed on a cold strip of celluloid, makes people laugh and cry and dream. So new blood is needed and the young man has his chance.

These are the views of Harry Rapf, a power on the production end of the Metro-Goldwyn-Mayer studios in Hollywood. They have been voiced before, but casually; never, it seems, quite so clearly and sincerely as by Mr. Rapf last week. He is in New York City on the trail of ideas, inspecting stories and plays and talking with authors, playwrights and newspaper men, and he says that some of the men he is meeting will be offered a chance to receive motion picture instruction "on the lot" and will be depended on for new ideas when they have mastered basic technique.

Metro-Goldwyn, he says, is earnestly seeking to advance the standards of the motion picture. Fifty program features will be produced next year and four big specials, one of which will be "A Message to Garcia." This does not mark an increase in output. Rather than produce more pictures Metro-Goldwyn will center its efforts on quality. As it has no outside producers, all of its pictures being made under one roof, this may be brought about through the skilled supervision of Louis B. Mayer, Irving Thalberg and Mr. Rapf, the production heads.

One of the first steps in this direction is the signing of Josef von Sternberg, who made "The Salvation Hunters," a $5,000 feature hailed by Charlie Chaplin as "the finest ever produced," and about which a controversy is now raging. Mary Pickford will make one picture under von Sternberg's direction, it is announced, then he will go on the Metro-Goldwyn-Mayer lot until Mary exercises her privilege to "borrow" him for one more feature.

HARRY RAPF

"The motion picture industry must have new blood," Mr. Rapf said. "We now have many young men studying on the lot to ultimately become directors, scenarists and so forth, and we want more of them—witty college boys, writers, newspaper men. I hope to find several here in New York. Furthermore, I want good stories and plays. The industry must get away from hackneyed themes and treatment, and Metro-Goldwyn will give its writers every encouragement and pay them well. They will do plot action for us without having to bother about fine phraseology. They will give us the originality which is so great a need of the screen."

"Will you specialize more on characterization to give the plot action realism?" the writer asked. "There ought to be strong characters as well as a good plot, otherwise realism will suffer."

The question developed perhaps the most interesting talk on story technique that the writer has heard. Mr. Rapf agreed as to the utmost necessity for characterization, pointing out instances where pictures with slight plots have delighted by means of their unique characters. He pointed out the need of incident in developing a character—the showing of some revealing trait during the course of the story rather than an unconvincing explanation in subtitles. The brave man displays bravery in an extraordinary situation, stamping him definitely as courageous; he is not convincingly brave simply because he wins a fist fight and a subtitle extols his victory.

"The need of new blood is apparent," Mr. Rapf continued. "As an instance, the radio is faced with identically the same problem. Radio programs to many people are becoming something of a bore because of their similarity. The picture business is purely one of entertainment. We must not sermonize. People want to forget their troubles.

"Mr. Mayer, Mr. Thalberg and I are insistent on that. We always are studying the field. watching the different stars and directors, picking up a bit of knowledge here and unlearning a bit there; listening to the advice of the exhibitor, for he knows what the public wants.

"Mr. Thalberg and I cut and supervise each picture that leaves the Metro studios. It is as nearly right as we can make it before it goes out. If retakes are needed, we order them. Just as plays are rewritten after an unsuccessful try-out in, say, Atlantic City, so we have revamped films. Why not, since the investment in a motion picture is so much greater than that in a play?"

Ideas!

Gathered Along Broadway By W. Stephen Bush

[Editor's Note—It is the purpose of this new department to make a brief record of new ideas in presentation on Broadway. Every new angle in presentation which seems to meet the approval of the audience will be set down and described. No doubt other showmen in other cities are helping their box offices with original ideas. Every theatre owner is invited to send reports of interesting and successful new ideas to the Moving Picture World, when full credit will, of course, be given.]

THE output of new ideas or even clever ideas that may not have been brand new has been rather light on Broadway this week.

The Capitol Theatre had a program in which pictures played a decidedly subordinate part. The only pictorial unit outside of the feature was the Capitol News; the rest of the program consisted of musical and dancing numbers. The big item was "The Mikado" in tabloid form, consisting of eight musical numbers and the finale of the first act. It was by no means a new experiment at the Capitol, for last season Roxy experimented quite successfully with the same popular type of musical entertainment. For this department the innovation at the Capitol has only a theoretic interest, for I doubt whether any other house in the country enjoys the facilities of the Capitol for putting opera on its stage.

Speaking of Capitol atmosphere, so much commented upon by visiting theatre owners from other parts of the country, one contributing cause for the creation of this atmosphere might be mentioned here. A rule has been established in the Capitol that all persons arriving during the overture or the rendition of a solo or important musical number must sit down in the last ten rows until that particular part of the program is finished. The rule is enforced with tact and courtesy, but with unfailing strictness. Patrons obey it cheerfully. As a result the prestige of the house is maintained and a lot of annoyance is saved to the patrons sitting further down the aisles. It may also be noticed that the orchestra works better and with more spirit because of this rule. In other houses it would seem as if the overture merely served the purpose of drowning out the conversation and rushing about of patrons trying to locate desirable seats.

AT the Piccadilly the light and snappy form of entertainment provided by Director Ochs continues to please the crowds. Short musical numbers, never longer than five minutes, have made a hit here. This house is the only one specializing in specialties at the organ, which is in charge of the leader of the orchestra. The prologue to the feature, "The Tornado," was cleverly conceived and quite short. Two soloists, a mezzo soprano and baritone, dressed in the respective costumes of the hero and heroine in the play, sang a duet, "I'll Forget You," and were much applauded. The background of the prologue had an appropriate setting of big trees and wood cutters' cabins. There was a longer weekly, which was split into two parts. Evidently that arrangement was intended to make up for the usual short subjects, conspicuous this week by their absence.

AT the Rivoli the feature of the week, a Thomas Meighan picture called "Tongues of Flame," is aided somewhat by a prologue a little bit above the average and by a well conceived musical score. It is well to make a note of this here because the feature can stand all the aids and props it can get. The prologue had a fine background: the star-lit heavens. An Indian in the full regalia of his tribe is discovered standing in front of his tepee at the left, while at the right, at first hidden by the morning mists, is an Indian maiden. They sing a duet, "Pale Moon" (soprano and baritone), and at the opening of the second verse the mists hiding the girl are dispelled. This makes a pretty effect. The prologue was applauded. The same musical number was then used in the opening of the musical score for the feature. Other striking descriptive numbers for the feature were "Indian Misterioso," "Battle Agitato," "The Furious Mob," "Indian Planet."

AT the Strand a varied program was offered, but it was quite independent of the feature as far as music and dancing were concerned. The one unit which brought good applause was described on the program as "The Serenaders." The setting for this number was strikingly fine and artistic, representing a corner in an old Spanish Inn, with the soloists, Madeline MacGuigan and Evetett Clark, in Spanish costume. The former rendered a solo, "Hegre Kati," by Hubay, the latter a tenor song, "I Pitched My Lonely Caravan," by Coates. What seemed to please the audience was the change from the routine duet. A quartette presented a somewhat unusual thing as only the singers' heads were visible, the rest of their bodies being painted on a frame specially constructed for the purpose. They appeared in three numbers appropriately staged as bathers, then riding in an automobile, and finally sailing on a yacht. The numbers were described as "In the Good Old Summertime," "Ray and His Chevrolet," "Moonlight Bay." The prettiest shot in the weekly, commanding great attention and probably the best shown on Broadway this week, was a scene taken from the Pathe News Reel, showing views and scenes of Ostia, the ancient harbor of Rome, taken from an aeroplane.

ATTENTION has been called by a reader to the simple but well conceived prologue to "Greed" at the Cosmopolitan Theatre. Behind a thin curtain in a flood of light appears a long, slow-moving arm above a pile of diggings. The hand nervously and frequently opens and closes over the heap of stones, fingering some of them, discarding others. It vanishes suddenly and the feature is on.

"Too Many Cows on Broadway"

I quote this as the comment of more than one patron of the motion picture houses on Broadway. As a matter of fact, several thousand cows have been giving a continuous performance, beginning with the Piccadilly and continuing with the Rivoli and Rialto, "Sundown," and "North of 36." This week the Strand offers more cows as the main part of its scenic and weekly. As the music in every case is about the same "Western Allegro" or some theme built around it, the element of variety in the motion picture entertainments on Broadway has been somewhat neglected. The crowds in almost all the houses have been small, which of course is nothing new at this time of the year. It is possible that too many cows may have had its effect on the attendance. It has been observed on more than one occasion that when the principal attractions showed outstanding points of resemblances there followed a falling off in the patronage. The fact is that the one theatre which kept away from this orgy of cows had the best audiences.

Yuletide Greetings from Will Hays

"With a proper feeling of gratification for what has been accomplished during the year now drawing to a close, but with a much greater feeling of gratitude to the public which has made our accomplishments possible by its encouragement and support, the motion picture industry looks forward hopefully to the beginning of another year of opportunity to serve that public.

"During the twelve months now ending more really fine motion pictures have been produced and exhibited than ever before in the history of this form of entertainment. Of that fact we are proud. The success of 1924, however, is but the urge for larger accomplishment in 1925.

"To all the men and women of the industry who have given their sincerest efforts to this great service of providing the public with its most popular form of entertainment, I offer my thanks and my most genuine good wishes that their Christmas may be happy and their New Year one of attainment and the rewards that attainment brings."

Wants Information

A financial institution in New York City is endeavoring to locate a Miss Helen Sinnett, a middle west girl, who has recently appeared as an extra and in small parts in motion picture productions. This institution has information regarding an inheritance for the young lady. If any casting director, executive or other person in the industry has knowledge of her whereabouts, this publication would appreciate their communicating with us, giving us the information, or in having Miss Sinnett call at this office.

Herald Loses Suit

A dispatch to Moving Picture World this week from Chicago contains the following news: "An action brought by the Quigley Publishing Company, representing the Exhibitors' Herald, against the Celebrated Players Film Corporation for an alleged claim of $265 resulted in Judge George of the Municipal Court deciding in favor of the Celebrated Players."

Two Projectionists Burned to Death

Fire which destroyed the Thompson Brothers Theatre at Wilson, Okla., December 9, burned to death J. T. Horton and H. A. Edmonston, operators, who were sleeping in an upper room, and who were suffocated and roasted to death before they could be rescued. The theatre was a total loss.

On December 1 a fire which swept the business section of Sullivan, Ill., practically destroyed the Jefferson Theatre, among other structures. The total loss was placed at $60,000.

Novel Question Box

Milwaukee Exhibitors "Post" Queries; Discussed During Meeting

A. L. Gutenberg, president of the Milwaukee branch of the M. P. T. O., will refuse to be a candidate for re-election, he has announced on the eve of the annual meeting scheduled for the first week in January.

Gutenberg's retirement after a year at the helm is prompted by his desire to give as many members of the organization as possible a chance to act as president.

The Milwaukee unit, which has been meeting each Friday, hereafter will hold its sessions on Monday afternoons instead, according to Mr. Gutenberg. The change results from the fact that Monday is also the meeting date of the Film Board of Trade and with exchange men attending those sessions it is impossible for exhibitors to transact business on Monday, so they have decided to utilize the day for the meetings.

An innovation proving popular at meetings of the exhibitors is a question box into which members are dropping questions they wish discussed before the organization. The plan was tried for the first time in Milwaukee during the last meeting of the state branch.

Country Store Trouble

Haverhill, Mass., Will Make Test Case of Charge Against Louis Close

Louis Close, owner and manager of the Star Theatre in Haverhill, Mass., appeared in district court on December 13 charged with operating a lottery in connection with a Country Store night. The charge was based upon the manner in which groceries and turkeys were distributed at Thanksgiving time.

After hearing the complaint against Manager Close, the presiding justice withheld his decision for an opportunity to study the law governing lotteries. The attention of the police was called to the Star's method of awarding the prizes. It is said that the Haverhill officials intend to make a test case of the incident.

A Country Store in E. M. Loew's Strand Theatre in Gloucester ran afoul of the law in some way, so Manager Shehay put a spotlight on the stage and awarded the prizes by turning the spotlight upon various persons in the audience as a means of designating them as the winners.

Big Film Export

U. S. Ships 18,971,602 Feet During October; Most to England

A total of 18,971,602 feet of positive film, with a value of $609,279, was reported from the United States during the month of October, it is shown by export figures compiled in the Department of Commerce. Of this, 3,650,814 feet, valued at $117,810, was shipped to England, other countries taking more than a million feet being Canada, 2,073,440 feet, valued at $77,819; France, 1,542,314 feet, valued at $34,636; and Argentina, 1,257,706 feet, valued at $49,135.

Exports of negative films during October totaled 710,018 feet, valued at $127,991, of which 377,608 feet, with a value of $92,049, went to England; and shipments of unexposed film amounted to 6,128,427 feet, valued at $118,298, of which Japan took 2,689,900 feet, valued at $56,151.

Coming and Going

Irving M. Lesser, vice-president of Principal Pictures Corporation, and his bride, who was Miss Helen Shaw, left for the Coast this week to spend the holiday season with Mr. and Mrs. Sol Lesser.

Lillian and Dorothy Gish returned to New York this week after a trip to Hollywood to attend the Coast premiere of "Romola."

Sydney R. Kent, general manager of Famous Players-Lasky Corporation, returned this week on the Majestic after having spent the last month in London, Paris and Berlin.

Harry David, special personal representative for Mack Sennett, arrived in New York last week on a business tour of the country.

Arthur Kelley, second vice-president of United Artists Corporation and representative of Charles Chaplin's interests in this organization, sailed for London on December 17.

Madeline Hurlock, Mack Sennett screen "vamp," arrived in New York December 14 for a one-week stay, en route to her home in Maryland for the holidays.

Word has been received from the West Coast that Mrs. Catherine Sennett, mother of Mack Sennett, has arrived in Los Angeles on her annual visit. Mrs. Sennett's home is in Danville, Quebec, but she spends the winters with her son.

Godfrey Tearle, featured with Jetta Goudal in "Salome of the Tenements," under the direction of Sidney Olcott, will sail Wednesday, the 17th, for England so that he can spend his holidays at home.

Europe will be a mecca for Cecil B. De Mille and large party after the first of the year. DeMille is making this his first vacation since the filming of "The Ten Commandments." The party will spend ten weeks in London, Paris, Berlin, Vienna, Venice and Nice. They will leave Los Angeles the last of December and will sail from New York on the George Washington on January 10.

Jesse Lasky and Betty Bronson left Hollywood late this week for New York.

Richard A. Rowland and Sam Katz returned from overseas this week on the S.S. Majestic.

Frank Green, who has been representing the International Film Congress here, left for London late last week.

Harry Brandt, prominent Brooklyn exhibitor, returned from a trip to Europe early this week.

Nicholas Schenck was in Chicago from New York this week.

J. G. Wainwright sailed early this week for England. He announced intentions of making two pictures upon his return.

Lillian Rich is expected to arrive in New York from Hollywood early next week.

Bobby Agnew sailed for Europe this week on a vacation.

Lester F. Scott, Jr., is in New York, stopping at the Astor Hotel.

Samuel Goldwyn left on December 17 for Europe.

After an extended stay on the Western Coast, Samuel Sax, head of Lumas Film Corporation, distributors of Gotham Productions, has returned to New York. On his return east Sax stopped off at the key cities and announces he closed up a number of territorial deals for Gotham Productions.

Publicity and Original Stories Primary, Rapf Tells A. M. P. A.

THE idea that a good picture sells itself received a very definite setback and the power of publicity was advanced several notches when Harry Rapf, one of Metro-Goldwyn's producing executives, addressed the membership of the Associated Motion Picture Advertisers, Inc., at the regular weekly meeting held in New York, Dec. 11. Also, the original story for the screen came in for its innings once again.

"No picture, no matter how good," said Rapf, "can sell itself. First, you publicity men have got to tell the public and the exhibitor that you've got a good picture. The salesman can't sell what the exhibitor doesn't want. You've got to tell the exhibitor what he wants; likewise, you must tell the public. Then the selling takes care of itself."

Mr. Rapf said that publicity takes a back seat to nothing in the motion picture industry. He said he ranked it of first importance, being "more essential even than all the actors and all the sets."

"I have my publicity department in on every scenario meeting so that the men will be familiar with the whole story and plan of production and be able to capitalize every possible angle," he said.

As to the production of stories in motion pictures, Rapf said: "The motion picture is too glib to become the second hand receipt of the brain. And with the present penchant of producers for buying published books and produced stage plays for screen production that is what it has become. Books and plays were never really intended for the screen. The screen has been only a secondary consideration so far as most authors and playwriters are concerned. And a great many well known authors want to hand the screen a gold brick. They think, as one of them who came in to see me the other day does, that it is only necessary to put in a train wreck, a blizzard, a tornado, a flood, a few fights and a murder or two to sell a story to a motion picture producer. We're dead wrong in buying just books and plays, and it is only a question of time when very little of that sort of buying will be indulged in. I know it has been said before, but a trained corps of men and women writing directly for the screen, recruited largely from the ranks of newspaper and publicity men, will surely supply the motion picture with needed material in the future."

Mr. Rapf said that during his present stay in New York he has purchased ten original stories. "I haven't bought one play since I've been here and I've seen them all," he said significantly, adding that he would purchase an idea or a story from anyone, regardless of his obscurity, provided that the idea or story was good and fitted in with his production plans.

Another interesting speaker at the A. M. P. A. meeting was Peter Carney, advertising manager for the Winchester Arms Company, who related the success his department had enjoyed in working out tieups with the various motion picture companies, the results being of mutual benefit to all concerned.

James Loughborough acted as barker of the day, introducing the two speakers, and A. M. Botsford, A. M. P. A. President, presided in the chair.

"Chappie" McFarland Dies on Texas Golf Course

Charles A. McFarland, forty-two years old, manager for the Southern Enterprises in Houston, Texas, and one of the outstanding men in southwestern theatrical circles, dropped dead while playing golf Sunday afternoon, December 14, on a Houston golf course. "Chappie" McFarland, as he was known with the Interstate Amusement Company in Fort Worth, managed the first vaudeville theatre in Houston in 1906. Later he managed the New Majestic Theatre in Houston and then joined Southern Enterprises. He was formerly a big league pitcher, earning his soubriquet because he was the Beau Brummel of the National League.

METRO-GOLDWYN NAMES FIRST REPRESENTATIVE FOR AUSTRALIA

The first personal representative of the Metro-Goldwyn interests in Australia and New Zealand since the Metro and Goldwyn companies consolidated will be N. Bernard Freeman. This announcement was made this week by Arthur Loew, vice-president of Metro-Goldwyn in charge of the Foreign Department. Freeman, for the last two years, has been assistant general manager of the Famous-Lasky Film Service, the Australasian company affiliated with Paramount.

Oklahoma M.P.T.O. Holds Annual Convention; Good Financial Shape

THE motion picture owners of Oklahoma held their annual convention in Oklahoma City this week and elected A. B. Momand, Shawnee, president. Other officers elected were F. B. Pickrel, vice president, Ponca City; L. W. Brophy, secretary, Muskogee, Robert D. Hutchinson, treasurer, Oklahoma City and Foster McSwain, Ada, F. A. Jackson, Jr., Pawhuska, Morris Loewenstein, Oklahoma City and J. H. Moulder, Sapulpa, directors.

Col. H. A. Cole, president of the Motion Picture Theatre Owners of Texas, Hon. J. J. Strickland, Secretary of State of Texas and S. G. Howell, editor of the Motion Picture Journal of Texas, delivered addresses.

Strickland made a plea against the exhibition of unclean or salacious films, and also said that the censoring of pictures would easily be defeated when the people understood the situation.

Col. Cole made a plea for a well-organized association sufficiently financed to maintain an office in Oklahoma City to carry on trade relations and advertise the aims and development of the picture trade.

A resolution was adopted requiring exhibitors to pay as dues 1½ cents per capita, based upon the population of their cities. A resolution was also adopted against non-theatrical performances.

A resolution was passed requiring a minimum of 30 per cent. of receipts to be paid to theatre managers when permitting their theatres to be used for the production of home plays. A weekly bulletin was also authorized.

All of the representatives present paid in their per capita assessments in cash, and it was voted that it was the best and most enthusiastic convention ever heretofore held in Oklahoma.

An excellent dinner was served Tuesday evening and the convention closed Wednesday.

Wants State Arbitration

New Jersey Seeks Own Board; Special Delegation to See Will Hays

At a meeting of the board of directors of the M. P. T. O. of New Jersey held in Trenton, N. J., recently a special committee composed of R. F. Woodhull, chairman; Messrs. Rosenblatt, Rosenthal and Juskowitz was designated to confer with Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., with a view to providing the State of New Jersey with a board of arbitration to handle cases within the state requiring adjudication. President Seider was authorized to engage counsel and a stenographer to represent members of their organization before the arbitration board.

The committee in charge of the dinner to be tendered to R. F. Woodhull, former state president, at the Robert Treat Hotel, Newark, February 21, next, reported that the Police, Firemen's and Letter Carriers' bands will play at the ball to be held in conjunction with the banquet.

A vote of thanks was tendered to Messrs. Hildinger, Keegan and the Mercer County theatre owners for their hospitality. The next meeting will be held in Paterson, January 15, when Peter Adams and the Passaic County theatre owners will act as hosts.

Selling Your Seats

Some clever ideas for The Speed Spook.
Got three co-op pages in one week.
Made his audience vote for higher price.
How Hyman surrounded A Sainted Devil.
A radio girl is newest mystery woman stunt.
Souvenir bronze portraits for Abraham Lincoln are new pennies.
Shoe boxes make fine changeable signs.
A new clock face design for America.
Sends a traveling ad with football team.
Rosin paper for banners will save you money.
Good windows are best exploitation says W. M. Beadell.
Face powder samples win fourteen windows.
Hanley uses space box office for show window.
How to tie a savings bank to The Sea Hawk.
Good sample advertisements on Forbidden Paradise, Bread, America, Sundown and Wine, with R. A. Gill's compact two-house weekly ad.

You'll find all of these money-winners and other good hints by turning back to Selling the Picture to the Public. Every line means dollars to you.

Nation-Wide Sunday Opening Fight to Finish Being Waged by Exhibitors

By Tom Waller

STATES and cities throughout the Union where Sunday shows are a matter of primary importance are experiencing the impetus of one of the strongest crusades for a ruling on this subject yet waged by exhibitor units. In many instances state-wide precedents are sought by theatre men who are now busily drafting bills to be presented during the first of the year when the majority of these legislative bodies are open for new business when convening for another term. New men in office are also eagerly looked upon by theatre owners to aid in the individual crusades for Sunday opening.

These conditions are gleaned from a flood of reports on this vital subject reaching Moving Picture World this week from its correspondents in numerous territories where the Sunday proposition has been agitated by showmen for years.

The spirit of each dispatch is that such theatre units, many of which have met with defeat in the past, are out to win this time and are re-enforcing the bulwarks of their previous experience so as to make them as nearly invulnerable as is humanly possible.

Leaders of the theatre owners group in New Jersey are especially optimistic. A wide open Sunday for the theatres there is more promising than ever in view of the recent action of grand juries in two counties urging that the Sunday opening matter be adjudicated by the State and not by local option as now prevails.

Preliminary plans for definite legislative action in this respect were made by the board of directors of the M. P. T. O. of New Jersey at its latest rotary meeting in Trenton. There the board was the guest of the Mercer County showmen.

Charles Hildinger, vice-president of the M. P. T. O., N. J., and chairman of the legislative committee, made an extensive report on the work of his committee up to the present time, and called for a full meeting of this committee to be held December 18, for the purpose of drawing up final plans for the legislative campaign.

In Seneca Falls, N. Y., the Sunday proposition was put to the people in the form of a referendum. The major portion of the citizenry there voted for it and so after a local fight of years the theatre owners in that town have finally won one of the toughest battles which they have ever encountered.

The same success was met by theatre owners in Bushnell. Illinois, and as the result building in that town has already increased.

In Windsor, Ontario, Canada, a campaign is now under way for a "wide open city."

The legislature of Rhode Island at its opening convention will be immediately confronted with a demand for a state-wide ruling on the subject by the state organization of exhibitors.

Indianapolis also wants a definite decision on Sunday opening.

The details of this series of individual crusades for Sunday opening are included in messages to Moving Picture World from its correspondents which are as follows:

SENECA FALLS, N. Y.—Sunday motion pictures will be legal here after necessary procedure of the village board of trustees is completed in passing a village ordinance and properly advertising this for two weeks. This is a result of the popular referendum at the election the other day, when the issue was carried by a majority of 298. Voting was light in every district, only approximately 25 per cent. of the population balloting on the proposition. With a population of 4,172 over 21 years of age, only 1868 voted on the issue. Village President A. S. Hughes stated that a special meeting of the village board will be called when the vote will be canvassed and a village ordinance passed, allowing the presentation of motion pictures on the first day of each week in the afternoon and evening.

BUSHNELL, ILL.—This town until recently had no Sunday show. Then people voted on the question. S. E. Pirtle during the campaign promised to build a new theatre if Sunday opening won. It did and Mr. Pirtle last week started work on a new 600-seat house, which is to be completed March 1.

WINDSOR, CANADA.—Alderman Albert W. Strong has launched a campaign in Windsor, Ontario, for a "wide open Sunday," advocating the breaking away from old-time restrictions because of "unfavorable amusements" now indulged in by the young people.

"A wide-open city on Sundays is not harmful to anyone if properly supervised," declared Alderman Strong in introducing his subject before the Windsor City Council on December 12. He suggested that the various recreations be allowed on Sundays between the hours of 2 p. m. and 10:30 p. m. Windsor is a busy industrial city opposite the City of Detroit, Mich.

FITCHBURG, MASS.—Sunday motion pictures in Fitchburg are banned so long as Mayor John B. Fellows holds the position of chief executive of that city. When a delegation of Fitchburg theatre managers called upon the mayor to confer with him in regard to the Sunday show project they were told by Mr. Fellows that picture shows would conflict with services in the churches and that he would not authorize them.

Mayor Fellows, however, has not long to occupy that office as Joseph H. Delaney was elected mayor in the recent city election. He will assume office on January 1. What his attitude is concerning the presentation of motion pictures on Sundays is not known at this time.

Among the owners of theatres in Fitchburg are Famous Players and E. M. Loew.

RHODE ISLAND.—One of the first bills to be introduced into the new state legislature, which will convene on January 1, will be a measure providing for the right of theatrical managers to present shows on Sunday. At present only concerts and benefit performances are permitted. The exhibitors are carrying on a campaign for the purpose of stressing the Sunday show appeal. The Victory Theatre in Providence two weeks ago Sunday presented a program made up of six acts of vaudeville of residents of the city and some films and a collection was taken up for a Christmas fund. At the Emery Brothers' Majestic a Sunday show of pictures only was presented and here a collection was taken up for the Spanish War Veterans. It is the aim of the exhibitors to create a public demand through these Sunday benefit shows for regular performances on the Sabbath.

INDIANAPOLIS, IND.—Among the proposed legislative measures discussed at a meeting in Indianapolis this week of Republican members of the senate and house of representatives in the approaching session of the state general assembly was the censorship and Sunday regulation bill, which is to be introduced by Senator Earl Payne, of Bloomington. Sponsors of the bill reported that a number of ministerial associations in the state have promised to get behind the bill when it is formally presented. A number of the visiting legislators expressed the belief that there is no need for such legislation and said they stand ready and willing to vigorously oppose. F. Harold Van Orman, of Evansville, who led the fight against censorship and Sunday regulation in previous sessions, has been elected Lieutenant Governor and by virtue of his office is presiding officer of the senate. He is in a position to assign the bill to any committee he desires.

WASHINGTON, D. C.—Petitions bearing the signatures of citizens in nine towns in Kansas, Colorado and North Dakota, protesting against the enactment of a Sunday closing law for the District of Columbia, were introduced in the Senate last week by Senators Phipps of Colorado, Frazier of North Dakota, and Curtis and Capper of Kansas.

Several hundred signatures appeared on the petitions, which were submitted from the towns of Christian, Juhl, Bowesmont and Cakes, North Dakota; Denver, Erie and Golden, Colorado; and Towanda and Bazine, Kansas. They are aimed chiefly at the Jones bill which would close all places of amusement in Washington on Sunday.

Canon Chase and officials of the Lord's Day Alliance last week visited the office of Senator Jones of Washington, author of the bill, urging him to endeavor to secure a passage of the measure during the present session. Senator Jones is a member of the District of Columbia Committee, in which the bill is now pending for consideration.

News on Every Page

The Herbert L. Rothchild Entertainment, Inc., on the West Coast is finding a big demand during the Yuletide season for scrip books. **See the story on page 852.**

Charles Casanave has just been appointed assistant sales manager of the Interstate Theatres, Inc. The details appear on page **849.**

Latest Activities in Theatre Building Epidemic in Chicago

DISPATCHES from Moving Picture World's Chicago correspondent reveal this week the latest happenings in theatre building activities in the Windy City.

Real estate bonds to the value of $1,250,000 are being offered on the new Ure Theatre and office building that is to be erected on Howard Avenue, Chicago, the house having been leased to Balaban & Katz for twenty-five years at a rental paying $2,225,000 for the period, after paying all operating, maintenance, repair and replacement expenses, according to George M. Forman and Company, who have charge of the flotation of the issue. Another bond issue of interest to the film folks is the $750,000 issue placed last week on the Garrick Theatre building on West Randolph Street. The theatre is leased for twenty-four years longer at a rental of $75,000 a year, which is eight years longer than the bond issue will run for.

A loan of $300,000 has been made for the construction of the 2,000-seat movie and vaudeville house to go up at Lawrence and Harding Avenue, Chicago, and the work will go ahead for early completion of the house, which will cost in excess of $500,000. Henry A. Schwartz sold the lot on which the house is going up to the theatre corporation for $80,000.

Harry L. Lubliner, Joseph Trinz and Leo Spitz have organized the Tower Theatre Company with a capital of $50,000 to handle the erection of the new Tower Theatre the Lubliner & Trinz circuit will build on the South Side, marking their first house in that part of Chicago.

I. S. Reis, L. L. McDonough and G. H. Bennett have organized the International Company, Inc, to put on presentations and other attractions for the movies The firm has a capital of $10,000.

HENRY NELSON RECUPERATES

Henry P. Nelson, secretary of the New Jersey M. P. T. O., is recovering from a long siege of illness. Mr. Nelson has been ill for more than seven weeks and was thought to be convalescing when he suffered a relapse. Nelson expects to be up and about before the holidays. He is one of the most active members of the state body.

WASHINGTON M. P. T. O. PLANS DISTRICT MEETINGS

The Motion Picture Theatre Owners of Washington are planning three district meetings in various parts of the state in the near future. This policy is adopted in appreciation of the fact that exhibitors in these districts find it both inconvenient and expensive to make frequent visits to Seattle where the association headquarters are maintained. The first meeting will be held some time this month in Spokane.

After Professor Freud

Sam Goldwyn Sails; Seeks Psychoanalyst's Signature

Samuel Goldwyn left for Europe this week to negotiate for the services of Professor Freud, the noted psychoanalyst, in connection with future productions.

While in Europe Mr. Goldwyn will make a survey of production, distribution and presentation conditions in England, France and Germany, and will make a special trip to Austria to confer with Professor Freud to induce this genius who founded the modern love science of psychoanalysis to come here and give American producers the benefit of his discoveries.

Basing his belief on the tremendous power and influence exerted by Professor Freud in the expressions of present-day fiction and literature, Mr. Goldwyn feels he will render a distinct pioneer service to the picture profession by bringing this European master mind direct to the studios, as he did in the past by bringing noted authors into contact with the production staff.

"I believe American pictures can be made more penetrating, truer and more absorbing with the valued assistance of this love specialist," said Mr. Goldwyn.

State Rights Sales

Lee-Bradford announces the following sales: "The Heart of Alaska" was purchased by Apex Film Service of Pittsburgh, Imperial Pictures of Philadelphia and Progress Features, San Francisco. "For Woman's Favor" will be distributed by Apex Film Service, Pittsburgh; Progress Features, San Francisco, and Mid-West Distributing Corporation, Milwaukee. "Passion's Pathway" was bought by Mid-West Distributing Corporation, Milwaukee; Celebrated Film Corporation, Minneapolis; Big Feature Rights, Louisville; Nat Nathanson, for New Zealand and Japan. The rights to "Lights of London" were secured by Mid-West Distributing Corporation, Milwaukee, and Progress Features of San Francisco. The Argentine-American Film Company of Argentina bought "The Lure of Love." "The Lightning Comedies" were purchased by Apex Film Service, Pittsburgh, and the Argentine-American Film Company of Argentina. Greiver Productions, Chicago; Big Feature Rights, Louisville; Apex Film Service, Pittsburgh; Imperial Pictures, Philadelphia, and the Argentine-American Film Company of Argentina secured the rights to distribute "Heartbound" in their respective territories. "Wolf Blood" will be distributed by Big Feature Rights, Louisville, and the Argentine-American of Argentina. "The Pearl of Love" was purchased by Apex Film Service, Pittsburgh; Imperial Pictures, Philadelphia; Argentine-American, Argentina. Argentine-American Film Company bought "Unrestrained Youth." "A Pair of Hellions" will be distributed by Apex Film Service, Pittsburgh. Apex Film Service, Pittsburgh, and Imperial Pictures, Philadelphia, procured "Love, Life and Laughter" to distribute in their territories. Manhattan Foto Film of New York will distribute "Paying the Price" and "In the Shadow of the Moon." "Venus of the South Seas" was bought by Mid-West Distributing Corporation of Milwaukee.

Milwaukee's Curiosity Aroused Over Landau Quitting Big Job

LEO A. LANDAU, for years a power in downtown exhibitor circles, has thrown a bombshell into Milwaukee's film colony with the announcement of his resignation as director of the Garden and Alhambra Theatres to take effect January 1.

His successor, it has been announced, will be O. J. Wooden, who already has resigned as manager of the Milwaukee branch of the Famous Players-Lasky Corporation to take the new post. Wooden in turn has been succeeded by G. S. Smith, formerly of the Winnipeg office.

No sooner had word of Landau's resignation been spread than rumors by the dozen filled the air, most of them bringing instant denials however.

One of the most persistent rumors dealt with talk of the houses being leased to the Saxe chain, which already has 23 houses in the state, and which, through the $2,000,000 Wisconsin and Strand Theatres, offers the only real competition to the places Landau has managed for the Uihleins.

However, all the principals involved have strenuously denied this and if there is anything to this rumor no one has been found who can give it verification.

Just what Mr. Landau intends to do has not been revealed, but certain it is that he plans to remain in the theatrical business as he indicated in a formal statement to the press which reads as follows:

"With reference to rumors concerning my administration of the Garden and Alhambra Theatres, I am severing my connection with the same on January 1. There is and has been no friction of any kind and both theatres have my best wishes for the future. I am not at liberty at present to divulge my future plans except to say that I will continue in the theatrical business."

Resignation of Mr. Landau was particularly surprising in view of the fact that the last two weeks have seen the greatest business the Alhambra has ever enjoyed in its long history, this being due mainly to the personal appearance of Gilda Gray.

Lively District Session

Exhibitors of Nebraska and Western Iowa Meet in Onawa

A district meeting of the Motion Picture Theatre Owners Association of Nebraska and Western Iowa, was held at Onawa, Ia., November 25. C. E. Williams of Omaha, president of the association, called the meeting. Exhibitors of that immediate territory or zone attended in good numbers. Music tax and arbitration board matters were discussed at length.

The Onawa Commercial club tendered a banquet to those present. This was a delightful entertainment feature of the meeting. These district meetings will in the future be called more frequently, it was decided, as much benefit to the exhibitors results.

Each exhibitor present became a member of the association. Those present were H. W. Kerr, Little Sioux, Ia.; B. H. Skow, Soldeir, Ia.; A. L. Lafretz, Ute, Ia.; C. F. Drefke, Denison, Ia.; Peter Krauth, Denison, Ia.; C. W. Schmidt, Ida Grove, Ia.; J. D. Warnock, Battle Creek, Ia.; W. A. Bowker, Onawa, Ia.; L. J. Sherwood, Moorhead, Ia.; S. C. Harsh, Mapleton, Ia.; C. D. Bell, Moorhead, Ia.; W. C. Whiting, Whiting, Ia.

Billboard War

War on billboards has been opened in Milwaukee and as a result they may be abolished by official action of the common council. An ordinance, said to be the most drastic in the country, is being drafted by the city attorney at the request of an alderman who will introduce it in the council.

Anti-Censorship Campaign

New York Exhibitors Busily Drafting Bill for Repeal of Odious Law

No time is being lost by W. W. Farley of Albany, chairman of the legislative committee recently named to draft a bill calling for the repeal of censorship in New York state. Mr. Farley said a day or two ago that he had secured copies of similar bills introduced last year and the new bill would probably be identical with the Walker bill of the last session. Mr. Farley has already taken up the matter with Charles L. O'Reilly, president of the T. O. C. C., asking his advice as to the campaign which will be waged.

Sam Moross, Secretary of the T. O. C. C. when asked what suggestion O'Reilly had made said that the reply by the chairman of the Manhattan organization was but a matter of form and that the campaign plans would have to be discussed with Walter Hays, newly elected chairman of the state organization, before a public announcement would be made.

According to J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y. and a member of the legislative committee of that body, the exhibitors will also have a bill introduced providing for the repeal of the measure prohibiting the admission of children when unaccompanied which law has caused much trouble for exhibitors throughout the state. A very important bill will soon be introduced in Washington of particular interest to exhibitors, declares Mr. Michael, the provisions of which soon will be announced. Representative Clarence MacGregor of Buffalo will introduce this bill.

Albany Zone Session

In order that all exhibitors in the Albany zone of the M. P. T. O. of New York state extending north to the Canadian line and west as far as Syracuse, south of Binghamton, may have a better opportunity of understanding the work to be done by the new Albany Zone committee, a meeting to which all exhibitors are to be invited will be held in Albany on January 6. This was settled at the first meeting of the Zone committee held in Albany last week and at which the recently named officers presided. It is expected that the coming meeting will be largely attended and will be one of the feature events of the year from a motion picture standpoint. At the coming meeting there will be outlined the plan which is now being formulated for the campaign to be waged in the hopes of doing away with censorship in New York state.

Suckno Left $121,000

Samuel Suckno, of Albany, owner of four theatres in that city, who died recently in the Mt. Sinai Hospital in New York City, left an estate of approximately $121,000. This consists of about $118,000 in real property, but which, however, is mortgaged to the extent of $47,000. Personal property amounted to $50,000. Letters of administration were issued this week to Mrs. Suckno. The estate will be divided among Mr. Suckno's widow and five children. At the time of his death he was operating the Albany and Regent theatres, downtown houses, and he had leased his two residential houses to other parties.

F. P. Canadian Corp. Heads Pay $60,000 for Slice of National Hockey League

A startling development has taken place in Toronto, Ontario, in the purchase by representatives of the Famous Players Canadian Corporation of the Toronto club franchise in the National Hockey League, the big professional ice hockey circuit comprising the leading cities of Eastern Canada and Boston, Mass., for $60,000. The deal was consummated on December 10. The purchase was made by President J. P. Bickle and Managing Director N. L. Nathanson, of the Canadian Famous Players, the transaction marking the entry of the noted theatrical men of Canada into professional sport.

For some years the Toronto Hockey Club, whose team is known as the "St. Patricks," has been under the management of Charles L. Querrie, who is also the manager of the Palace Theatre, Toronto, an attractive new house operated by Famous Players. It is announced that Mr. Querrie will retain his interest in the Toronto hockey franchise and will be the managing director of the club under the new ownership.

Famous Players will also secure the Arena Gardens, Limited, Toronto, the large sport palace in which the hockey club plays its home games, it is announced. It is the intention of the corporation to secure special attractions for the Arena Gardens for periods of the year other than the hockey season, these including features that are now booked into Massey Music Hall.

State Unit Will Safeguard Detroit Members from Bombers

ALARMED by the many daring and effective robberies and holdups of Detroit theaters and theater managers, together with a theater bombing outrage that occurred last week, the Motion Picture Theatre Owners of Michigan are taking active measures to protect their membership against the depredations.

Last week two theaters were bombed and one was forced to close for six days as a result of the ill-smelling explosives. This practice of bombing houses where non-union projectionists work also has been assuming alarming proportions of late and the exhibitor association intends to combine its campaign to wipe out both evils.

The Savoy on Chene street and the Olympic on Michigan avenue were the two theaters that were bombed. Neither theater realized any material damage, but the loss may be figured in the number of days each sacrificed before the places could be made fit for the public. Police have arrested several suspects and exhibitors have secured detectives to hunt down the guilty ones.

Film matters in Detroit were further enlivened by a fire which broke out in the Film Building, a seven story structure that houses all the exchanges in the city. The sprinkler system in the building worked perfectly and the loss was confined to water soaked advertising matter. However, all employes in the building were so alarmed that a wild scramble was made for the exits. No injuries were recorded outside that of the operator of the projection machine in whose booth the blaze started. He was so badly burned that he was taken to the hospital. The fire was caused by a jam up of film in the machine.

As a result of the fire it is likely that the police department will require all screening rooms in the building to provide certain fire fighting apparatus especially designed to combat film fires.

Buys "Quo Vadis"

Rowland, While in Italy, Purchased Latest Version for First National

Richard A. Rowland, general manager of First National Pictures, Inc., announced upon his return Monday from six weeks spent in Europe, that he had obtained the American and Australian rights to the new and elaborate film version of Sienkiewicz's great novel "Quo Vadis," which the Unione Cinematographica Italiana has just completed with Emil Jannings in the featured role.

Mr. Rowland was accompanied on his trip by Sam Katz, a member of the executive committee of First National and of Balaban & Katz, Chicago exhibitors. They purchased the new version of "Quo Vadis" while in Italy and brought a negative back with them.

The big Italian producing company has been at work on "Quo Vadis" for the past two years. It is in twelve reels and has been made on a most elaborate scale, much bigger in every respect than the original version, which was the first motion picture ever shown in a legitimate theatre in America at regular theatre prices. It was shown in 1912 at the Astor Theatre, New York, at the $2 top scale of admission.

INTERNATIONAL NEWS REEL EDITOR BADLY HURT

M. D. Clofine, editor of the International News Reel, was struck and severely injured by an automobile in New York City last Sunday night, December 14. For many hours his life hung in the balance. He now is thought to be out of danger, although he is still confined to the Knickerbocker Hospital.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Special Speed Spook Car in South is Responsible for Many Return Bookings

RECENTLY we published the first decent photograph we have been able to get on the special car designed for ballyhoo work on The Speed Spook. Most photographs have been overrun by the crowds until the car was practically hidden. They had to take the car out into the suburbs and shoot quick before they could get a photograph showing the car itself.

That picture was of the original Buick built by C. C. Burr for the exploitation around the New York district. On this page we give photographs of a second car, built by A. E. Hanger, of the Palace Theatre, Little Rock, Ark., with the co-operation of Jack K. Adams, of the Home State Film Company. It was built in a local garage.

It not only brought business to the house, following a record breaker the week before, but it was brought back for a return engagement because it was found that the interest created by the car spread after the run of the production. The picture was brought back to capitalize this later developed interest with excellent financial results. The car is now working through that territory and repeating its rebook stunt.

Many Adventures

The car was completed on the Saturday before the opening and was taken out for a road trial on Sunday morning. It went dead as soon as it came out of the garage and had to be towed to get a start, because it was not possible to start the motor by cranking.

It ran all right on the trip out, and created no end of excitement, but it got even more notice when they started to turn it around to head back to town. It went dead again and had to be towed in with the gears locked.

Monday morning it was taken out by the house advertising manager and ten minutes later it had rammed a street car. It had Hanger scared each time the telephone rang for fear a more serious accident would be the message brought over the wire, but the day ended without further incident.

Its Master's Voice

To play safe the mechanic who had built the car was then engaged as driver, and there was no more trouble. As the car is ste red by a periscope and the mechanism must be handled in very cramped space, only an experienced man should be permitted to drive.

After that the car behaved and, like its original, it got into the movies through a special picture made by the Pathe local cameraman. The excuse for breaking into the Pathe News was that it was a part of the local Safety First drive. It was, but the drive had been organized by the house as part of the exploitation scheme, and the section of the film was pomptly amputated by the local exchange.

This film followed a simple scenario in which the car drove the owner to the State capitol. It was told to return home and come back at a stated time. On the way home it raced with a motorcycle cop, was forced to the curb and the hidden driver uncovered.

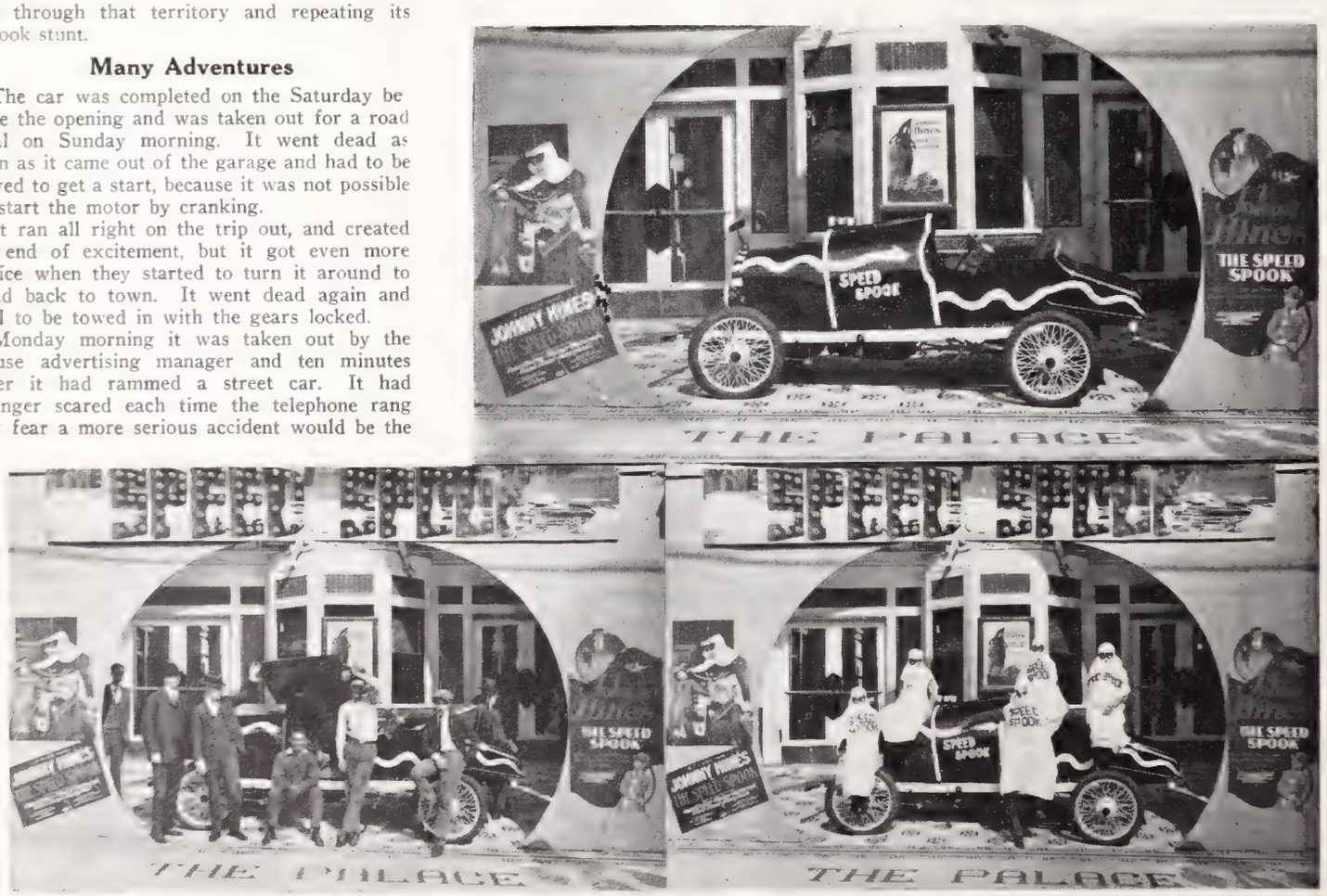
The only accident to be blamed on the car was a head-on collision between two other drivers who were so interested in the car that they failed to see each other. They met on the widest street in town, but they came to a smash. Mr. Hange writes that but for the fact that the stunt was worked in the last week of the Presidential campaign he would have made the front page every day. As it was he had to take second or even third page to give right of way to Coolidge and Davis.

Mr. Hanger also worked a clever business luncheon scheme. There are the usual clubs in Little Rock, and as each of these held a luncheon meeting a man dressed as the spook would be driven up in the car, enter the hall and make an address.

As the stunt can be worked without the use of the trick car, the speech is given here for the benefit of others. It runs:

"I am the spook of a speeder sent back to roam the earth for evermore as a warning to reckless drivers. I am sentenced to spend a week in Little Rock. There are no automobiles where I was sent. Had I observed the traffic ordinances I might be eating lunch like you instead of picking cinders out of my teeth.

"I tried to beat a train to a crossing and that's why I am what I am now. I didn't believe in signs or signals. I spent lots of time



A C. C. Burr Release

THREE SHOTS OF THE SPEED SPOOK NUMBER FROM THE PALACE THEATHE, LITTLE ROCK

The larger picture shows the car as it stood in the lobby of the theatre after an adventurous career on the streets. Below, on the left, is the car with the fake hood lifted, showing how the actual mechanism is concealed. On the right is the car with the house staff dressed as they were during the run of the picture. A similar dress was used by a speaker at the business lunches.

and a geat deal of money with Judge Lewis. He did his best to break up my bad habits but he couldn't do it.

"I cut corners, I wouldn't signal, I hogged the middle of the road, I exceeded the speed limit, I wouldn't let anybody, not even the fire department, pass me, and now look what I am.

"I passed street cars that were standing still, I passed up traffic cop's signals, and raced with the motorcycle squad, and see what it got me.

"Now take a tip from one who knows, take your time and save a fine, drive slow and enjoy the scenery, come to a dead stop before crossing the railroad crossing, observe the Golden Rule and treat the other fellow like you want him to treat you, be thoughtful of other motorists and pedestians, don't run over anything just for the fun of it, and you'll live long and prosper.

"See you at the Palace Theatre any night this week. Good-bye."

As these visits were unheralded, they made a surprise feature that the clubs appreciated.

Putting about $400 into the stunt, Mr. Hanger is getting some of it back on rentals of the car to other managers, and he figures that he got the money back on his own engagements, so the rentals are all velvet.

Went to the Devil

Red rubber balloons which inflate to form a fat little devil were used by Tod Browning to advertise the Fox production of The Inferno at the Olympia Theatre, New Haven.

We don't know whether these are an exchange accessory or whether Tod rustled them for himself, but anyhow they are good.

He made them better by permitting an evening newspaper to make the distribution, which not only ensured a careful handling but gave him the front page mention for a full week. They were given in exchange for a coupon cut from the newspaper, and none were given to children not accompanied by a parent or guardian. This ensured advertising to the adults while it still pleased the children. The supply was limited to one thousand.

Taking Time by the forelock, the Kansas City Star began in the middle of November to tell that it would show Peter Pan at Convention Hall December 27 as a treat to the children. That means six weeks hard plugging for the general run of the picture, too.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

WITH the Rudolph Valentino picture, "A Sainted Devil," running one hour and fifteen minutes, the Mark Strand Topical Review, requiring eight minutes, and a Grantland Rice Sport Pictorial, running nine minutes, there was only twenty minutes left for musical numbers in order to hold the show down to the usual two hours. As it was, the show ran actually two hours and two minutes, being broken up by five incidents, including the Valentino film.

The overture chosen to fit in with the atmosphere of the feature was Rossini's "Barber of Seville." This was staged and lighted as follows: gold draw curtains were closed across the small production stage and upon these were thrown four arch spots, two of which were orange and two light blue. Covering these colors from the dome were two orange Mestrum floods of 160 ampere, which also sovered the musicians. There were two overhead entrance spots coming down on the orchestra. Cove lights were green and foots of large stage were blue. This overture took eight minutes.

In between this overture and the atmospheric prologue was the Mark Strand Topical Review, which has become quite a feature through the especially chosen scenes and the accurately scored music.

The atmospheric prologue was programmed as "Pan Americano" and was in special full stage setting, designed and executed by P. Dodd Ackermann. This set showed a setpiece South American garden wall with engrilled gates in the center. On the two gateposts were electric lanterns, with magneta shades. The background was a neutral blue drop, used as a transparency for sky effect, showing several stars. This back drop was lighted from the front by deep blue open box lamps which were hidden behind the garden walls. A leg drop of mango trees was about five feet in front of the back drop, falling just behind the wall. Lighting on the set was subdued, the foots and the spots from the side being orange and straw. At opening eight female dancers, a mezzo soprano, a baritone and a tango team were seen grouped across the set. The first number, following orchestral introduction, was "Petenares," a dance by the ballet, led by the premiere danseuse. Following this was the mezo soprano, centre stage under a white spot, sang "Habanera" (Bizet). Then came "El Chocolo" by a tango team, after which the number closed with the baritone singing "Remember Me," which is the song theme of the picture. With the last note a scrim closed across the stage and the first scene of "A Sainted Devil" was thrown upon it.

The costumes in this prologue were secured from Famous Players and were advertised as the originals used in making the picture.

The above named musical numbers, including the music with Topical Review, were broadcast Tuesday night of the week, direct from the stage as the first portion of the weekly radio program. The second part was broadcast from the studio adjoining the stage, running for an additional hour and a half.

Triple Play

Most exploiteers are content with a co-op page now and then, but Ernest Geyer, a Paramounteer, got three in one week, in one town and for the same theatre, which happens to be the Palace Theatre, Tallageda, Ala.

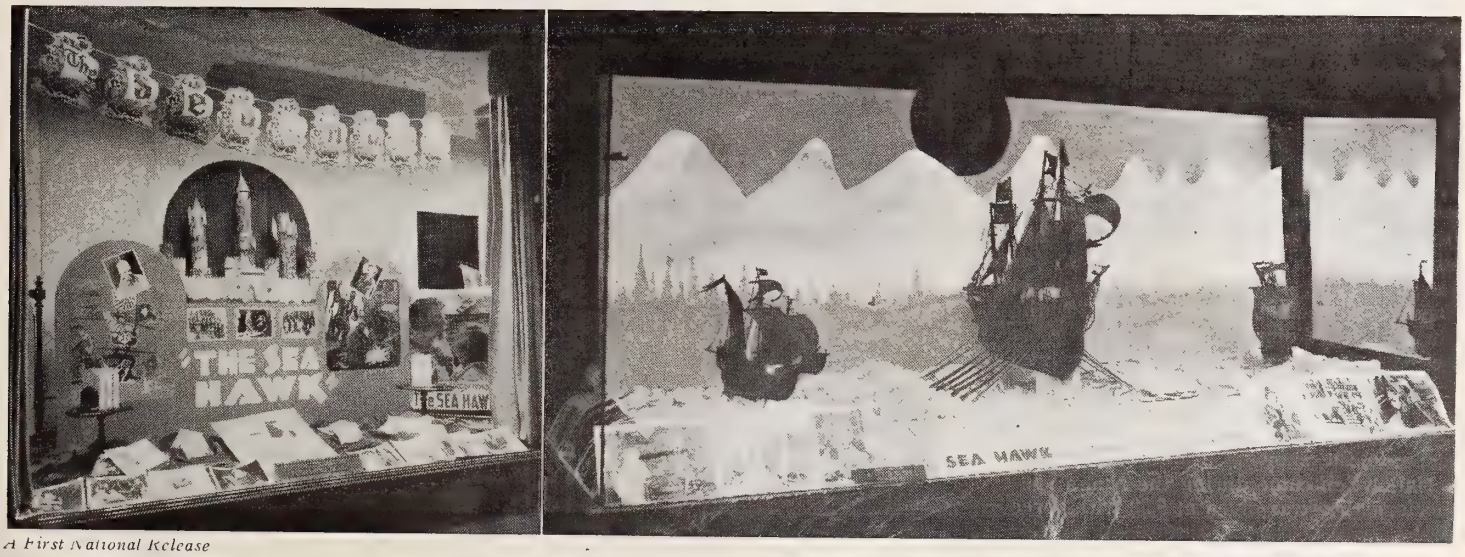
There were pages for Men, Her Love Story and The Covered Wagon, and the stunt was kept alive through the telephone number gag. Each of the merchant ads on each of the three days carried telephone numbers. If you found your own number in a merchant space you went to his store and drew a pair of seats. Getting them into the stores was what made the merchants willing to repeat.

Voted on a Picture

Thomas G. Coleman pulled a niftie on Secrets. He was playing America at the Rialto Theatre, Macon, Ga., with Secrets two weeks away. After each showing of the Griffith picture he flashed this slide:

"If you want us to buy Norma Talmadge's Secrets to be shown on the same admission prices as prevail on America, please confirm now by your applause."

It cost nothing to clap hands, but all the applauders felt in duty bound to patronize Secrets since they had told Coleman to go to it. It was a neat bit of psychology, for it raised the average about 400 per cent.



A First National Release

TWO UNUSUALLY GOOD DISPLAYS ON THE SEA HAWK FROM THE NATIONAL THEATRE, RICHMOND

The window on the right is that of the Methodist Publishing Co., which handled the book. Note how the title is spelled out on the ships across the top of the window. The other suggests that if you open an account with the Federal Trust Company you will not be a galley slave for life. Both were designed and carried out by Harry L. Royster, of the National.

A Paramount Release

THAT'S MORRISON GUARDING THE LEFT FRONT TIRE

He wasn't afraid anyone would steal it, but thought it might help the pictorial effect. The truck was perambulated for "Without Warning," the wireless Story Without a Name. The first ten to identify her got free tickets. The rest bought in.

Masked Radio Girl Helps Radio Story

Charlie Morrison, of the Imperial Theatre, Jacksonville, figured that a guessing contest might help Paramount's nameless radio story, since named Without Warning, so he put a mask on a girl, loaded her onto a truck with a radio outfit and offered ten tickets for the first ten identifications.

As he borrowed the truck and the radio set, all it cost him was $5 to the girl for two days' work, and as he came within a hundred dollars of the record, he felt that he could stand that extra expense. Just to make borrowing still more profitable, Morrison persuaded the store loaning the set that it could profit from the ballyhoo by announcing that it had loaned the outfit, so that gave him a nice window where a lot of people could see it.

Morrison had the picture on percentage, so George Eshenfelder, a Paramounteer, came in to help along, not that we ever knew Morrison to stand in much need of assistance. He's pretty well able to look after the exploitation by himself.

Getting so close to the record with a picture that does not class as better than program is doing something.

Pennies for Lincoln

Bronze portraits of Lincoln were used to advertise First National's Abraham Lincoln when it came to the Hamilton Theatre, Lancaster, Pa.

The bronzes were now Lincoln pennies, supplied by a local savings institution, the Northern Trust Company.

The bank contributed 19,000 pennies and the theatre printed up that many cards and saw to the distribution. The card carried a thrift message attributed to Lincoln and then hooked into the showing at the Hamilton.

As Hallowe'en came during the run, a special performance was given at 9.30 with three $10 prizes for the best impersonation of Lincoln and for the best fancy and comic costume. It served to get the crowd in off the street, where it had been watching the parade which forms a part of the local celebration.

A Clever Idea

Harry Gould, of the Hippodrome Theatre, Forth Worth, Texas, has a new idea. In his lobby there is a string of 38 lights. Gould got shoe boxes of uniform size, painted them to match the walls, cut out a letter on the front of each, backed this with colored tissue and fastened them into place with rubber bands. The only cost is for paint and tissue paper, and it looks as well as far more expensive interchangable signs. He used it first for Merton of the Movies, and cuts new letters when he needs to change the sign, changing the colors for the attractions to get the suggestion of newness.

Clock Face Design Is Creamer's Idea

John W. Creamer, of the Strand Theatre, Chillicothe, Mo., used the clock face for Griffith's America, with "Every minute of America represents a thrill." He moved this out into the yard, where he could get a better light for photography, but it was the centre-piece in the lobby during the run of the picture, and he packed this up with extra written slides and personal letters.

A United Artists Release

CREAMER'S CLOCK

The clock is made of a single piece of compo board, with the base light green with yellow lettering. A flasher lamp is set into the "twelve," but shows only as a speck on the photograph. The hands are immobile. It would be better if the hands could be moved, if only the minute hand, if both involve too much gear, but even the flasher got attention.

The clock idea is not new, but it is good for almost any picture with a bunch of thrills.

Getting the most out of Mae Murray in Circe the Enchantress, the Tower Theatre, St. Paul, tied her to shoes, hosiery, hats, cosmetics, phonograph records and jazz band instruments. No wonder they did better than average.

A Paramount Release

JOSEPH CONWAY'S IDEA OF A COVERED WAGON

Mr. Conway runs the Cedar Theatre, Philadelphia, but a brother manager had the picture first and he let him have the idea of a pony team. This got more attention than would have been given a straight horse team.

The Reason Why

Recently we commented on a poor ad run on The Sea Hawk by Milt Crandall, of the Rowland and Clark theatres, Pittsburgh. Milt writes that he knows better than to mix colors on a title, but that this was the prize winner in a local art contest and he had to run it to keep faith with the participating school.

A Fox Release

HITCHING THE IRON HORSE TO A CHICAGO BANK

The Union Trust was founded about the time shown in the big Fox special and this fact was stressed to get a display window and cutouts, old-time photographs, stills and a card telling the story of the bank's rise.

Traveled His Ad

The big Texas football classic was between the University of Texas, in Austin, and the Southern Methodist University, in Dallas. The game was played in Dallas.

Realizing that a large number of people would go from Austin to see the game, E. B. Roberts, of the Majestic Theatre, Austin, arranged for a banner to be displayed in the intermission, announcing The Fast Set and adding that pictures of the game would be shown on the screen in Austin. He figures that he reached about 4,000 residents of Austin.

He also bannered the stadium at Austin where the students who were unable to go to Dallas gathered to watch the returns, and he caught a crowd of about 5,000 there.

To make it complete, the local team was invited to attend the opening to see the pictures made of the game, and this clinched the rest of the crowd.

Set His Signals

All signals were set for a turn-in at the Arcade Theatre, Jacksonville, on The Signal Tower. The Jacksonville Terminal uses the same signaling apparatus as is used on the road on which the Universal picture was made, and because of his friendship with the railroad people, Morrison was told to help himself from the store house.

He did. He got about a dozen signals and all he had to pay was for the trucking and the services of one of the railroad men who came and hooked them up to the house current. He even borrowed a track bicycle and a couple of lengths of track to set it on.

The minstrels were in town, and that is almost as bad as a revival meeting, but Morrison got a couple of hundred dollars over the average and spend less than $20.

Uses Rosin Paper

Russell F. Brown, of the Rex Theatre, Eugene, Ore., uses rosin paper instead of compo board for many of his displays, particularly for the ceiling drapes and wall screns. This costs less and gives just as good an effect.

On The Sea Hawk, for example, he used a valance effect, five feet deep across the thirty-foot lobby. This went across the front of the space. In back were three drops one each in purple, gold and turquoise metallic paint, with a cyke enclosing the entire lobby space. The sides were embellished with cutouts from the sizes while in the centre was the ship from the 24-sheet, mounted on rosin paper and stiffened with lath. It was very effective and helped pull an unusually good business.

Sobler Endorses Postcard Plugs

One of the best stunts for putting over The Sea Hawk at the Lincoln Square Theatre, Decatur, Ill., was the postcard idea.

The opening day of the picture postcards were distributed to the patrons bearing this text: "Just saw The Sea Hawk. It's a marvelous picture. Be sure to see it at the Lincoln Square. I know you'll enjoy it."

A slide requested the patrons to address the card to some friend and sign their own name. At the conclusion of the performance the ushers received the cards and they were hustled over to the postoffice to make the first delivery the following morning. It boomed the Monday business.

One thousand cards were handed out and more than 600 of them were turned in for mailing. We think that this average could be bettered if a table with pens and ink were provided in the lobby.

The stunt was worked by Al Sobler, who is now publicity director for Balaban Katz' Midwest Theatres, of which the Lincoln Square is one of the links in the chain.

A Metro-Goldwyn Pelease

TWO SHOTS OF THE EXPLOITATION STUNTS ON THE NAVIGATOR FROM LOEW'S MONTREAL

The lobby ship is a compo board structure, which shows the same from either side. It will be seen that it flies the British flag at the stem. The other picture shows the house staff dressed to live up to the picture. Just by way of sticking to local color the one sheet tells that this "has all other comedies lashed to the mast." The two stunts combined with others served to put Buster Keaton over to a business that matched his first name.

Galloping

with

Allene Ray *and* Johnny Walker

A GEORGE B. SEITZ PRODUCTION

Hoofs

The Sport of Kings!

A slashing, dashing story of Kentucky, where the horse is still king; of the race track where hearts almost stand still when the thoroughbreds thunder down the homestretch; of love, hate and villainy, always with the background "the sport of kings."

Splendid cast; powerful drama; fine story; tremendously gripping horse races.

Wherever your house, here's a serial that will attract and hold all classes.

Produced by Malcolm Strauss

Story by Frank Leon Smith

Pathéserial

TRADE MARK

A Metro-Goldwyn Release

WHAT'S A DEEP SEA DIVER DOING SO FAR INLAND?

Part of the ballyhoo devised by Albert Kauffman, an M.-G. exploiteer, on The Navigator at Fox's Washington Theatre, Detroit. We are afraid that Kauffman rang in a lake diver, but anyhow it was an effective stunt and got the money.

Second Box Office Is Lobby Attractor

Because he needs his second box office only on Saturdays and Sundays, Joseph H. Hanley, of the Kingsway Theatre, Brooklyn, uses the extra through the week as a show window.

Using cutouts from the lithographs, he frames up a scenic model, the backings being painted by his staff artist. He sends in a couple of samples that will not reproduce clearly, but which show his general scheme.

One, for The Alaskan, shows a snowscape with the sun sinking back of the ice-clad peaks in the distance. In front is a bit of open water, with a snowy foreground. The water has been cut away and replaced with green tissue, lighted from behind, while a red light back of the sun gives the proper glow to the sunset sky. Three figures off to the left regard the dominant figure of Meighan in the centre. A sign beside him tells of the coming of the picture. For In Hollywood with Potash and Perlmutter he has contrived a mountainous background against which are set a number of convincing looking doll houses. Mawruss grinds the camera on Betty Blythe while Abe does the directing. Here the advertisement is shown on a toy delivery wagon.

This style of show greatly enhances the value of the appeal over the usual lithographs, and using the box office for display through the week brings the need for it on the big days.

Thinks Windows Are Best Exploitation

Telling of a couple of his recent stunts, W. M. Beadell, of the Madison Theatre, Peoria, Ill., says that he gets best results from window hook-ups, but only where the windows are of the right sort. Unless they are really good displays in the higher class stores, they mean little to the box office. Properly done they help not only the theatre but the store.

He sends a small sticker used to tie Chesterfield cigarettes to Lew Cody in Husbands and Lovers. They are about 1½ by 2 inches, and are in red on white. He pasted every package of Chesterfields in the stocks of the twelve local tobacconists who co-operated. The text ran: "See Lew Cody in Husbands and Lovers at the Madison. Nov. 16-17-18. Lew Cody smokes Chesterfield cigarettes."

It's a simple enough stunt, but the local jobber told Mr. Beadell that they never before sold so many Chesterfields in one week.

Mr. Beadell sends in the photograph of a very tasteful window he got for Manhattan shirts and Dix in the Paramount of the same title. This shows a framed color picture of the star, two stills, one regular window card and one hand painted announcement. About half the window is given to a display of the shirts with hats and topcoats on the sides. There is nothing gaudy about the display. It all carries the suggestion of quality; which is why Mr. Beadell likes the better class stores. He got only nine windows on Manhattan, but they served to give him the business.

Came Easy

Five thousand samples of face powder distributed in Des Moines got fourteen windows in downtown stores and six in the residential district for Mae Murray in Circe the Enchantress. The stunt was almost automatic in its operation, and it helped the run at the Strand.

Got the Board

Out at the ball park in Augusta, Ga., is a large billboard reading "The Augusta Board of Commerce Welcomes you." All summer this carried an advertisement for a tobacco company.

With the arrival of the football season J. L. Shields, Assistant Manager of the Modjeska Theatre, arranged to post his 24-sheets there.

The tobacco company made a fuss, but the Board of Commerce ruled that the tobacco people had the board only for the baseball season.

Governor Helped

Showing the print of The Navigator to the Governor of North Carolina in his private office was the big noise of the run of the Keaton comedy at the Alamo Theatre, Raleigh. Not all exhibitors can have governors, but if your town is too small to have a State official, try it on the Mayor, even if you have to ask him to come to the theatre.

Varying the lifesaver stunt, these were distributed by a man instead of by girls. Dressed in an eccentric costume, with large shoes, he perambulated the streets making the distribution.

A Fox Release

AN AUSTRALIAN LOBBY ON IF WINTER COMES

How the Paramount Theatre, Melbourne, dressed the front for the Fox picture. This was backed by wintry displays in the store windows. It's getting hot "down under" these December days and the snow lobby works as well then as it does here.

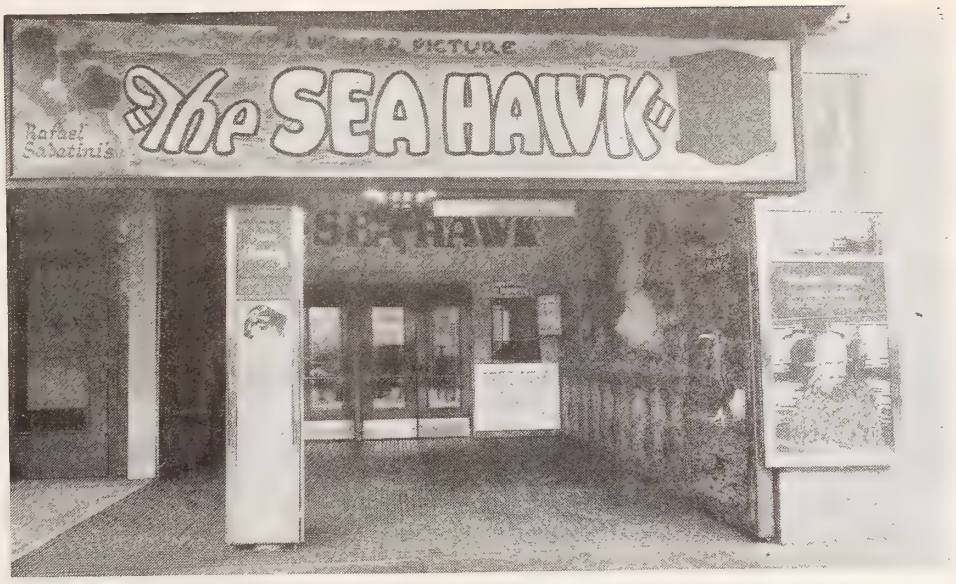
Tied The Sea Hawk to Money Transport

It would not seem that The Sea Hawk lends itself to a hook-in to modern banking methods, but Howard O. Pierce, of the Adams Theatre, Detroit, figured that it could be done, and he got a nice cooperation with The Central Savings Bank.

The window showed the piratical craft with a card reading: "In the days of The Sea Hawk money was transferred by slow and dangerous methods. Now millions of dollars are transferred daily, secretly and quickly. This bank has every modern facility for the handling of money." There was a moral value to the bank hook up that would not accrue from a book or department stor.e

The lobby carried two banners and a wall painting, the latter with a painted balustrade to break the foreground. It was not costly nor even very elaborate, but it was neat and effective.

The girl ushers were dressed as pirates and the prologue was the inn scene devised for the original presentation in New York.



A First National Release

THE NEAT LOBBY OF THE ADAMS THEATRE, DETROIT

Devised by Howard O. Pierce for The Sea Hawk. Note how a ballustrade is painted in on the side wall to break the foreground of waves. It is nothing very elaborate, but it gives a better effect than some of the more costly stunts.

Transformed Lobby Was Very Shipshape

One of the best ship lobbies on The Sea Hawk is sent in by the Majestic Theatre, Seattle. Beyond the side wall paintings this involves little work, and at a pinch blue paper, touched up for waves and provided with cutout ships will serve the purpose almost as well as this elaborate painting.

Some time since we showed a banner in which the trunks of the trees were dropped to the lobby through a careful connection. It would seem that the same thing could be done in a lobby of this type, particularly in inland towns where capstans are not easily borrowed.

Then the sail can be made the banner, lettered if desired, and the mast run up behind this. Ship lanterns can be built of compoboard with isinglass windows of the proper color, and the marine lobby is easily within the reach of the inland cities, and will be even more of a novelty in towns where even rowboats are scarce.

Some managers argue that a really big picture does not need special exploitation, but in most places it will be found that exploitation given the really big picture yields a better return than money spent in an effort to put over a moderate offering. Evidently the Majestic found this to be true for the "second week" strippers are very much in evidence.

Tagged Along

Out in Glen Cove, L. I., the Republicans felt so good about the way the election went that they decided to hold a parade in celebration, the Monday after election day.

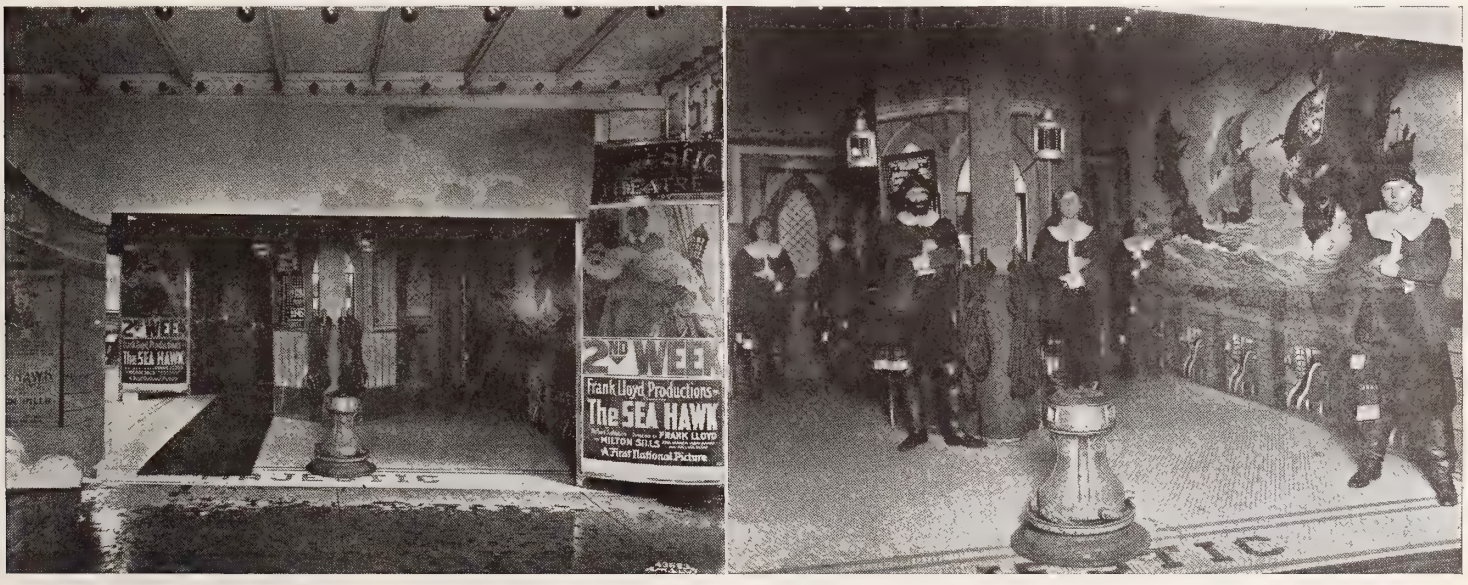
Everything from autos to pushmobiles went into the line and among these present was a float from the Glen Theatre with Indians and Continental troops, while boys went alongside and passed out throwaways on America, which was opening the following week. The rental of the costumes was not large, the committee liked the idea of the float, and the people came to the show. Everybody happy, including Manager Harry Hedger.

Hid His Passes

Hallowe'en parties generally cut into business in Sumter, S. C., but Oscar White, of the Rex Theatre, was not going to quit without a fight.

He had Little Robinson Crusoe, so just before school let out the teachers announced that he had hidden some passes in the vicinity of the school and the youngsters spent the rest of the afternoon finding them.

He went out into the country for autumn leaves, and put Japanese lanterns in these branches. There was a pumpkin-headed witch stirring her evil brew over a red electric fire, and he got better than normal business in spite of the many parties.



A First National Release

TWO SHOTS OF A PARTICULARLY GOOD LOBBY ON THE SEA HAWK FRO M SEATTLE

The capstan and mast are the only lobby obstructions at the Majestic Theatre, and yet the transformation has been made very complete. The men around the front were dressed as pirates and the girls who did the ushering wore Spanish dress. It would work well if you moved the mast to the front line and ran that into the sail instead of a sky piece.

Rebooked Griffith for Hallowe'en Show

Getting up a special show for Halloween, the Rialto Theatre, Omaha, very appropriately booked in Griffith's One Exciting Night for the film attraction. This followed the regular performance and was intended to counteract the opposition of the numerous private parties. The special advertisement was very appropriately framed, and it probably not only brought a good business for the midnight show, but brought many of the people to the last regular performance, as well.

A United Artists Release

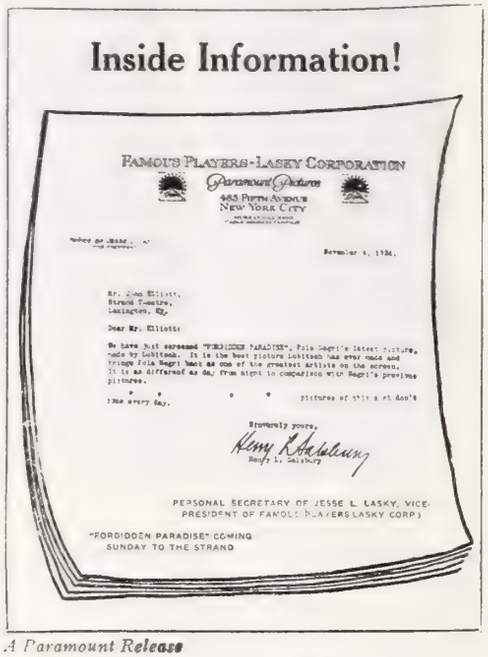
FOR HALLOWEEN

Makes Big Display with Small Cuts

Taking rather more than five eights on Bread, the American Theatre, Evansville, Ind., uses a layout of portrait cuts instead of a scene design, and uses them as much for punctuation as for display. The display is looked after by that big type title, and the selling is done on three separate appeals, two of them above the title and one to the right of the central portrait. The halftones are not particularly good nor are they noticeably poor. They are merely indifferent, but they serve their purpose in breaking up the space, and apparently this is all they are used for, though they do serve to emphasize the cast. The house has made an excellent selection of copy, and while the space looks a little black, it is readable and not unsightly. This last might be forgiven for the sake of the emphasis the heaviness gives. It is a simple display, but it carries the suggestion of strength that implies a strong story. There is no reaching after effect with typographical tricks, but it gets the message over with emphasis as few advertisements do.

Southern Theatre Likes Store Stunt

Eldrick Fisher, who does the exploitation for the Strand Theatre, Lexington, Ky., writes that he finds it advantageous to distribute his heralds through the grocery stores and that this is particularly good where the distributed piece possesses some novelty. Sometimes he uses the straight herald, but he also employs the Paramount postcard reproductions of the 24-sheets, locally printed flashes and for Her Love Story the heart cutouts supplied by Hennegan. A pair of passes is all that the grocer wants, and he gets a direct distribution. This is a good stunt in sections where most of the residents superintend their own kitchens, but in some instances this would not get the paper to the right hands. The Strand also has an arrangement for the regular posting of an 11x14 card with an 8x10 still on each attraction at most of the soda fountains. The cut shows a novelty advertisement for The Forbidden Paradise in the shape of a reproduced letter from Mr. Lasky's personal secretary telling what a good picture Lubitsch had made with Negri. Apparently, the Strand got this before it came into New York, and we think this letter carried weight and helped to sell one of the cleverest productions of the Famous Forty. For Merton of the Movies there was a two-piece item, about 5x8, the first sheet showing Merton and Sara in a plan book cut with "The first part of the script used by James Cruze while filming, etc." The second sheet has the first three scenes of the story. We think that Mr. Fisher wrote this script himself. Certainly Cruze never worked from it. It's all right, for the readers know no better and it did get their interest because it was something new to them. Where time permits, it will be better to get the transcript of the actual script, and this is always easy if the request is made in time. A laundry insert was used for Yolanda. This was not a shirt board, but merely a circular. Blotters were used for Wages of Virtue, a thousand being distributed through the business district. Possibly Mr. Fisher has not formulated his theory in words, but it's another case of change of pace. He tries to be as different as possible, and that is really what sells the product.



A Paramount Release

FOR FORBIDDEN PARADISE

Another Good Space From Francis Kadow

Just to show that the first one was not a fluke, Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Wis., sends in a space on America to match that for The Covered Wagon. Mr. Kadow hits upon a good rule work attractor that gets more attention than most cuts. It is used to connect the extract from a Quinn Martin criticism to the more complete quotation of which this is a part. This permits Mr. Kadow to take it for a text in its brief form and still use the fuller comment that would not work so well with

AMERICAN
ONE WEEK STARTING TODAY
"THE LITTLE THEATRE WITH THE BIG PICTURES"
If Every Woman Knew What Marriage Meant---
SHE WANTED TO KISS HIM, TO KILL HIM; she wanted him in her arms, she wanted never to see him again; she wanted him to be madly, desperately in love with her, and she wanted herself to be coldly indifferent.—It was her first real love affair.
"I LOVE YOU WITH EVERY FIBRE OF MY BEING. Only say you love me, too, Jeanette. You do love me, don't you?"—Why was it that in this supreme moment of his great avowal he seemed a little ridiculous to her?—Like a funny, pleading little boy.
BREAD
ALL STAR CAST
MAE BUSCH
WANDA HAWLEY
ROBERT FRAZER
PAT O'MALLEY
HOBART BOSWORTH
MYRTLE STEDMAN
EUGENIE BESSERER
WARD CRANE
A SLICE OF REAL LIFE
"Bread" is cut from the hearts of every-day people—a deep, swift-moving, thrilling story of modern conditions; of people who are neither rich nor poor, but who are struggling in an intense fight for a decent existence; of men and women whose lives depend upon salaries. It's a photoplay that HITS HOME.
Metro-Goldwyn PICTURES
COMEDY | UNIVERSAL NEWS | PATHE REVIEW

A Metro-Goldwyn Release

AN ADVERTISEMENT POSSESSING THE STRENGTH OF SIMPLICITY

his own "I am proud to bring America to Manitowoc." This is a very simple form of connection, and in its very simplicity is to be found its value. Mr. Kadow knows when to stop talking, which is an even more valuable accomplishment than a knowledge of when to speak. He could have killed this with a little more. He could have added ten words and have lost the value of every one of those already used. Here's presum-

"AMERICA"
Is The Best Picture Ever Made; The Best Play Ever Staged
That's what Quinn Martin in the New York World says
I AM PROUD TO BRING "AMERICA" TO MANITOWOC.
FRANCIS M. KADOW
AMERICA
What a Triumph for Griffith!
What an Achievement for The Mikadow!
What Wonderful Entertainment for the Public of Manitowoc
THE COVERED WAGON AND AMERICA
The two outstanding pictures of the year to play at one theatre—the
MIKADOW
Read what the Best Critics in the Country Say.
"America is the best picture ever made; the best play ever staged. It sets a new standard in the picture play fully as high and commanding as 'The Birth of a Nation' set in its day."—Quinn Martin, in the New York World
What Other Newspapers Say
"America will be acknowledged as the best work of Mr. Griffith, so far; and if he does not make a better picture, no one else will."—F. H. Cushman, in the Boston Telegram.
"America, a real masterpiece, literally swept the audience off its feet. No other photoplay since Mr. Griffith's 'The Birth of a Nation' reaches the heights attained by 'America' from a patriotic and dramatic as well as artistic standpoint."—The Philadelphia Evening Bulletin.
In Milwaukee "America" played 2 weeks at the Davidson at $2.00 top and then came back for 6 weeks at the Garrick. It holds the record for Milwaukee.
MIKADOW
Sun., Mon., Tues., Wed., Nov. 23, 24, 25, 26
Matinee Daily 2:30 Admission 25c, 50c
SCHOOL CHILDREN'S MATINEE SATURDAY NOV. 22 2 p. m.
SPECIAL MUSIC SCORE

A United Artists Release

A NOVEL ATTRACTOR

ably an expert opinion. It's the best picture ever made. Mr. Kadow offers it. He does not try to add to what Martin has already said. He merely tells you that he is going to show it. He adds a couple more comments, which fill in the space without carrying great conviction. Then he really sells it with the statement that it played in Milwaukee for two weeks at $2 and then came back for five weeks at popular prices. That's sales argument. It's not a one-man opinion but facts that were backed up by the admission money of the thousands who supported the return. Mr. Kadow has rung the bell twice in successive shots. And he throws in a rule-work idea that alone is of real importance. Even with poor copy this would still be an interesting display.

Prize Display Not So Notable

Twice a year the advertising department of the Sandusky (Ohio), Daily Register selects from accumulated examples the best trade and theatrical advertising displays. For the Fall session, the award for the best motion picture display went to the Pantheon Theatre, Toledo, for this three twelves on Sundown, taken from the Toledo Blade. Just how this decision was arrived at is not told, but we have seen numerous examples in the Toledo papers that, in our estimation, are much better than this rather crowded space. We believe that the title should be well displayed, that the descriptive matter should invite the eye and then the main figure in an attractor cut should be characteristic. Here the title is only fairly well displayed, but they do avoid the reverse by supplying a benday ground, but the two banks of eight point descriptive matter could be advantageously traded for fewer lines of ten point, and there is nothing in the cut to back up the statement that this is a production out of the ordinary. There is nothing in a bucking broncho to suggest an epic story. That would fit any of the stories put out by any one of four or five western stars. If we did not know that Sundown is a story of a real tragedy of the west, we would be inclined to class this with the average Tom Mix or Fred Thomson. A smashing picture of the stampede, a big title and one or two striking big lines, such as can be found in

THE BIGGEST THING OF ITS KIND EVER SHOWN ON A TOLEDO SCREEN — ! ! !
A PRODUCTION EXTRAORDINARY!
A picture that throbs with the pulse of the nation, that lives and breathes its pioneering instinct of the conquest of nature and the savage life of the primeval wilderness—a picture of bold men and heroic women who risked life in the most daring adventures, who paid in blood and suffering to open up a new territory, who, courageous and still undaunted, have been pushed out by the advancing wheels of progress—the great cattle kings of the Southwest—a picture that is the most fascinating and breathtaking you have seen.
PANTHEON
SUNDOWN
WEEK COM. SAT.
It'll bring tears, smiles, thrills, and make you think of it!
A PICTURE THAT TINGLES EVERY MOMENT
A stampede of a cattle herd is one of the greatest perils that a cowboy fears. One hundred thousand wild steers are shown in mad stampede, sweeping with the irresistible furore of a cyclone across the desert, grinding entire towns to splintered wrecks beneath their roaring hoofs and leaving untold damage in their wake. Such is but one of the many thrills that will hold you spellbound.
WITH A TRULY GREAT CAST!
ROY STEWART — BESSIE LOVE
HOBART BOSWORTH — CHARLIE MURRAY
NO ADVANCE IN PRICES
MATS. 25c EVE. SUN. 35c
Other Entertaining Short Subjects
Last Times Today "IN EVERY WOMAN'S LIFE"

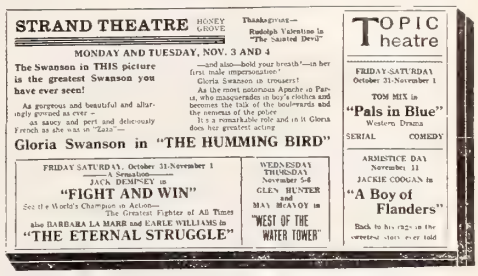
A First National Release

A PRIZE WINNER

the press book would have contributed far more toward a prize-winning display. Even in the little matters such as lines too long for the type height this display fails to qualify.

Gets Two Weeklies in a Four by Five

R. A. Gill sends in some of his work for the Strand and Topic theatres, Honey Grove, Texas. He used to be over in Oklahoma, if you recall, and for a long time we thought he was lost, but he bobs up again and shows he is still on the job. We give this example of his work. He adds that the house gets a better service than this list would suggest. He had several of the Famous Forty in advance of the New York showings, including Feet of Clay and The Fast Set. Mr. Gill has only a weekly paper to work with, so he has to tell it all in one issue. On the right he gives the show at the Topic, which seems to run only two days a week. On the left he gives a three-change in small space, but by keeping the type faces down


STRAND THEATRE HONEY GROVE
Thanksgiving—
Rudolph Valentino in "The Sainted Devil"
MONDAY AND TUESDAY, NOV. 3 AND 4
The Swanson in THIS picture is the greatest Swanson you have ever seen!
As gorgeous and beautiful and alluringly gowned as ever—as saucy and pert and delicously French as she was in "Zaza"—
—and also—hold your breath!—in her first male impersonation!
Gloria Swanson in trousers!
As the most notorious Apache in Paris, who masquerades in boy's clothes and becomes the talk of the boulevards and the nemesis of the police.
It's a remarkable role and in it Gloria does her greatest acting
Gloria Swanson in "THE HUMMING BIRD"
FRIDAY SATURDAY, October 31-November 1
—A Sensation—
JACK DEMPSEY in
"FIGHT AND WIN"
See the World's Champion in Action—
The Greatest Fighter of All Times
also BARBARA LA MARR and EARLE WILLIAMS in
"THE ETERNAL STRUGGLE"
WEDNESDAY THURSDAY November 5-6
GLEN HUNTER and MAY McAVOY in
"WEST OF THE WATER TOWER"
TOPIC Theatre
FRIDAY-SATURDAY October 31-November 1
TOM MIX in
"Pals in Blue"
Western Drama
SERIAL COMEDY
ARMISTICE DAY November 11
JACKIE COOGAN in
"A Boy of Flanders"

MR. GILL'S PROGRAM

he gets the same relative display in a small space that he could get in a half page with larger letters. And it's not the letters which count, but the ideas they convey, and Mr. Gill sells like a big city manager. He gives half of the space to the Monday-Tuesday offering, and then splits 30-70 between the other two. He argues that he can use a herald to sell-up the rest as it comes along, so he works hard on the first of the three. He is getting along nicely with his printer, and so the printer is doing his level best for him. That's the real secret. Work with your printer instead of fighting him and you'll get a lot more out of it. Mr. Gill always does, and he gets notably good results. He has only 2,500 to draw to, but he gets them in.

Stock Cut Is an Effective Teaser

Here is one of the cuts supplied by Universal on Wine. Used without other text, these cuts made capital teasers for the Columbia Theatre, Seattle. Seattle is too close to the border

A Universal Release

A TEASER CUT

to be worried much about wine, but it takes a sort of semi-professional interest in bootlegging, and they sat up and took notice when these teasers were started. A teaser is not of much value unless it teases. These teased.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Early Bird"

Johnny Hines' Newest is Filled With Pep and Laughter and Should Prove Big Box-Office Winner

Reviewed by C. S. Sewell

Under C. C. Burr's guiding hand there has been established for Johnny Hines a definite and distinctive type of entertainment, built with the box-office always in view, in which the predominating idea is to amuse with clean peppy comedy and bright subtitles, all worked into an interesting human interest romance and with thrills thrown in for good measure.

"The Early Bird," Johnny's latest starring vehicle continues along these lines, and judging by the reception accorded it at a special showing at the Hotel Astor, New York, should duplicate the success of his previous productions.

"The Early Bird" is an excellent audience picture and certainly looks like a big box-office winner. First and foremost is its comedy, and it is a whiz along these lines; not merely smiles, but real laughs are sprinkled thickly throughout its length, gags follow one another with astonishing rapidity and the great majority are not only new but the kind that register with a bang. In addition, Ralph Spence has furnished a set of titles that are about as clever and amusing as any we have ever seen and there is a real punch in nearly everyone of them, so between situations, gags and titles, you are kept in an uproar most of the time.

All of this comedy has been injected into a pleasing little romance between Johnny as an independent milk wagon driver and an heiress whom he believes to be a house maid. There is a melodramatic twist to the story involving rascality on the part of a rival company and the climax is a regular old-fashioned thriller, with the girl in an unconscious condition on a moving belt conveyor which is rapidly approaching a big knife arrangement that descends periodically to cut blocks of ice. The hero after fighting the villain on a floor flooded with milk rushes in and rescues her in the nick of time. Just a new twist to a familiar melodramatic device, but it registers as a real thriller just the same.

Johnny is his usual thoroughly amusing self in this picture and with his own inimitable style of putting over a comedy situation he scores heavily. His supporting cast is entirely satisfactory. Sigrid Holmquist is attractive as the girl, Edmund Breese who has appeared in several of Johnny's other pictures is fine as a broken-down actor, Flora Finch does good work in a bit, and Wyndham Standing and Bradley Barker effectively take care of the villainy.

Even though the story is slight and its development not entirely plausible, it serves admirably its purpose in furnishing a framework on which to build up the many entertaining qualities found in this production.

We believe that "The Early Bird" will score heavily with the majority of picture patrons for it is thoroughly entertaining and amusing with an unusual number of good hearty laughs, combined with romance, thrills and human interest in a fast-moving production.

Cast

Jimmy Burke.....Johnny Hines
Jean Blair.....Sigrid Holmquist
George Fairchild.....Wyndham Standing
La Tour.....Edmund Breese
Jean's Aunt.....Maud Turner Gordon
Fairchild's Aid.....Bradley Barker
Miss Quincy.....Flora Finch
Flyn.....Jack DeLacey

Story by Richard Friel.
Scenario by Victor Grandin and Argyll Campbell
Titles by Ralph Spence.
Directed by Charles Hines.
Length, 7,000 feet.

Story

Jimmy Burke, independent milk man changes clothes with a wealthy young chap who wants to put pep into a party, and at the same time, Jean Blair the hostess dresses as a maid. Jimmy takes a shine to her and invites her to a ride in his wagon and she accepts. Fairchild, manager of the milk trust of which Jean is president, is pulling crooked business, and Jimmy gets on to him. Jimmy organizes the independent men and they make him president. Fairchild plans to buy him out. Jimmy learns that the supposed maid is Jean, and believes she was making fun of him. Jean discovers Fairchild's crookedness and discharges him. She also gets wind of his plan to poison the independent's supply and sends a message to Jimmy who goes out and destroys the early deliveries. She goes to the plant and Fairchild's aide locks her in the refrigerating room. Jimmy arrives on the scene, fights the villain, and rescues Jean just as she is about to be killed by a machine used for cutting the ice. After this everything points to wedding bells for Jimmy and Jean.

FEATURES REVIEWED IN THIS ISSUE

Barriers Burned Away (Associated Exhibitors)
Battling Bunyan (Associated Exhibitors)
Early Bird (East Coast Films)
Idle Tongues (First National)
Last Man on Earth, The (Fox)
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Mine With the Iron Door, The (Principal)
Tongues of Flame (Paramount)
Triflers, The (Schulberg)
Troubles of a Bride (Fox)

"Idle Tongues"

Percy Marmont Scores in Remarkably Appealing First National Picture of Small Town Folks

Reviewed by Sumner Smith

"Idle Tongues" is a very human picturization of one of the famous Joseph C. Lincoln novel of Cape Cod life, "Dr. Nye." Largely due to the sensitive characterization of Percy Marmont it develops great heart interest and should prove particularly attractive to most audiences. As directed by Lambert Hillyer for Thomas H. Ince, it is a smoothly-running story with excellent backgrounds, of a kindly physician made an outcast by small town folks because he has spent five years in prison for the theft of money.

Percy Marmont in this picture again maintains his reputation for the delicate touches that characterize the good actor. Dr. Nye's lovable disposition is, by his work, made vivid, and so the value of the plot, which is technically strong, is enormously enhanced. We think that the author will want to see Marmont in other picturizations of his stories.

The point stressed is the propensity of small town folks for gossip. Emphasizing this is the characterization of a nervous, talkative woman by Vivia Ogden. She is simply immense. Men and women alike will roar at her. Doris Kenyon has a conventional role as the doctor's sweetheart, and given little opportunity to do more than pose, injects a great deal of sincerity and warmth into her work. Claude Gillingwater is striking as the scheming banker, and Lucille Ricksen and Malcolm McGregor charming as the juvenile lovers. David Torrence also has a good part.

We would be willing to wager hard-earned cash that this First National picture will delight. It has a good story, deft characterization, much human interest and very laughable comedy. Book it.

Cast

Doctor Ephraim Nye.....Percy Marmont
Katherine Minot.....Doris Kenyon
Judge Daniel Webster Copeland
Claude Gillingwater
Faith Copeland.....Lucille Rickson
Cyrenus Stone.....David Torrence
Tom Stone.....Malcolm MacGregor
Althea Bemis.....Vivia Ogden
Fanny Copeland.....Marguerite Clayton
Bluey Batcheldor.....Mark Hamilton
From Joseph C. Lincoln's novel, "Dr. Nye."
Adapted by C. Gardner Sullivan.
Directed by Lambert Hillyer.
Photography Not Credited.
Length, 5,300 feet.

Story

Dr. Nye returns to Ostable after spending five years in prison for the theft of church funds. Daniel Copeland, brother of the doctor's dead wife Fanny, wants to install a municipal water system but is opposed by Cyrenus Stone, his arch enemy. The townspeople turn against Dr. Nye except Katherine Minot, who loves him. Typhoid fever breaks out and Dr. Nye believes pond water piped by Copeland responsible for it. He accuses Copeland and is mobbed by the townspeople. He calls on Copeland and discloses how he went to prison to save his dead wife's reputation, as she was the real thief. Copeland is overcome to learn that his daughter stole the church money. Katherine overhears the conversation and additional details how Dr. Nye's wife schemed to win him away from her. Copeland has previously opposed the marriage of his daughter Faith to Tom, son of his arch enemy. Dr. Nye forces him to approve it, and himself finds happiness in marriage with Katherine.

"Battling Bunyan"

Associated Exhibitors Offers Wesley Barry In Human Interest Picture That Should be a Winner

Reviewed by C. S. Sewell

The problem of finding a suitable story for a fellow who has grown a little too mature for kid parts and is not quite ready for grown-up ones, appears to have been solved in "Battling Bunyan" a Crown Production which is being distributed by Associated Exhibitors.

Wesley Barry is the chap in person and in this picture he has a role for which he is ideal and which could not have fitted him better had it been written especially for him.

As a struggling chap who take all kinds of rebuffs, withstands ridicule and kidding by appearing as a prize fighter when he knows he cannot fight, and finally takes a terrific beating from a much larger fighter to secure money with which to buy an interest in a garage and help win the girl, Wesley shows to good advantage and gives a fine performance.

The development of this story involves a tremendous amount of heart interest and wonderful sympathy is built up for the lad. There are excellent comedy touches and an unusual amount of pathos. The big scene is a prize fight with the champion, the terrific beating that he takes may seem a bit too brutal for the squeamish, but his gameness certainly gets you and fills you with an intense admiration for the character, which Wesley makes very real, and when an insult to the girl causes him to fight like a tiger and finally lick the fighter in a personal quarrel you feel exceptional sympathy for the chap.

Wesley in his acting, introduces a deeper note than heretofore and also proves to be an excellent comedian, his fine work overshadows his famous freckles. His support is excellent, with Frank Campeau as a fight manager and Molly Malone as the girl. Paul Hurst has finely directed this picture.

Because of its tremendous human interest and play on the heart strings, we feel sure that the majority of patrons are going to like "Battling Bunyan" and that it will prove a good box office attraction.

Cast

Battling Bunyan ..... **Wesley Barry**
Peterson ..... **Landers Stevens**
Rudy ..... **Pat Kemp**
Molly ..... **Molly Malone**
Johnny Prentiss ..... **Johnny Relasco**
Reily ..... **Harry Mann**
Jim Canby ..... **Frank Campeau**
Sailor Levinsky ..... **Frankie Fields**
Stranger ..... **Chester Conklin**
Referee ..... **Al Kaufman**

Based on magazine story by Raymond Leslie Goldman.
Adapted by Jefferson Moffit.
Directed by Paul Hurst.
Length, 4,900 feet.

Story

Bunyan, a young chap who has gained a lot of experience in the school of hard knocks, has a small position in a garage. The lightweight champion fighter comes in and flirts with Bunyan's girl Molly and Bunyan tries to fight him. Canby, the local fight promoter gets the idea of signing Bunyan up for fights to give his patrons a laugh, billing him as Red Aiken Bunyan, and it works. Bunyan knows he is a clown but the money helps to buy a partnership in the garage. Finally the champion returns and again starts after Molly. The fight is to be a frame-up and Bunyan agrees at $200 a round. He takes a terrific beating and tries to stay out five but only lasts four. Mollie, thoroughly won over by his gameness, tries to see Bunyan, but the champion intercepts her and tries to attack her when she repulses him. Bunyan, jumps on him and finally beats him. Canby gives him the full thousand and he buys the partnership and then marries Molly.

"The Mine With The Iron Door"

Principal Presents Another Harold Bell Wright Story That Should Prove a Box-Office Success

Reviewed by C. S. Sewell

Principal Pictures Corporation has transferred to the screen "The Mine with the Iron Door," another Harold Bell Wright novel which proved one of the "best sellers." Filmed with the active co-operation of the author, on the actual locations called for in the story that is, in the mountains near Tucson, Arizona, it bears the stamp of authenticity and it is fair to assume that this production will enjoy popularity commensurate with the big success of the novel.

"The Mine with the Iron Door" is based on a picturesque legend concerning a lost mine formerly worked by the Dominican priests but the existence of which is now known only to the Indians. Around this has been built a story of the outdoors that is quite different from the average one of this type.

The characters are a girl kidnapped at infancy and raised by two kindly and humorous prospectors, a fugitive from justice erroneously convicted of a crime, an educated Indian who hates the white race, a doctor broken in health who seeks to help his fellow men, a bandit leader and his gang and a slovenly ne'er do well.

Sam Wood, who has many successes to his credit, has capably directed this picture and with the assistance of such well-known players as Pat O'Malley, Dorothy Mackaill, Robert Frazer, Charles Murray, Bert Woodruff, Mary Carr, Creighton Hale, Mitchell Lewis, Raymond Hatton and William Collier Jr., these widely divergent characters have been well developed.

The romantic angle is pleasing, the scenery striking, and there is an unusual angle in the playing up of contrasting attitude of mind of the Indian and the white man. There are good touches of humor, a melodramatic climax that comes as a surprise, and a corking good thrill in a fight with knives between the Indian and the bandit.

While the action is not always entirely plausible or convincing, coincidences has been rather heavily used in bringing about the desired ending, and we are of the opinion that this picture which is now 7,800 feet in length could be considerably shortened, nevertheless, it contains all the elements which made the novel popular and we believe it is a production that will appeal to the rank and file of picture patrons and prove a good box-office attraction.

Cast

Hugh Edwards ..... **Pat O'Malley**
Natachee ..... **Dorothy Mackaill**
Natachee ..... **Robert Frazer**
Bob Hill ..... **Charles Murray**
Thad Grove ..... **Bert Woodruff**
Mother Burton ..... **Mary Carr**
Saint Jimmy ..... **Creighton Hale**
Sonora Jack ..... **Mitchell Lewis**
The Lizard ..... **Raymond Hatton**
Chico ..... **William Collier, Jr.**
Sheriff ..... **Clarence Burton**

Based on novel by Harold Bell Wright.
Scenario by Mary Alice Scully and Arthur Statter.
Directed by Sam Wood.
Length, 7,800 feet.

Story

Hill and Grave, aged prospectors, find a little girl in the hut of a bandit Sonora Jack and take her away but are unable to locate her parents. When she grows to womanhood, Hugh Edwards appears on the scene and they fall in love with each other. Natachee, an educated Indian, learns that Edward is an escaped convict, convicted for embezzling funds. Edwards saves his life and in return Natachee shows him the mine with the iron door, filled with gold. Just then Sonora Jack returns and unable to find the mine, kidnaps Marta to hold her for ransom. Hugh and Natchee overtake him and kill him rescuing Marta. Papers prove that Marta is the daughter of the man for whom Hugh was sent to prison and he has since died confessing his guilt. Hugh and Marta finds happiness in their love for each other.

"Tongues of Flame"

American Indians as They Are Today Furnish Unusual Background for Thomas Meighan's Newest

Reviewed by C. S. Sewell

Indians furnish the background for Thomas Meighan's newest Paramount picture, "Tongues of Flame," based on a novel by Peter Clark McFarlane. However, they are not the familiar Indians of romantic western stories, with their picturesque costumes, but the modern Indians, without glamour, as they appear on their reservations clad in the nondescript clothes of the present day. Despite this, the fact that a number of real Indians are used adds color to the production, and an unusual atmosphere.

As a lawyer who is friendly to the Indians and goes through difficulties in their behalf, fighting a powerful financier who seeks to gain control of the reservations because he has discovered oil, Meighan has a thoroughly congenial and forceful role, and there is a pleasing romantic angle in his love for the little half Indian-half Spanish girl who has aided him.

There are a couple of forceful situations in the earlier reels and the story moves at a good pace after the climatic sequences get under way; but for the most part it seems rather slow moving and deliberate, with a lack of action.

The significance of the title lies in the fact that when the courts decide the town belongs to the Indians the maddened populace sets fire to it rather than turn it over to them. This gives opportunities for effective fire scenes, but this situation seems rather a stretch of plausibility. As compared with the Indians, most of the white persons in this picture certainly appear at a decided disadvantage, and this may not be sympathetically received by some patrons.

Altogether, while "Tongues of Flame" is interesting and has several good points and will probably satisfy Thomas Meighan fans, we do not believe that as general entertainment it is up to the standard of the majority of his pictures.

The supporting cast is high class. Bessie Love is excellent as the little Indian girl and is made up so that she looks the part. Burton Churchill is forceful as the financier and Eileen Percy is attractive as his daughter.

Cast

Henry Harrington.....Thomas Meighan
Lahleet.....Bessie Love
Billie Boland.....Eileen Percy
Boland.....Burton Churchill
Scanlon.....John Miltern
Hornblower.....Leslie Stowe
Adam John.....Nick Thompson
Clayton.....Cyril Ring

Based on novel by Peter Clark MacFarlane.
Scenario by Townsend Martin.
A Joseph Henabery production.
Length, 6,763 feet.

Story

Boland, who has been the prime mover in establishing the thriving city of Edgewater on land formerly belonging to the Siwash Indians, desires to obtain their reservation, they put it up to their friend Harrington, a lawyer who recruited a company of Indians for service in the war. Boland makes such a seemingly generous offer that Harrington persuades them to sign, being aided by a girl Lahleet. Just as the papers are signed, Lahleet learns there is oil on the reservation, and Harrington stops the sale on the ground of fraud. Boland, angry, throws Harrington in jail charging him with theft of money. Hornblower, claims the whole town belongs to the Indians and the courts sustain his claim. The populace, led by agitators, burn the town rather than have it fall into the hands of the Indians. Harrington, released from jail, gathers the Indian together, arms them and takes possession of the town. When the people calm down he gives it back to them, as the Indians are satisfied with their reservation. Harrington finds happiness with Lahleet, who has helped him.

"The Last Man on Earth"

William Fox Offers Fantastic Novelty in Story of World Filled With Women and Only One Man

Reviewed by C. S. Sewell

Exhibitors who are looking for a novelty will find it in the William Fox production "The Last Man on Earth." It is a fantastic tale of a strange disease which strikes the earth in 1940 killing off all the males over fourteen. Only one escapes, a young chap who became a hermit because of disappointed love. Discovered ten years later, he is brought back unwillingly into a world run entirely by women, and becomes not only a curiosity but a problem. How they fight over him and he upsets all plans by marrying his former sweetheart, thus saving the race anyway, furnishes the story.

There is a clever idea behind this story and fine opportunities for burlesque in showing women engaged in occupations now monopolized by the men, and we think more advantage might have been taken of this angle. While it is handled in a general way, the only definite character of this kind are a street sweeper, a couple of soldiers, some women gangsters, women senators and a woman president. There is no shortage of women, however, for the streets and public places are filled with them clad in costumes suggestive of musical comedy, there are a lot of quite short trousers and many decorated with lace and other gee-gaws.

An amusing sequence shows the "capture" of the last man by the gangsters and his fear of one who wants to make love to him, and another where a bunch of flappers get him intoxicated. The climax is a ring fight in the senate between two women senators. This fight has been burlesqued and is quite amusing.

With opportunities to be quite risque, there is nothing at all objectionable in the handling of this story. There are quite a lot of situations that will bring smiles, and, on the whole, the absurdity of the thing is amusing, but somehow, there do not seem to be many situations that are particularly hilarious. It is all straight comedy and there is no slapstick. Novelty is the main angle of audience appeal.

The cast is good. Earle Foxe, who proved himself a good comedian in the Van Bibber series, does excellent work, and contributes a good characterization of a man afraid of a woman-run world, and his support is entirely satisfactory.

Cast

Elmer ..... Earle Foxe
Gertie.....Grace Cunard
Frisco Kate.....Gladys Tennyson
Red Sal.....Maryon Aye
Dr. Prodwell.....Clarissa Selwynne
Furlong.....Pauling French
Paula Prodwell.....Marie Astair
Hattie.....Derelys Perdue

Story by John D. Swain.
Scenario by Donald Lee.
A. J. G. Blystone Production.
Length, 6,637 feet.

Story

Elmer Smith proposes to Hattie his childhood sweetheart and she turns him down. He jumps in his plane determined to go where there are no women. A strange disease develops that kills all the males over fourteen years old. Gertie, a gangster, fleeing from the police finds herself in a forest and discovers Elmer she brings him back and the government buys him for $10,000,000 as he is the last man on earth. Then arises the problem of what to do with him. Two lazy senators engage in a prize fight, the winner to claim him as a husband. Hattie attends the fight and Elmer sees her. Then it is all off as he rushes to Hattie, keeping the others at bay. They marry and a year later, twins are born.

"The Mad Whirl"

May McAvoy and Jack Mulhall in Theatric Universal Picture

Reviewed by Sumner Smith

Taken from a Richard Washburn Childs story in the Saturday Evening Post, "The Mad Whirl" originally contained many of the popular ingredients of a box-office success except sustained action. Now it appears as a story of homely virtue triumphing over red-eyed jazz. It has a fine cast, the necessary romance, lavish settings. But this Universal picture's highly moral atmosphere and very theatric backgrounds convey an impression of artificiality, and this must have been felt by the players, who, though among the best on the screen, are at times guilty of some bad work. Too much frosting on any cake spoils it, and here the cook spread it on too thickly.

Frederick and Fanny Hatton adapted "The Mad Whirl," so it was expected to be a clever fast-moving comedy drama. It had all the essentials of one. But after a false start—it begins for all the world like a serio-comic vehicle—the picture switches into drama, with exceptional demands upon the players' tear ducts. Action is wanting, scenes of jazz parties taking its place. The story becomes detailed characterization of a male member of the fast set and the simple daughter of a reformed saloonkeeper; then introduces a moral and insistently stresses it; then, having very thoroughly proved the youth a black sheep, hastily absolves him in the concluding scenes.

May McAvoy succeeds in doing better work than any other member of the cast. Jack Mulhall is sufficiently unlikeable as the jazz devotee and later unreal as repentant. Myrtle Stedman and Alec Francis are given little to do and do it.

It must be admitted that there are audiences which will take the picture very seriously, as it contains many of the time-honored stunts for appealing to those whose imaginations see truth and virtue as clothed in homespun, and vice in sheerest silk.

Cast

Cathleen Gillis.....May McAvoy
Jack Herrington.....Jack Mulhall
Gladys Herrington.....Myrtle Steadman
Margie Taylor.....Barbara Bedford
John Herrington.....Alec B. Francis
Benny Kingsley.....Ward Crane
Martin Gillis.....George Fawcett
Julia Carling.....Marie Astaire
Spivens..... Joe Singleton

From Richard Washburn Childs' story, "Here's How."
Adapted by Frederick and Fanny Hatton.
Directed by William A. Seiter.
Photographed by Merritt Gerstad.
Length, 6,184 feet.

Story

The middle-aged Herringtons keep pace with their son Jack on his drinking bouts and jazz parties. Jack meets Cathleen Gillis and gives up Julia Carling to follow Cathleen around. The latter tries to change Jack's mode of life, though warned by her father, Eventually Jack reforms and wins her. Gillis a reformed saloon-keeper, to avoid him. convinces the older Herringtons of the error of their ways.

"The Triflers"

Schulberg Offers Amusing and Entertaining Production With Frank Mayo and Mae Busch as Leads

Reviewed by C. S. Sewell

For his newest Preferred Picture, B. P. Schulberg is offering "The Triflers," which is based on an original story by Frederick Orin Bartlett and directed by Gasnier, with a cast of well-known players, including Mae Busch, Elliott Dexter, Frank Mayo, Walter Hiers, Eva Novak and Lloyd Whitlock.

The opening to the story is bright and clever, with the heroine calling her sixteen suitors together and giving them all the gate. These sequences will get a lot of smiles. Two do not take their dismissal lightly, one turns out to be a melodramatic villain and the other feels his disappointment so keenly he confines himself so to microscopic work that he goes blind. Then there is the hero who looks on love lightly and of course realizes its worth in the end.

The significance of the title lies in the fact that while the heroine characterizes her admirers as triflers, she and the hero trifle with love even to the extent of a marriage in which it does not figure, and they learn the lesson of bitter experience before the happy ending.

The early part of the story is somewhat sophisticated comedy, and just after the wedding, when both slip away following a few embarrassing moments in the bedroom and end by sleeping away from each other in bathtubs, there is an amusing farce comedy note, somewhat risque but never offensive. From then on the picture shows the growth of real love and doubt of the affection of the other, and each is brought to repent trifling with love.

Some of the situations are not altogether plausible, especially where the blinded suitor regains his sight through sacrifice, but there is effective heart interest if not a great amount of sympathy for the triflers developed, and the ending is more unusual than convincing, the melodramatic touch seeming rather uncalled for.

The cast is good, Mae Busch doing especially fine work, and Frank Mayo runs her a close second. Elliott Dexter is effective as the blind suitor and Lloyd Whitlock is a polished villain.

Altogether, we believe the average spectator will find "The Triflers" entertaining and amusing.

Cast

Marjorie Stockton.....Mae Busch
Peter Noyes.....Elliott Dexter
Monte Covington.....Frank Mayo
Chic Warren.....Walter Hiers
Beatrice Noyes.....Eva Novak
Teddy Hamilton.....Lloyd Whitlock

Story by Frederick Orin Bartlett.
Scenario by Eve Unsell and John Goodrich.
Directed by Gasnier.
Length, 6,626 feet.

Story

After inheriting great wealth, Marjorie is besieged by suitors but she gives them all the cold shoulder. For one, Peter, she feels pity and a touch of seriousness. One friend, Monte, refuses to run after her and treats affairs with women lightly. In California they meet and as Teddy, one of the suitors refuses to accept no, Monte saves Marjorie from an unpleasant situation and withoutlove they marry for their mutual protection. Monte still treats her casually and she falls desperately in love with him. Marjorie again meets Peter who has become blind and he mistakes her pity for love, while Monte gets the same impression and decides to go away. Marjorie and Peter finally declare their love for each other, but Teddy, jealous shoots them. The wounds are slight and in the hospital in twin beds, they feel they have atoned for being triflers with love, and face the future confidently.

"Troubles of a Bride"

Amusing Comedy and Melodramatic Thrills Make William Fox Production Average Entertainment

Reviewed by C. S. Sewell

With a subtitle that explains that this picture is built to afford amusement and thrills, William Fox is offering a Thomas Buckingham production "The Troubles of a Bride."

The picture has the advantage of brevity, being less than five thousand feet long and the action moves forward at a snappy pace, there are a number of amusing situations especially in the earlier part, while the latter reels contain thrill after thrill, and the production also starts off with a thrill.

Obviously, it is a picture that is not intended to be taken seriously and quite a lot of the situations are rather implausible and far-fetched, with at times a suggestion of burlesque. Director Buckingham who also collaborated on the story, had a free hand to string together the thrills and he gets in some good, if familiar ones. Once things begin to hum, with the kidnapping of the bride, there is a well handled series of thrills including a fight and finally the falling of a train through an open draw-bridge of course the hero rescuing the heroine in the nick of time.

Alan Hale, in a rather unusual type of heavy role has really the principal part, and gives a good performance, while the romantic roles are satisfactorily handled by Robert Agnew and Mildred June. Charles Conklin introduced good comedy as a negro servant.

We believe that Mr. Buckingham has accomplished what he set out to do, that is, to make an entertainment picture for the large class of patrons who like thrill melodrama and clean comedy. The melodrama predominates and the comedy is bright, with a good snap to it. The romantic angle is pleasing and there is a surprising touch at the end, which may, however, prove a bit confusing. Altogether it should prove a picture of average entertainment value for the majority.

Cast

Robert Wallace.....Robert Agnew
Mildred Patterson.....Mildred June
Col. Patterson.....Bruce Covington
The Baron.....Alan Hale
Vera.....Dolores Rousse
Chauffeur.....Lou Harvey
Jeff.....Charles Conklin
Architect.....Bud Jamieson

Story and scenario by Thomas Buckingham and John Stone.
Directed by Thomas Buckingham.
Length, 4,915 feet.

Story

Escaping from the police, the Baron, a clever crook, learns that Col. Patterson plans to remodel his house to surprise his daughter Mildred who is about to marry Robert Wallace. Impersonating the architect he gains an entree and finds the money supposed to be hidden in the house, but also determines to marry Mildred. He arranges a plot with her to kidnap her just before the wedding to test Robert's love as she has seen him kissing a vamp. The scheme works, but the Baron soon discloses his real purpose and attacks her. Robert comes to the rescue and there is a wild ride on a runaway train with Robert chasing it in a locomotive and rescuing Mildred just as the train is about to plunge into the river. Mildred is satisfied and accepts the Baron's explanation when, realizing he is beaten he declares it was all a part of the plan.

"Barriers Burned Away"

Adaptation of Novel Built Around Great Chicago Fire Proves Unusually Good Entertainment

Reviewed by C. S. Sewell

Around the great fire that practically destroyed the City of Chicago in 1871 the Rev. E. P. Roe wrote a romantic and colorful novel and transferred to the screen as an Associated Exhibitors production we believe that it will prove a thoroughly enjoyable attraction for the fans today.

In the first place, here is a story that deals with one of the most striking episodes in our national life and one with which nearly everyone is familiar. From a picture standpoint this great fire affords excellent opportunity for effective thrills, and these have been taken advantage of.

In addition, there is a picturesque and colorful story which has been excellently directed by W. S. Van Dyke, with a wealth of detail and capably portrayed by a well-selected cast who appear to have entered into their work with enthusiasm.

The picture deals with a different period and is based on a novel that exhibits a psychology quite different from the books of the present day. But don't let this disturb you, for it is interesting to note the great difference in costumes, habits, mode of living, etc., that has taken place in so comparatively a short time. The old horse cars, the gas-lighted streets, the small buildings, old-fashioned bicycles and, above all, the quaint clothing of the people are all picturesque and pleasing and brings back vividly our national life of another day.

The story is of an exceedingly romantic type, centering around the love of an artist, who became a porter to locate a stolen painting, and the daughter of his wealthy employer. The title refers to the great fire as well as to their great love which eventually burned away all barriers. An interesting feature is the introduction of characters whose names have become known nation-wide, such as the Randolphs, Marshall Field, Pinkerton and McCormick.

An excellent entertainment angle is the origin of the fire, vouched for by historical records. The details leading up to the milking at midnight of Mrs. O'Leary's cow, which, resenting this disturbance, kicked over a lamp, setting fire to the hay, are all pictured.

Frank Mayo as the hero, Mabel Bellin as the heroine, Wanda Hawley as her chum, Tom Santschi as a politician, Harry Morey as the crooked store manager, Mrs. Craig as Mrs. O'Leary, J. P. Lockney as her husband and William V. Mong as his pal, along with many others, all give fine performances.

With its fascinating picturization of life in one of our big cities just two generations ago, a good human interest story, unusual excellence of detail, flashes of humor, a pleasing romance and thrilling fire scenes, we believe that "Barriers Burned Away" offers something distinctly out of the ordinary that will prove excellent entertainment for the majority.

Cast

Christine Randolph.....Mabel Ballin
Mark Randolph.....Eric Mayne
Wayne Morgan.....Frank Mayo
Molly Winthrop.....Wanda Hawley
Gale Winthrop.....Wally Van
Mildred McCormick.....Arline Pretty
Earl of Tarnsey.....Lawson Butt
Hon. Bill Cronk.....Tom Santschi
Howard Mellon.....Harry T. Morey
Slim Edwards.....James Mason

(Continued on page 882)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Rubber Neck"

(Pathe—Comedy—Two Reels)

The Spat family scores good entertainment in "The Rubber Neck." The first reel is full of laughs and the second boasts as many thrills. The Spats are visitors in Hollywood. They join a throng in a sight-seeing bus. The female of the party has a cat which she wishes upon the male members. They keep shifting the pussy around until the others are in an uproar. One of the Hal Roach "Our Gang" youngsters sets off a string of firecrackers and in the turmoil which follows the Spats find themselves alone on the road. It happens that they are near an aeronautical school. They take an unexpected ride in a balloon when the ground rope breaks. From here on are some real thrills. The huge bag careens in an altitude far above a city. The anchor is cast over the side and catches an automobile, carrying it well up into the air before the machine breaks loose. The anchor is cast again. This time it catches in the root of a tree. The Spats are halfway down the rope when it slips and they all descend into a sand pile.—T. W.

"Bull and Sand"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy, "Bull and Sand" is one of the funniest which that producer has turned out in quite some time. It contains a lot of humorous angles and some good inspirations for thrills. The cast includes: Sid Smith, Madeline Hurlock, Vernon Dent, Andy Clyde, John J. Richardson and Tiny Ward. The comedy is more or less a burlesque on bulls, bull fighters and bull throwers. In some places there is a lot of bull and in others not so much. How a chauffeur wins the heart of his employer, a princess, is achieved principally in his being able to throw an "actual" bull over a fence. But after doing this the mechanic engenders the ill grace of her Royal Majesty and is ordered to be shot. A bull breaks down his cell and he and another condemned man appropriate an extra bull's hide and proceed to play bull. The would-be bull jumps on the back of a horse and the princess jumps on the back of the would-be bull and all ride away to happiness.—T. W.

"Present Arms"

(Universal—Comedy—Two Reels)

This is a clever bit about a housemaid in love with her mistress's son, an aviator. Wanda Wiley has the lead. He falls out of a plane and through the chimney into the house. She fails to vamp him and he goes off with an auto full of beauties. This is about to fall over a cliff when Wanda, on horseback, rescues him. The next day while on duty at the fort he learns that his mother is ill. Wanda substitutes in uniform for him on guard duty. When a spy steals radio plans she pursues on a motorcycle and regains them. The boy gets the credit and realizes the girl's worth. She accepts his suit. This is a peppy comedy with good situations and acting. Particularly good are the scenes where Wanda in uniform does picket duty.—S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Bull and Sand (Pathe)
Down on the Farm (Pathe)
Heebie Jeebie, The (F. B. O.)
Invaders, The (Pathe)
Lovemania (Educational)
Mad Rush, The (Educational)
Monsieur Don't Care (F. B. O.)
Pathe Review No. 52 (Pathe)
Present Arms (Universal)
Rubber Neck, The (Pathe)
Zoo's Who's Who (Red Seal)

"The Invaders"

(Pathe—"Sportlight"—One Reel)

For "The Invaders" Grantland Rice has put together scenes from the recent international contests in polo, yachting, horse racing and tennis. This also includes several good "shots" of American battleships. As depicted by the titling the idea is to show that during times of peace we are still "friendly enemies," with our brethren from overseas coming to American soil to compete for a dominating position in the world of sports. The thought is a good one and the pictures as presented are entertaining. —T. W.

"Zoo's Who's Who"

(Red Seal—Magazine—One Reel)

This "Gem of the Screen" shows various animals familiar to visitors to zoological parks in this country, and has them do their stunts to the accompaniment of interesting subtitles. These subtitles purport to interpret the animals' opinions of human folks and add greatly to the picturesqueness of the magazine. The rhinoceros remarks that beauty is only skin-deep, swans comment on the awkwardness of man and the tigress bares her teeth while expressing a great desire to meet man at close quarters. The protography is excellent and the subject well edited.—S. S.

The House of FEATURETTES

Week of Dec. 21st

Missouri, St. Louis, Plays "Thru Three Reigns" (two reel novelty specialty).

Fox, Philadelphia, Plays "Animated Hair Cartoon," Subject KK.

Newman, Kansas City, Plays "Animated Hair Cartoon," Subject T.

120 First Run Novelties 1924-1925

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"Lovemania"

(Educational—Comedy—Two Reels)

Al St. John wrote and stars in this Tuxedo Comedy and it is thoroughly entertaining from the word go. Married to Doris Deane, he gets a letter from his uncle saying that he will inherit a million dollars if he is still single. Instead of simply posing as unmarried, St. John and John Sinclair, his best man, decide to win George Davis' (Uncle George) sympathy for marriage. St. John poses as insane, his wife becomes his nurse, a friend is the keeper and the best man is the doctor. Uncle George is told that St. John's inability to marry because of the coming inheritance has driven him mad. Each time that love is mentioned St. John raises the roof. Then Uncle George capitulates and is told St. John has been married. The million dollar check is handed over. A stranger appears and takes "Uncle George" away, revealing the fact that he isn't Uncle George, but a lunatic escaped from a nearby asylum. There is a lot of good fun in this subject and it ought to please most audiences. It is lively and well acted and the story has surprises.—S. S.

"Heebie Jeebies"

(F. B. O.—Comedy—Two Reels)

Jimmy Aubrey is starred in this Joe Rock Production directed by Percy Pembroke. It opens with the hero trying to find a place to sleep and narrowly escaping being eaten by a lion. He finally uses a parachute for bed covering and it rises with him and takes him to a cannibal island. His only chance to escape becoming cannibal steak is to wed the princess. She is pictorially displeasing and he has already fallen in love with the chieftain's favorite. By good luck rather than ingenuity he escapes an untimely end, assumes leadership of the tribe and weds the cannibal maiden he loves. Years later we see him as the father of an extensive family. This subject ought to please slapstick fans.—S. S.

"Down on the Farm"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry exploits some more novel pen manoeuvers in "Down on the Farm." He shows that Mrs. Duck carries an umbrella to catch the rain and provide a swimming pool for her young. Mr. Mouse as the insignia on Mr. Cat's car serves as a window cleaner when it rains. The ring in the pig's tail furnishes an excellent spring for Mr. Mouse to spring upon said bacon's back. These are only a few of the laugh getters in this "bird" of a cartoon.—T. W.

"The Mad Rush"

(Educational—Comedy—One Reel)

Cliff Bowes and Virginia Vance appear in this Cameo Comedy directed by Albert Ray and photographed by Dwight Warren. It opens with scenes of a slumberer being awakened by a trick alarm clock and taking his bath. Then our hero goes to the Automat for breakfast, and the rest of the comedy deals with his effort to get food and then obtain a chair. Miss Vance has little to do, Bowes being in the limelight most of the time.—S. S.

Many Testimonials Praising "Iron Horse" Received by Fox

AN interesting sidelight in connection with "The Iron Horse," Fox Film Corporation epic photoplay around the transcontinental pioneers, now in the fifth month of a successful New York run at the Lyric Theatre, is the number of unsolicited testimonials, from men in all ranks of life, to be received by William Fox, president of the producing company, commenting on the general excellence of the picture.

The effect of this great American Odyssey, as one writer called it, on all who see it seems to be so impressive that they cannot allow the opportunity to congratulate the man who was responsible for it to pass.

From governors of states, railroad presidents, labor leaders, down to the average man on the street, these testimonials flow in as the picture continues its already sensational run.

Governor Alfred E. Smith of New York is one of the high public officials who could not resist the temptation to congratulate Mr. Fox. In a letter to the producer he says:

"A number of state officials saw 'The Iron Horse' with me. It was the unanimous opinion of everybody present that it was not only amusing and interesting, but it was highly instructive. We were all of one mind that it should be a great success."

Howard Chandler Christy, one of America's foremost artists, after seeing the instructive and inspiring film wrote Mr. Fox in this wise:

"Last night we saw 'The Iron Horse' and this is to congratulate you and to thank you for a most entertaining and exciting evening. Not only is it a splendid artistic production, full of interest and action and humor—it is the kind of thing every youngster and grown up in this country should see—to stimulate their minds in the making of this great nation of ours.

"A picture of this kind stimulates healthy imaginations and forms real character. One comes away from the theatre feeling that the evening has been gloriously spent and that the history of our country is unlimited in the picturesque—the heroic and romantic.

"We are all indebted to the producer of such a real picture."

Senator Thomas F. Walsh of Montana, the man who guided the recent Democratic National Convention throughout its sessions in New York as chairman, is another of the high public men who wrote Mr. Fox after he visited the Lyric Theatre. He said:

"Permit me to express more formally the very great pleasure I experienced at seeing on the screen 'The Iron Horse' a highly meritorious and instructive picture. Curiously enough, I have just been reading the brief mention in Haworth of the epochal incident your picture so impressively presents, so I can affirm the historical accuracy of the general theme.

"On behalf of the people of my state, many of whom had a part in the great enterprise, I thank you for bringing this to the attention of the Nation, their contribution to its greatness and its glory."

Another man to go out of his way to congratulate Mr. Fox for the stupendous production was Arthur Brisbane, most widely read editorial writer in the world. After seeing the presentation at the Lyric Theatre he led off his noted editorial column "Today" with the following remarks:

"A moving picture such as 'The Iron Horse,' just produced by William Fox, showing the building of the first railroad across this continent, will do more to 'Americanize' foreigners than any number of dreary sermons on the Constitution and '100 per cent. Americanism.'

"To see Lincoln walking in the White House corridors, to see live bison actually pursued by live Indians, and men laying the Union Pacific tracks under the fire of bows and arrows, is real education."

George W. Eastman, founder and head of the gigantic Eastman Kodak Co. of Rochester, also endorsed the John Ford production. In a letter to Mr. Fox he declares:

"I had the pleasure of witnessing the screening of 'The Iron Horse,' and I congratulate the Fox Film Corporation on the production of such a magnificent picture. For thrilling interest and beauty of photography it stands at the very top."

Scenes from the big Fox production, "The Iron Horse."

Producers Distributing Corporation Announces January to July Program

THAT adaptations of well-known stage plays and the novels of popular authors will predominate the releases of Producers' Distributing Corporation during the coming season is disclosed in the official announcement made this week by John C. Flynn, vice-president of the Distributing Company.

The new program covers the period between February 2nd and July 15th and contains two big feature comedies from Al. Christie; two Renaud Hoffman productions; one feature starring Florence Vidor; one special starring Priscilla Dean; three productions starring Agnes Ayres; one special starring Weber and Fields, and four artistic Westerns starring Harry Carey.

Heading the schedule for release on February 2nd is the Al. Christie feature, "Charley's Aunt," adapted from the internationally famous stage farce and starring Syd Chaplin supported by an all-star cast.

The play of the same name from which this feature was adapted has been running almost continually throughout the English-speaking world for the last thirty-three years. The picture is now nearing completion at the Christie studio under the direction of Scott Sidney.

Star Cast For Agnes Ayres

The first of the Agnes Ayres' subjects will be "Her Market Value," to be released on February 9th. This is a Paul Powell production adapted from the celebrated New York and London stage success, "The Eleventh Commandment" by Frances Nordstrom. It is a society drama founded on the theory that where a woman is concerned all friendship between men ceases. Director Powell has surrounded Agnes Ayres with an all-star cast that includes Taylor Holmes, Anders Randolph, Edward Earle and Hedda Hopper.

Florence Vidor in "The Girl of Gold" will be released on February 16th. This is an adaptation of the well-known story by Cleveland Moffett and Alice Chapin. The story in its motif is a modern "King Midas" drama dealing with society life and stressing the blighting influences of the craze for wealth. This production has been completed under the direction of John Ince with such well-known headliners in the supporting cast as Malcolm MacGregor, Alan Roscoe, Charles French, Bessie Eyton and Claire Du Brey.

CO-STARS IN "FRIENDLY ENEMIES"
(Left) Joe Weber and Lew Fields.

The first of the new Renaud Hoffman productions, "On The Threshold," will be released on February 23d. This is the adaptation from the story by Wilbur Hall which appeared in the Saturday Evening Post, the story of an itinerant preacher who arrives in a little village at the moment that a wealthy old man is on the threshold of death, and young lovers are on the threshold of a new life while enemies are at work to deprive them of happiness. Hoffman has surrounded this story with a cast that includes Gladys Hulette, Henry B. Walthall, Sam de Grasse, Robert Gordon, Chas. Sellon, Margaret Seddon and Willis Marks, who registered a decided hit in the Renaud Hoffman production, "Not One to Spare."

The first of the new Harry Carey series of Westerns, "Beyond the Border," will be released on March 2nd. It is an adaptation from the story published under the title of "When Smith Meets Smith." It will be directed by Tom Forman under the personal supervision of Hunt Stromberg.

The Hunt Stromberg special production "The Crimson Runner" starring Priscilla Dean will also be released on March 2nd and will present the star in the role of an Austrian Countess, who finding herself impoverished by the war assumes the role of a feminine "Robin Hood" and proceeds to steal from the near rich in order to maintain the aristocratic standing of herself and her nobly bred associates. In addition to being a stirring melodrama of the typical, fast-moving, Priscilla Dean type it presents a remarkable exposition of the reversed social order now existing in the Austrian Capital. The story was written especially for Priscilla Dean by Harvey Gates, whose knowledge of conditions in the Austrian Empire was evidenced in his successful story, "The Merry-Go-Round." This feature is now in production under the direction of Tom Forman with Ward Crane, Alan Hale and Mitchell Lewis in the supporting cast.

The Frank Woods production, "Beauty and the Bad Man," adapted from Peter B. Kyne's popular story, "Cornflower Cassie," will be released on March 9th. It will be produced at the Peninsula Studios under the direction

(Continued on page 862)

STARS ON COMING PRODUCERS DISTRIBUTING CORPORATION PROGRAM
Left to Right: Syd Chaplin, Agnes Ayres, Florence Vidor, Priscilla Dean, Gladys Hulette, Harry Carey.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Only a fair western, in my estimation, and without Fred Thomson and Silver King (especially the latter) would have resembled something the cat brought in. The story is positively nonsensical in its direction and the supporting cast about the poorest ever shown in pictures. The western followers thought this a wonderful picture, while the better class held their noses. So there you are. But I don't know where we are going to stand on the next five of the series; I hope they have a better story value than this, for Thomson and Silver King are deserving of better treatment, and with better stories, good direction and a cast that can act Thomson will be a dangerous rival for the honors so long held by Tom and Buck and Hoot. Tone fair. Sunday, no. Appeals to western fans only. Rural class, town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. About on a par with this star's pictures. The only fault I find with these Thomson's is too much of a hero on part of the star, but Silver King, his horse, is certainly the most intelligent horse on the screen today. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. In this Fred and Silver King do their best to make a successful five-reeler out of material for only a two-reel western. The first three reels are terribly slow. Some of the comedy attempted in the early reels is burlesque rather than comedy. This is a type of picture in which burlesque seems inappropriate. Rural and small town class, town of 400. Admission thirty cents. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Fred and the horse great. The material, etc., nothing to rave about. Tone okay. Sunday, hardly. Good audience appeal. Rural and small town class, town of 400. Admission thirty cents. E. L. Partridge, Pyam Theatre (250 seats) Kinsman, Ohio.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. I have seen many unfavorable and lukewarm reports on this subject, but I want to rise up and remark that I (and the majority of our patrons) considered this to be an especially good program picture, with a wealth of subtle comedy that puts the picture over. Of course, an audience of illiterates would not understand what it is all about. Tone okay. Sunday, yes. Appeals to better class. Rural class, town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. This was a good, clean and interesting program. Tone good. Sunday, yes. Good audience appeal. Farmers, town of 800. Admission 10-25. Helen Drexler, Star Theatre (200 seats), Crofton, Nebraska.

BOY OF MINE. (7 reels). Star, Ben Alexander. One of those censor-proof, very good little human dramas that should pack a house but doesn't. Tone fine. Sunday, yes. Audience appeal ninety per cent. Small town class, town of 1,369. Admission 10-15-20-25-35. S. G. Harsh, Princess Theatre (249 seats). Mapleton, Iowa.

HER REPUTATION. (7 reels). Star, May McAvoy. This picture did not draw for us. However, personally we liked it very well. This star has no drawing power here. Tone okay. Very good audience appeal. Agricultural class, town of 1,255. Admission 10-20. Cannon and Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

Index this Week

In this issue of Moving Picture World runs the Straight From the Shoulder Index to Reports for the six months' period from the beginning of July to the end of December.

PRESERVE THIS INDEX. CONSULT IT TO LOCATE ALL TIPS ON A GIVEN PICTURE.

LOVE MASTER. (6,779 feet). Star, Strongheart. Extra good. This picture is in a class by itself. The work of the dog is wonderful. It pleases one hundred per cent. Tone good. Good audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Very good comedy feature, well liked. Tone good. Sunday, yes. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Here is one that my patrons liked better than "Flaming Youth," and it drew as well. Had many compliments on this picture and none on "Flaming Youth." They were expecting too much on "Flaming Youth." This one will please any audience. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Both good pictures and liked by those that came out, but could not get a crowd. Impossible to get big crowds these days on anything. All classes of white only. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. I was agreeably surprised at this one. Some panned it but I call it good. Had quite a few compliments on it. Tone good. Sunday, yes. Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TROUBLE. (4,800 feet). Star, Jackie Coogan. This is a delightful Coogan comedy. Our people liked it very much. Drew a nice crowd under adverse conditions. Tone good. Audience appeal exceptionally good. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. This picture broke all records. I don't know where they come from, but it surely drew them in and pleased them afterward. Tone good. Sunday, yes. Good audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Don't be backward in boosting this picture. It will stand up and please them one hundred per cent. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Fox

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Too impossible a story, but since it had some action the fans liked it fairly well. I heard no kicks from anyone. Tone fair. Sunday, no. Audience appeal very little. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. A fair picture (program) that just about broke even at the box office. Tone fair. Ordinary audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. Good picture but print cut short. All classes of white only. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

BIG DAN. (5,834 feet). Star, Buck Jones. Only fair. Jones doesn't seem to draw them in here like Mix. He has been in too many "boiled shirt" pictures lately. Tone good. Good audience appeal. Town class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"Another Man's Wife"

with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE

LILA LEE

Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925— Thirty First-Run Pictures

BIG DAN. (5,834 feet). Star, Buck Jones. Buck did not draw in this picture, but those who saw it said it was fine. Tone good. Sunday, yes. Audience appeal ninety per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. Good. As usual, John Gilbert is good. Fox specials have held up well for me. Story of the old South. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

CUPID'S FIREMAN. (5,000 feet). Star, Buck Jones. A good picture of this type, but our patrons want Buck in the westerns such as he made two or three years ago. Tone fair. Sunday, yes. Fair audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CIRCUS COWBOY. (6,400 feet). Star, Charles Buck Jones. A dandy good picture; many fine comments from patrons on this Jones picture. Tone good. Sunday, yes. Good audience appeal. All classes of white only. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

ELEVENTH HOUR. (6,819 feet). Star, Buck Jones. Good. Lincoln J. Carter story. Action from the first foot of the first reel to the end. It pleased the majority. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FACE ON THE BARROOM FLOOR. Star cast. Good drama. Wonderful acting by Walthall. Business light. Tone okay. Sunday, yes. Audience appeal eighty per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FRIENDLY HUSBAND. (5 reels). Star, Lupino Lane. Very good five-reel comedy. Tone okay. Sunday, yes. Audience appeal ninety per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

GUNFIGHTER. (5 reels). Star, William Farnum. A good feud story that pleased about seventy per cent. Farnum does not draw for us as he used to. Tone fair. Poor audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

IF WINTER COMES. (12 reels). Star, Percy Marmont. Twelve reels is too long for a slow-moving story like this. Our audience was tired by the time it was half over. This is a very good picture for those who really appreciate fine acting, but it will not appeal to all classes. Tone fine. Sunday, yes. Fair audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

JUST OFF BROADWAY. (6,555 feet). Star, John Gilbert. Pretty good. Gilbert is always good. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Between Ourselves

A get-together place where we can talk things over

The true Christmas Spirit—one we all would achieve: "'Tis more blessed to give than it is to receive."

For a shining example of response to this call, take the lowly exhibitors. Heaven prosper them all!

Without asking reward, fifty-two times each year they send you their Gift-tips and box-office cheer.

So—a Real Merry Christmas to the Man who's A MAN!

From "Our Gang" to "Our Gang."

And to "Our Gang" from—

VAN.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Just as all others have said. One of his best. Great drawing power. Good story. Tone fine. Sunday, yes. Perfect audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Metro-Goldwyn

ARAB. (6,710 feet). Star cast. A good one. We thought it better than usual. The title hurt business on account of people thinking it was a sheik picture. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. I call this one a first-class picture. As usual, I got the school kids behind me on this one and they packed the house. In some parts the photography is rather dark but give it all the juice you have got and put it through. Tone fine. Sunday, yes. Audience appeal fine. Family and student class, city of 80,000. Admission 10-20. George W. Pettingill, Jr., Mirror Lake Theatre (1,000 seats), St. Petersburg, Florida.

BROKEN CHAINS. (6,190 feet). Star, Ernest Torrence. This is an action picture that will delight your Saturday night audience. Ernest Torrence's work in this picture is a very good piece of acting. Tone fair. Good audience appeal. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. A nice little program picture. No western, although western settings. Tone good. Sunday, yes. Audience appeal eighty per cent. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. The rating on this picture would be about ten per cent if everybody thought as little of it as our patrons did. Sunday, yes. No audience appeal. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Good acting but bum plot and plumb silly. Print cut short; did not please here. Tone not much. Sunday, no. Audience appeal not much. All classes of white only. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

GREAT WHITE WAY. (10 reels). Star cast. One of the best. Will please anywhere. Our town just completed a "White Way," so everyone wanted to see the picture. Tone good. Sunday, yes. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. This will please all. Real attendance on this, as on all of the Meighan pictures. Tone good. Sunday, yes. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

BORDER LEGION. (7,045 feet). Star, Helene Chadwick. Coming like the wind across the borderland to the heart of the land of thrills. Millions will see this picture because it's made as only Zane Grey and Paramount can make them. In the cast, Antonio, Chadwick and Rockliffe Fellowes. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. The best picture and the best acting Bebe Daniels has ever done. The title is not quite appropriate and the picture not a big drawing card, but it will entertain the movie fans and they'll like Bebe Daniels. They enjoyed it here. Tone good. Sunday, yes. Family and good class, city of 55,000. Admission thirty cents. Frank Vesley, National Theatre (936 seats), Stockton, California.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Good story, fine acting, but somehow did not pull at the box office, nearly as well as other Meighan pictures. The picture is worth seeing anywhere. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

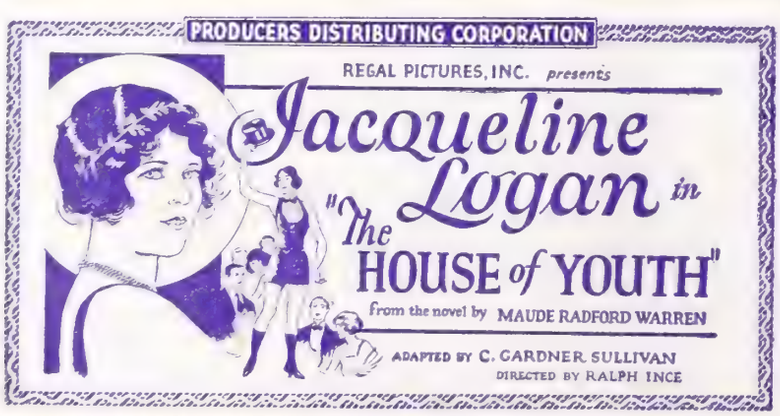
TO HAVE AND TO HOLD. (8 reels). Star cast. Good picture which pleased those looking for action. Some did not care for the sword fighting. Good attendance. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

TRIUMPH. (8,297 feet). Star cast. Very fine picture that failed to draw. Paramount posters are very bad for a small town. They are all the same. The picture is all that Paramount claims for it, but it's no money maker. Town class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Wonderful picture of its type. It will draw them in and make money for you. My patrons were divided on the colored photography. Run it. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WOMAN WITH FOUR FACES. (6,700 feet) Star, Betty Compson. Did not see this myself, but comments were favorable. Tone

Prints in All Exchanges—Now Booking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ADAPTED BY C. GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925— Thirty First-Run Pictures

fair. Sunday, questionable. General audience appeal. Rural class, town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Seemed to please everyone who saw it. Did a big business first night but fell down second night on account of bad weather. Tone good. Sunday, yes. Good audience appeal. Farming class, town of 360. Admission 10-25. E. L. Delano, Electric Theatre (225 seats), Agra, Kansas.

Producers' Dist. Corp.

MICHAEL O'HALLORAN. (7,000 feet). Star, Irene Rich. This picture was well liked here and drew better than the average house, and several said it was good. Tone good. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

United Artists

DOROTHY VERNON OF HADDON HALL. (9,232 feet). Star, Mary Pickford. A very good picture but will not make much money for small town. Pleased about fifty per cent. Farming class, town of 360. Admission 10-25. E. L. Delano, Electric Theatre (225 seats), Agra, Kansas.

Universal

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This is a big picture that did not go well for me. Film was in terrible condition, causing patrons to become restless. Tone good. Sunday, yes. No audience appeal. Farming class, town of 360. Admission 10-25. E. L. Delano, Electric Theatre (225 seats), Agra, Kansas.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. A very poor story. Hoxie cannot gain friends in this type of picture. Tone ordinary. Sunday, no. Scarcely any audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. One of Hoot's best. Tone good. Audience appeal eighty per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. This picture held up well and myself and patrons were satisfied. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Here's one that pleased them all. We did not make much money, but no fault of the picture. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RED WARNING. (4,750 feet). Star, Jack Hoxie. A good story of the cattle country that my people liked fine. Hoxie made new friends when we played this one. Tone good. Good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RIDERS UP. (4,904 feet). Star, Creighton Hale. A fairly interesting horse racing story which will go over as a part of a double feature program but which is rather weak to stand alone. Contains some good comedy and some fine racing scenes. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Start a Christmas Fund of Universal Exhibitor Gratitude by investing a few minutes each week in sending dependable tips on pictures you run.

START SENDING TIPS TODAY!

Vitagraph

PIONEER TRAILS. (6,920 feet). Star cast. An unusually good picture of pioneer days. At program prices it pleased. Tone okay. Sunday, yes. Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Warner Bros.

LOVERS' LANE. (6,000 feet). Star cast. A beautiful, artistic bit of fluff that will appeal to the intelligent audience but miss fire with the others. A delicate romance, done with a master touch, especially as to photography. Tone good. Sunday, yes. Good audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LUCRETIA LOMBARD. (7,520 feet). Star, Monte Blue. This picture pleased ninety per cent. The picture is good but the title don't draw the people. Sunday, yes. Mixed class city of 10,000. Admission 10-30. P. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

Straight from the Shoulder Index

July to December, Inclusive

This Index gives dates of issues of Moving Picture World in which reports have appeared on the pictures listed. Features are grouped alphabetically under company headings. The footage given by companies on release of picture appears immediately after the title of the picture; wherever this information is omitted it is because footage is unavailable.

Associated Exhibitors

Alice Adams, 6 reels. July 12-Aug. 30.
Bill of Divorcement. Nov. 8.
Chechahcos, 7,600. July 5-Oct. 11-Nov. 29.
Conquering the Woman, 5,887. Sept. 13.
Courtship of Myles Standish. Oct. 25.
Destroying Angel, 6,000. Sept. 20.
Extra Girl, 5,700. July 12.
Girl I Loved, 7,100. Aug. 2.
Going Up, 5,886. Aug. 9-Oct. 4.
Lone Wolf, 6 reels. July 5-Aug. 30-Sept. 20-Nov. 1-Nov. 29-Dec. 13.
Man Between, 5,176. Aug. 30.
Miracle Makers, 5,834. Aug. 30.
Never Say Die, 6 reels. Sept. 20-Oct. 25-Nov. 22-Nov. 29.
Racing Luck, 5 reels. Sept. 13.
Sixth Commandment, 6 reels. Aug. 2.
Spitfire, 7 reels. Aug. 2-Aug. 9-Oct. 11-Oct. 25-Nov. 1-Nov. 8.
Stormy Seas. Dec. 6.
Three Miles Out, 5,700. Sept. 6-Sept. 20-Oct. 4-Nov. 8-Nov. 29.
Till We Meet Again, 5,822. Aug. 30.
Unseen Hands. Oct. 18.
Up in the Air About Mary, 5 reels. July 5.
When Husbands Deceive, 5,608. July 12.
When a Girl Loves. Oct. 18-Nov. 1.
Why Get Married? Oct. 4-Nov. 15.
Yankee Consul, 6,148. July 5-Sept. 6-Sept. 20-Oct. 18-Nov. 22.

F. B. O.

After the Ball, 6,500. July 12-Aug. 9-Aug. 16-Aug. 23-Oct. 4-Nov. 15-Dec. 6.
Alimony, 7 reels. July 12-Sept. 13-Sept. 20-Nov. 15-Dec. 6-Dec. 13.
American Manners. Oct. 18-Nov. 15-Nov. 22.
Beloved Vagabond, 6,217. Aug. 23.
Blow Your Own Horn, 6,315. July 5-July 12-Aug. 2-Oct. 25-Nov. 22-Dec. 13.
Breaking Into Society, 4,112. Aug. 9-Sept. 6.
By Divine Right. July 26-Sept. 13-Oct. 18-Dec. 20.
Can a Woman Love Twice? 6,100. July 12-July 26.
Canyon of the Fools. Oct. 4.
Captain Fly-By-Night, 5 reels. July 5-Oct. 4.
Colleen of the Pines. Dec. 13.
Crashin' Through, 6 reels. July 26.
Damaged Hearts. Nov. 15.
Dancer of the Nile. Oct. 4.
Danger Line, 5,800. Aug. 16-Oct. 25.
Dangerous Coward, 6 reels. July 26-Sept. 6-Oct. 11-Nov. 22-Dec. 6-Dec. 20.
Daring Years, 6,782. July 5.
Daytime Wives, 6,651. July 12-July 26-Oct. 4.
Desert Driven, 5,840. July 5-Sept. 13-Oct. 11.

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Fair Cheat, 6,800. Aug. 23-Oct. 18.
Fashionable Fakers, 5,000. July 5-Oct. 4-Nov. 29-Dec. 6.
Fighting Sap, 5,138. Sept. 20-Nov. 15-Dec. 13-Dec. 20.
Fools in the Dark. Oct. 11-Oct. 25-Nov. 15-Dec. 6-Dec. 20.
Fred Thomson Pictures. Oct. 18-Oct. 25-Nov. 29.
Galloping Gallagher, 4,700. July 5-July 12-July 26-Aug. 16-Sept. 20-Oct. 4-Oct. 18-Oct. 25-Nov. 15-Nov. 29-Dec. 20.
Girl from God's Country, 7 reels. July 5.
Girl of the Limberlost, 6,500. Aug. 2-Aug. 16-Sept. 6-Oct. 4-Oct. 25-Nov. 22-Nov. 29.
Good Men and True. Nov. 29.
Haldane of the Secret Service, 5,908. Aug. 9-Oct. 11-Oct. 18-Dec. 6.
His Forgotten Wife, 6,500. July 26-Aug. 2-Aug. 23-Sept. 20-Oct. 11- Nov. 22-Dec. 20.
Hound of the Baskervilles. Oct. 11.
Human Wreckage, 7,125. July 26-Aug. 23-Sept. 6.
If I Were Queen. Aug. 2.
In Fast Company. Nov. 29-Dec. 13-Dec. 20.
Itching Palms. Dec. 20.
Judgment of the Storm, 6,329. July 5-July 12-July 26-Sept. 27-Oct. 25.
Kickback, 5 reels. Sept. 20.
Lights Out, 6,938. July 5-July 12-Nov. 1-Dec. 20.
Love Pirate. Nov. 1.
Lullaby, 7,179. July 26-Aug. 9-Aug. 23-Sept. 6-Sept. 13-Oct. 18-Oct. 25-Nov. 15.
Mailman, 7,160. July 12-Sept. 13-Sept. 20-Nov. 15.
Man's Man. Oct. 4.
Mary of the Movies, 6,500. Aug. 9-Sept. 13.
Mask of Lopez, 4,900. Aug. 2-Aug. 9-Aug. 23-Sept. 6-Nov. 29.
Messalina. Dec. 20.
Mickey, 8,000. July 26-Sept. 20-Nov. 29.
Mine to Keep, 5,761. Sept. 13-Oct. 11.
Miracle Baby, 6 reels. July 5-July 12.
Mysterious Witness, 4,850. July 5-July 19-Oct. 18.
Napoleon and Josephine. Dec. 13.
Neglected Women. Nov. 15.
Nobody's Kid. Sept. 27.
North of Nevada, 5,000. July 5-July 19-Aug. 9-Sept. 6-Sept. 27.
On Time. Nov. 15-Nov. 22-Nov. 29-Dec. 6.
Phantom Justice, 6,328. Aug. 2-Oct. 18-Oct. 25-Dec. 6.
Silent Stranger, 5 reels. Aug. 2-Aug. 23-Sept. 6-Sept. 27-Oct. 25.
Spirit of the U. S. A., 8,312. July 19-Aug. 16-Aug. 23-Oct. 18-Nov. 22-Nov. 29-Dec. 13-Dec. 20.
Stepping Lively. Dec. 6-Dec. 20.
Thelma, 6 reels. July 19.
There's Millions In It. Nov. 22.
Thundering Hoofs. Dec. 6-Dec. 20.
Unknown Purple, 6,950. July 5-July 26-Aug. 2-Aug. 30-Sept. 6-Oct. 25-Nov. 8-Nov. 22.
Untamed Youth, 5 reels. Aug. 2-Sept. 27-Oct. 25-Dec. 6-Dec. 13.
Vanity's Price. Dec. 20.
Wandering Husbands, 6 reels. Aug. 30.
Westbound Limited. Nov. 8-Nov. 22.
White Sin. Aug. 30-Sept. 6-Oct. 4.
Why Men Forget, 5 reels. Aug. 9.
Women Men Marry, 5,600. Aug. 23-Dec. 6.
Woman Who Sinned. Oct. 18-Nov. 8-Nov. 22-Dec. 20.
Wonders of the Sea. Oct. 4-Oct. 25.

Gloria Gray in Wm. Fox's "Dante's Inferno."

Yankee Madness, 5,680. July 5-Nov. 15-Dec. 6.

First National

Abraham Lincoln. Oct. 11-Dec. 6-Dec. 13.
Age of Desire, 5,174. July 26-Aug. 2-Aug. 16-Aug. 23-Oct. 25.
Anna Christie, 7,631. July 19-Aug. 9-Aug. 23-Sept. 13-Sept. 20.
Ashes of Vengeance, 10 reels. July 26-Aug. 9-Sept. 20-Nov. 1.
Bad Man, 6,404. Aug. 16-Aug. 23-Sept. 20-Sept. 27-Oct. 4.
Bellboy 13, 3,940. July 19-Aug. 23-Sept. 20.
Bits of Life, 6 reels July 19.
Black Oxen, 7,837. July 5-Aug. 2-Aug. 9-Sept. 20-Oct. 18.
Bond Boy, 6,909. July 12-Aug. 9-Sept. 20.
Boy of Mine, 7 reels. Aug. 2-Aug. 30-Nov. 1-Nov. 15-Dec. 20.
Brass Bottle, 5,290. Sept. 13-Nov. 22-Dec. 13.
Brawn of the North, 7,650. July 19-Aug. 9-Aug. 16-Sept. 6-Oct. 18-Nov. 22.
Bright Shawl, 7,500. July 19-Nov. 15-Dec. 13.
Cave Girl. Aug. 9.
Chastity. Oct. 11-Oct. 18.
Children of the Dust, 6,228. July 12-July 19-Sept. 6-Nov. 1.
Circus Days, 6,000. July 12-Aug. 2-Aug. 30.
Cytherea, 7,400. July 12-Sept. 13-Oct. 4-Nov. 29.
Daddy, 5,738. July 26-Aug. 2-Aug. 2-Aug. 23-Sept. 20-Nov. 15-Nov. 22-Nov. 29-Dec. 6-Dec. 13.
Dangerous Age, 7,204. July 12-Aug. 30-Sept. 6-Oct. 4-Nov. 15-Dec. 20.
Dangerous Maid, 7,337. July 19-July 26-Nov. 22.
Dinty. Sept. 13.
Dulcy, 6,859. July 19-Sept. 13-Sept. 20-Nov. 1.
East Is West, 7,737. July 12-Sept. 6.
Enchanted Cottage, 7,120. July 26-Aug. 16-Aug. 23-Aug. 30-Sept. 20-Oct. 18-Nov. 1-Nov. 22-Nov. 29-Dec. 13.
Eternal City, 7,800. July 19-Aug. 9-Sept. 6-Sept. 20-Oct. 25-Nov. 1.
Eternal Flame, 7,452. July 12-July 19-Nov. 29.
Fighting Blade, 8,729. July 19-July 26-Aug. 2.
Flaming Youth, 8,474. July 12-July 19-July 26-Aug. 9-Aug. 16-Sept. 13-Sept. 20-Oct. 11-Nov. 1-Nov. 22.
Flirting with Love, 6,926. Sept. 20-Nov. 22-Dec. 6.
Flowing Gold, 8,005. Aug. 23-Sept. 6-Sept. 20-Nov. 15-Nov. 22-Dec. 20.
For Sale, 7,840. Sept. 20-Sept. 27-Nov. 1-Nov. 15.
Fury, 8,709. July 19-July 26-Sept. 27-Oct. 11
Galloping Fish, 6 reels. July 12-Aug. 2-Aug. 9-Aug. 23-Sept. 6 Sept. 20-Oct. 25-Nov. 22-Dec. 6.
Girl in the Limousine. Oct. 11-Oct. 18-Nov. 29.
Girl of the Golden West, 6,600. July 12-Aug. 2-Aug. 9-Aug. 23-Oct. 11-Nov. 1.
Go and Get It. Sept. 13.
Golden Snare. Dec. 13.
Goldfish, 7,145. Aug. 23-Sept. 13-Sept. 20-Oct. 11-Oct. 18-Nov. 1-Dec. 20.
Her Reputation, 7 reels. July 19-July 26-Aug. 16-Aug. 23-Sept. 13-Sept. 27-Nov. 22.
Her Temporary Husband, 6,723. Aug. 16-Aug. 23-Oct. 25-Nov. 15-Nov. 22-Nov. 29.
Hottentot, 5,853. July 12-July 19-Aug. 2-Aug. 23-Sept. 13-Nov. 1-Nov. 29.
Huntress, 6,236. July 5-July 12-July 19-July 26-Aug. 16-Oct. 18-Nov. 22-Dec. 20.
Hurricane's Gal, 7,944. Aug. 16.
Husbands and Lovers. Dec. 13.
In Hollywood with Potash and Perlmutter. Oct. 25-Nov. 22-Nov. 29.
Isle of Lost Ships, 7,425. July 12-July 19-Aug. 2-Sept. 13-Sept. 20-Oct. 4.
Jealous Husbands, 6,500. July 19-Aug. 9-Aug. 23.
Kindred of the Dust, 8,500. July 12-July 19-Nov. 15.
Light in the Dark. Nov. 1.
Lilies of the Field, 8,500. July 12-July 26-Aug. 2-Aug. 9-Aug. 23-Oct. 11-Nov. 22-Dec. 13.
Lonely Road. Aug. 23.
Lorna Doone. Nov. 22.
Love Master, 6,779. July 19-July 26-Aug. 9-Aug. 16-Aug. 23-Sept. 27-Nov. 15-Nov. 22-Nov. 29.
Love Never Dies. Nov. 1.
Love's Redemption, 5,883. July 5.
Madonna of the Streets. Nov. 22-Nov. 29.
Man of Action, 5 reels. July5-Sept. 6-Sept. 20-Nov. 1-Nov. 15-Dec. 13-Dec. 20.
Marriage Cheat, 7 reels. July 12-Aug. 23-Sept. 20-Sept. 27-Oct. 11-Nov. 29-Dec. 20.
Meanest Man in the World, 6,500. July 26-Aug. 23-Oct. 11-Oct. 25-Nov. 1-Nov. 22.
Mighty Lak a Rose, 8,036. July 5-July 19-July 26-Sept. 13-Oct. 4-Oct. 18-Dec. 13.
Minnie, 6,696. July 19.
Money, Money, Money, 5,995. July 19.
My Boy, 4,967. Sept. 6.
Oliver Twist. Oct. 11-Nov. 1-Nov. 15-Dec. 13.
Omar the Tentmaker. Nov. 1-Nov. 29.
One Clear Call, 7,450. July 19-Sept. 6.
Painted People, 5,700. July 12-July 19-Aug. 30-Sept. 20-Oct. 4-Oct. 25-Nov. 1
Peck's Bad Boy. Nov. 1.
Penrod and Sam, 6,275. July 5-July 19-Aug. 2-Sept. 6-Oct. 4-Nov. 22-Dec. 13.
Perfect Flapper, 7,000. July 5-Aug. 23-Sept. 6-Sept. 13-Sept. 29-Oct. 18-Nov. 1-Nov. 15-Nov. 22-Dec. 6.
Polly of the Follies. Dec. 20.
Ponjola, 7 reels. July 26-Aug. 2-Aug. 30-Oct. 25-Nov. 1-Nov. 15.
Potash and Perlmutter, 7,700. July 5-July 19-Aug. 23-Oct. 4-Nov. 15.
Primitive Lover, 6,172. July 26.
Refuge, 6,000. July 19.
River's End, 5,750. July 19-Dec. 20.
Rose of the Sea. Nov. 22.
Scarlet Lily, 6 reels. July 19-Aug. 2-Sept. 20-Dec. 6.
Scars of Jealousy, 6,246. July 26-Aug. 23-Sept. 20-Dec. 6-Dec. 13.
Sea Hawk. Oct. 11-Oct. 25-Nov. 8-Nov. 15-Nov. 22-Dec. 20.
Sea Lion. July 26-Aug. 30.
Secrets. Oct. 4-Nov. 1-Dec. 13-Dec. 20.
Self-Made Failure, 8 reels. Sept. 13-Oct. 18-Nov. 22-Dec. 13.
Seventh Day, 5,325. Aug. 30-Sept. 20.
Silent Call. Oct. 11.
Silent Watcher. Dec. 6.
Single Wives. Oct. 18-Nov. 22-Dec. 13.
Skin Deep, 6,500. July 19-Oct. 4-Nov. 8-Dec. 20.
Slander the Woman, 6,400. July 5-July 19-July 26-Aug. 30-Sept. 27-Nov. 8-Nov. 15-

Prints in All Exchanges — Now Booking

Season 1924-1925 — Thirty First-Run Pictures

Dec. 6.
Smilin' Through, 8 reels. July 19-Nov. 8.
Smudge, 5,332. July 26.
Song of Love, 8,000. July 19-Aug. 2-Aug. 30-Oct. 25-Nov. 22.
Sonny, 6,900. July 26-Nov. 22-Dec. 6.
Son of the Sahara, 8 reels. July 5-July 19-Aug. 2-Aug. 30-Dec. 6.
Stranger Than Fiction. Oct. 4.
Sundown. Nov. 15-Dec. 20.
Sunshine Trail, 4,500. July 19-Aug. 23- Aug. 30-Nov. 8.
Tarnish. Oct. 25.
Ten Dollar Raise. Oct. 18.
Those Who Dance, 7,500. July 12-Aug. 30-Sept. 13-Sept. 27-Oct. 11-Nov. 1-Nov. 8-Nov. 15-Dec. 6-Dec. 13.
Thundergate, 6,505. Sept. 6-Oct. 18-Oct. 25-Nov. 22.
Tol'able David, 7,118. July 12.
Torment, 6 reels. July 12-July 26-Aug. 9-Sept. 6-Oct. 18-Nov. 15.
Trilby, 7,321. Aug. 23-Dec. 13.
Trouble, 4,800. July 19-Oct. 4-Nov. 22.
Twenty-One, 6,560. July 5-Aug. 2-Nov. 1-Nov. 22-Dec. 6.
Voice from the Minaret, 6,785. July 5-July 19-July 26-Aug. 2-Sept. 6-Sept. 13-Dec. 6-Dec. 13.
Wandering Daughters, 5,471. Aug. 2-Aug. 16-Sept. 13.
Wandering Husbands, 6 reels. Aug. 9.
Wanters, 6,871. July 19-July 26--Aug. 2-Aug. 9-Aug. 23-Sept. 27-Nov. 29.
What a Wife Learned, 5,700. July 5-Aug. 16-Aug. 30-Sept. 13.
When a Man's a Man, 6,910. July 12-July 19-Aug. 2-Aug. 16-Sept. 6-Sept. 27-Oct. 18-Oct. 25-Nov. 1-Nov. 15-Dec. 6.
White Moth, 6,550. July 5-July 19-July 26-Aug. 9-Sept. 6-Oct. 25-Nov. 8-Dec. 6.
White Shoulders, 5,966. Sept. 6.
Why Men Leave Home, 8 reels. July 12-July 19-July 26-Aug. 2-Aug. 23-Nov. 1-Nov. 8-Nov. 22-Dec. 6-Dec. 13.
Within the Law, 8,074. July 26-Aug. 23-Oct. 25-Nov. 1.
Woman Conquers, 5,102. July 5.
Woman on the Jury. Oct. 4-Oct. 18-Nov. 1-Nov. 8-Dec. 20.

Fox

Against All Odds. Nov. 8-Dec. 6-Dec. 20.
Alias the Night Wind. Oct. 25.
Arizona Express, 6,516. July 12-Aug. 23-Sept. 6-Nov. 8-Nov. 15-Dec. 20.
Big Dan, 5,834. July 5-Aug. 23-Sept. 6-Nov. 8-Nov. 22.
Blizzard, 5,890. Aug. 9-Nov. 1.
Boss of Camp Four, 4,235. Sept. 20.
Boston Blackie. Oct. 18.
Brass Commandments, 4,829. July 12-Aug. 2-Oct. 18.
Buster, 4,587. July 5-Aug. 16.
Calvert's Valley. Oct. 18.
Cameo Kirby, 6,921. July 5-July 12-July 27-Aug. 9-Aug. 23-Sept. 20-Dec. 20.
Catch My Smoke, 4,070. July 5-July 12-Sept. 20-Oct. 18.
Circus Cowboy, 6,400. July 27-Aug. 9-Aug. 16-Aug. 23-Sept. 6-Sept. 13-Sept. 20-Nov. 8-Dec. 6.
Cupid's Fireman, 5,000. July 12-Sept. 6-Oct. 4-Nov. 1.
Custard Cup, 6,168. Aug. 23.
Cyclone Rider. Dec. 6.
Desert Outlaw. Dec. 6.
Does It Pay?, 6,652. July 5-July 12-Aug. 9-Aug. 23-Nov. 22.
Eleventh Hour, 6,819. July 5-July 12-Aug. 9-Aug. 23-Sept. 6-Sept. 20-Oct. 11-Oct. 18-Oct. 25-Nov. 15-Nov. 29-Dec. 6.
Exiles, 5 reels. July 5-July 26-Aug. 2-Sept. 20-Nov. 1.
Eyes of the Forest, 5 reels. July 12-Aug. 2-Aug. 9-Aug. 23-Sept. 13-Oct. 11-Oct. 18-Nov. 1-Nov. 8-Nov. 29.
Face on the Bar Room Floor. Sept. 6-Sept. 13-Oct. 4.
Fast Mail, 6 reels July 5-Sept. 6.
Friendly Husband, 4,527. July 26-Oct. 18.
Gentle Julia, 5,837. Aug. 2-Dec. 13.
Goodbye Girls, 4,736. July 5-July 26-Aug. 23.
Governor's Lady, 7,669. Aug. 2-Sept. 6.
Grail, 4,617. July 5-July 12-Aug. 16-Oct. 25.
Gun Fighter, 5 reels. July 19-Aug. 2-Sept. 20.
Heart Buster, 4,500. Sept. 6-Oct. 4-Oct. 18-Nov. 29.
Hearts of Oak. Nov. 29.
Hell's Hole, 6 reels. July 26-Aug. 9-Sept. 13-Nov. 1-Dec. 20.
Hoodman Blind, 5,434. July 12.
If Winter Comes, 10 reels. Aug. 16-Aug. 23-Oct. 18-Oct. 25-Nov. 15-Nov. 29.
Jones Pictures. Oct. 18-Dec. 6.
Just Off Broadway, 6,555. July 5-July 19.
Just Tony, 5,233. Aug. 2.
Kentucky Days, 5 reels. July 5-Aug. 2-Aug. 9-Aug. 23-Sept. 6-Sept. 20-Oct. 4-Nov. 22.
Ladies to Board, 6,112. July 5-July 19-July 26-Sept. 6-Sept. 13-Oct. 18-Nov. 1-Dec. 13-Dec. 20.
Last of the Duanes. Nov. 22-Nov. 29.
Lights of New York. July 26.
Lone Chance, 4,231. July 5-July 19-Aug. 2-Aug. 23-Sept. 27-Oct. 25-Dec. 13.
Lone Star Ranger, 5,259. July 19-July 26-Aug. 23-Oct. 11-Nov. 1-Nov. 15-Nov. 29.
Lovebound. Dec. 13.
Love Letters, 4,749. Aug. 23-Sept. 20.
Madness of Youth, 4,719. July 5.
Man's Mate, 6 reels. July 5-July 19-Aug. 2-Aug. 9-Nov. 15.
Man Who Came Back. Oct. 25.
Man Who Won, 5,500. Aug. 2-Aug. 9.
Mile a Minute Romeo, 4,800. July 19-July 26-Sept. 6-Sept. 13-Oct. 25-Nov. 29.
Mix Pictures. Oct. 18.
Monna Vanna, 9 reels. July 5-Aug. 16-Oct. 18.
Monte Cristo, 8 reels. Aug. 23.
My Friend the Devil, 9,553. Aug. 23.
Net, 7 reels. July 19-Aug. 2-Aug. 16-Aug. 23-Sept. 27.
Night Horseman, 4,970. Sept. 6.
No Mother to Guide Her, 7,000. Aug. 2-Aug. 9-Oct. 18.
North of Hudson Bay, 6 reels. July 19-July 26-Aug. 2-Aug. 9-Sept. 6-Oct. 11-Dec. 6-Dec. 13.
Not a Drum Was Heard, 4,823. July 5-July 19-Aug. 8-Aug. 23-Sept. 6-Oct. 11-Nov. 29.
Painted Lady. Nov. 1.
Pawn Ticket 210. Oct. 18.

Viola Dana in Paramount's "Lord Chumley."

Plunderer, 5,812. July 19-Aug. 9-Oct. 4-Dec. 13-Dec. 20.
Romance Land. 3,975. July 19-Aug. 2.
Romance Ranch, 4,471. Aug. 9-Oct. 4-Oct. 11-Nov. 1.
St. Elmo, 6 reels. July 19-July 26-Aug. 9-Aug. 23-Aug. 30-Sept. 27-Oct. 11-Nov. 15-Nov. 22-Dec. 6.
Second Hand Love. July 5-Oct. 25.
Shadow of the East, 5,874. July 19-July 26-Aug. 2-Aug. 30-Nov. 1-Nov. 15.
Shepherd King, 8,500. July 12-Aug. 16-Oct. 11-Nov. 15-Nov. 22-Dec. 6.
Shirley of the Circus, 4,668. July 5-Aug. 30.
Silent Command. July 5-July 19-Aug. 16-Sept. 27-Oct. 4-Oct. 29-Dec. 6-Dec. 13.
Silver Wings, 8,175. July 19.
Six Cylinder Love. Nov. 8-Nov. 15.
Skid Proof, 5,365. July 5-Aug. 30.
Snowdrift, 4,617. July 12.
Soft Boiled, 7,054. July 26-Aug. 2-Aug. 9-Aug. 30-Sept. 27-Nov. 1-Nov. 8-Dec. 6.
South Sea Love, 4,168. July 12-Aug. 2.
Stepping Fast, 4,608. Aug. 16-Aug. 30-Nov. 8.
Temple of Venus, 8,000. July 26-Aug. 23-Nov. 1-Dec. 6.
That French Lady. Oct. 25.
This Freedom. Oct. 25-Nov. 1-Nov. 8- Nov. 15-Dec. 20.
Three Jumps Ahead. Dec. 13.
Three Who Paid, 4,850. Aug. 9-Oct. 29.
Times Have Changed, 5,082. Aug. 30-Sept. 13.
Town That Forgot God, 10,461. July 12-Aug. 16-Sept. 13.
Trouble Shooter, 5,702. July 5-July 12-Aug. 2-Aug. 9-Aug. 16-Sept. 27-Nov. 1-Nov. 22-Dec. 6.
Truxton King, 5,619. July 5-Aug. 2-Oct. 25.
Vagabond Trail, 4,302. July 5-July 12-July 26-Aug. 2-Nov. 1-Nov. 15-Dec. 20.
Village Blacksmith. July 5.
Warrens of Virginia. Nov. 22.
Western Luck, 5,020. Aug. 9-Aug. 16-Sept. 27-Dec. 20.
West of Chicago. Aug. 2.
When Odds Are Even, 4,284. July 19-July 26-Aug. 2-Aug. 9-Sept. 27-Dec. 6.
Who Are My Parents? Aug. 30.
Wolf Man, 5,145. July 5-July 19-Aug. 9-Sept. 13-Dec. 20.
You Can't Get Away with It, 6,152. July 26-Sept. 13-Dec. 13.
Youth Must Have Love, 4,268. July 26.

Metro-Goldwyn

All the Brothers Were Valiant, 6,265. July 26-Aug. 2-Oct. 25.
Along Came Ruth, 5,000. Nov. 1-Nov. 22.
An Old Sweetheart of Mine, 5,400. Aug. 16.
Arab, 6,710. Oct. 18-Nov. 1-Nov. 8.
Backbone, 6,750. July 12-Oct. 18.
Boy of Flanders, 7,018. July 5-Aug. 2-Aug. 9-Aug. 16-Sept. 6-Sept. 20-Oct. 11-Nov. 1-Nov. 29-Dec. 13-Dec. 20.
Blind Bargain, 4,473. Aug. 2.
Broadway Rose, 7,277. July 5-Nov. 8.
Broken Barriers, 5,717. Nov. 22.
Broken Chains, 6,190. Aug. 2-Nov. 22-Dec. 13.
Brothers Under the Skin, 4,983. July 12-Aug. 23-Sept. 6.
Circe, the Enchantress, 6,882. Nov. 8.
Cordelia the Magnificent, 6,800. Oct. 11.
Dangerous Curve Ahead, 5,503. July 26.
Day of Faith, 6,577. Aug. 2-Aug. 9-Nov. 1-Dec. 13.

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Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

Season 1924-1925—Thirty First-Run Pictures

Desire, 6,500. Aug. 16-Sept. 20-Oct. 25.
Don't Doubt Your Husband, 5,510. July 5-Aug. 2-Aug. 9-Aug. 23-Sept. 6-Oct. 4-Oct. 18-Nov. 22.
Doubling for Romeo, 5 reels. Oct. 4.
Eagle's Feather, 6,500. July 5-Aug. 9-Aug. 23-Sept. 6-Sept. 20-Oct. 25-Nov. 22-Dec. 6.
Enemies of Women, 10,901. July 12-Sept. 20-Nov. 8-Nov. 22.
Enter Madame, 8,500. July 19-Sept. 20.
Eternal Struggle, 7,374. July 19-Aug. 23-Oct. 4-Oct. 11-Nov. 8.
Eternal Three, 6,845. Aug. 9-Sept. 20.
Famous Mrs. Fair, 7,000. July 5.
Fashion Row, 7,300. July 19-Sept. 6-Nov. 1.
Five Dollar Baby, 6 reels. Aug. 2.
Fog. Sept. 6.
Fool's Awakening, 5,763 July 5-Aug. 16-Aug. 23-Sept. 6-Sept. 13-Sept. 20-Oct. 25-Nov. 8-Dec. 20.
Forgotten Law, 7 reels. Aug. 9.
French Doll, 7,028. July 19-Oct. 4.
Golden Dreams, 4,618. July 12.
Grand Larceny, 6,227. July 26.
Great White Way, 10,000. July 5-Aug. 9-Sept. 6-Oct. 25-Nov. 1-Nov. 8-Nov. 22-Dec. 6.
Green Goddess, 9,100. July 5-Aug. 9-Sept. 6-Oct. 18-Nov. 8.
Half-a-Dollar Bill, 5,700. July 5-July 26-Aug. 23-Sept. 6-Sept. 20-Oct. 25-Nov. 8.
Happiness, 7,700. July 5-July 12-Aug. 2-Aug. 9-Aug. 23-Sept. 6-Oct. 18-Dec. 20.
Head Over Heels, 4,500. July 12-Aug. 23.
Heart Bandit, 4,900. Sept. 13-Oct. 4-Oct. 18-Dec. 6-Dec. 20.
Hearts Aflame, 8,110. Sept. 27-Nov. 8-Nov. 22.
Held to Answer, 5,601. July 5-July 26-Nov. 8-Dec. 13.
Her Fatal Millions, 6 reels. July 19.
His Hour, 6,300. Dec. 6.
Hungry Hearts, 6,450. July 5.
In Search of a Thrill, 5,500. July 5-July 26-Aug. 16-Aug. 23-Nov. 1-Nov. 29.
In the Palace of the King, 9,000. July 5-July 12-Oct. 25-Nov. 22.
Invisible Power, 6 reels. July 5.
Last Moment, 6 reels. Aug. 23-Sept. 13.
Little Old New York, 10,000. July 5-July 26-Aug. 9-Oct. 18-Nov. 8-Nov. 22-Dec. 6-Dec. 13-Dec. 20.
Little Robinson Crusoe, 6,216. Sept. 27-Oct. 18-Nov. 22-Dec. 13.
Long Live the King, 9,364. July 19-July 26-Aug. 2-Aug. 9-Oct. 18-Oct. 25-Nov. 8-Dec. 6-Dec. 20.
Look Your Best, 6 reels. July 19.
Lost and Found. July 5-July 19-Dec. 13.
Love in the Dark, 6 reels. July 5-Sept. 6.
Love Piker, 6,237. July 5-July 19-Aug. 9-Oct. 4-Oct. 18.
Mademoiselle Midnight, 6,778. **July 5-July** 19-Aug. 9-Aug. 16-Aug. 23-Sept. 13-Oct. 4-Oct. 18-Oct. 25-Nov. 15-Dec. 13.
Man from Lost River, 5,694. July 5.
Man Life Passed By, 6,208. July 5-Aug. 2-Sept. 6-Oct. 4-Dec. 13.
Mr. Barnes of N. Y., 4,804. Aug. 23.
Name the Man, 8 reels. July 5-July 19-Aug. 16-Sept. 6-Oct. 25-Dec. 6-Dec. 20.
Nellie the Beautiful Cloak Model, 7,000. July 5-Aug. 16-Sept. 6-Sept. 13-Oct. 4-Oct. 25-Nov. 1-Nov. 15-Dec. 6-Dec. 13.
Night Rose, 6 reels. Oct. 4.
One Night in Rome, 8,883. Oct. 25-Nov. 22.

Scene from "The Poor Fish," a Pathe single-reel comedy, starring Charles Chase, produced by Hal Roach.

Our Hospitality, 6,220. July 5-July 26-Aug. 2-Aug. 16-Sept. 6-Oct. 4-Dec. 6.
Peacock Alley, 7,500. Oct. 4.
Peg o' My Heart, 7,900. July 5-Oct. 4.
Pleasure Mad, 7,547. July 19-July 26-Oct. 4-Nov. 1-Nov. 22-Dec. 6.
Quincy Adams Sawyer, 7,500. July 19.
Ragged Edge, 6,800. July 5-Oct. 18.
Recoil, 6,800. July 5-Aug. 2-S pt. 6-Oct. 4-Dec. 13.
Red Lights, 6,841. July 19-Aug. 2-Aug. 9-Oct. 25-Dec. 20.
Red Lily, 6,975. Oct. 4.
Rejected Woman, 7,761. Aug. 2-Aug. 23-Oct. 4-Oct. 25-Nov. 22.
Rendezvous, 7 reels. July 26-Aug. 2-Aug. 9-Sept. 13-Oct. 4-Nov. 15-Nov. 22.
Reno, 7 reels. July 19-Aug. 2-Aug. 9-Aug. 16-Oct. 25-Nov. 1-Nov. 22.
Revelation, 8,732. Oct. 4-Nov. 22.
Rouged Lips, 5,150. July 5-July 19-Dec. 6.
Scaramouche, 9,600. July 5-July 19-July 26-Aug. 2-Aug. 23-Sept. 13-Oct. 4-Dec. 13-Dec. 20.
Second Youth, 6,169. July 5-Sept. 6-Oct. 11-Nov. 1-Nov. 22.
Sherlock Holmes, 8,000. July 19.
Sherlock Jr., 4,605. July 5-Aug. 9-Sept. 6-Sept. 13-Oct. 4-Nov. 22-Dec. 20.
Shooting of Dan McGrew, 6,318. July 19-July 26-Aug. 2-Aug. 9-Sept. 6-Sept. 13-Oct. 4-Oct. 25-Nov. 29-Dec. 13-Dec. 20.
Sin Flood, 6,500. July 5.
Sinners in Silk, 5,750. Nov. 22.
Six Days, 8,010. July 26-Aug. 2-Aug. 23-Oct. 11-Oct. 25.
Slave of Desire, 7 reels. Aug. 23-Nov. 15.
Social Code, 5 reels. July 5-July 19-Aug. 9-Aug. 16-Sept. 13-Oct. 4-Oct. 11-Nov. 22-Dec. 13.
Soul of the Beast, 5,300. July 19-Aug. 2.
Souls for Sale, 7,864. Nov. 1-Nov. 22.
Spoilers, 8,020. July 5-Aug. 9-Oct. 4-Nov. 15.
Steadfast Heart, 7 reels. July 26-Aug. 9-Oct 25.
Stranger's Banquet, 8,531. July 19-Oct. 25.
Strangers of the Night, 8,000. Aug. 16-Sept. 13-Oct. 4-Nov. 1-Nov. 15.
Success, 7,000. Aug. 9.
Tess of the D'Urbervilles, 10 reels. Nov. 1.
Theodora, 10,000. Aug. 2.
There Are No Villains, 6 reels. Sept. 13.
They Like 'Em Rough, 4,700. Sept. 13.
Three Ages, 5,500. Aug. 9-Aug. 23-Sept. 13-Oct. 25-Dec. 13.
Three Weeks, 7,500. July 5-Sept. 13-Oct. 25-Nov. 1-Nov. 15-Nov. 22.
Three Wise Fools, 6,946. July 12-Aug. 2-Aug. 23-Aug. 30-Nov. 15-Nov. 22.
Through the Dark, 7,999. July 12-Aug. 2-Aug. 9-Aug. 16-Sept. 13-Oct. 11-Nov. 1.
Thy Name Is Woman, 9,087. July 5-Aug. 2-Aug. 9-Aug. 23-Aug. 30-Sept. 13-Oct. 11-Nov. 15-Dec. 13-Dec. 20.
Toll of the Sea, 4,600. July 12.
Trailing African Wild Animals, 6 reels. July 19.
Trifling Women, 9 reels. Aug. 9-Aug. 30.
True as Steel, 7 reels. July 5-Aug. 30-Oct. 4-Oct. 11-Oct. 18-Nov. 15.
Under the Red Robe, 12,000. July 26-Nov. 1-Nov. 15-Dec. 13-Dec. 20.
Uninvited Guest, 6,145. July 12-July 26-Aug. 2-Aug. 9-Aug. 30-Oct. 4-Nov. 1-Nov. 15-Dec. 6-Dec. 20.
Unseeing Eyes, 8,500. July 5-July 19-Aug. 9-Sept. 13-Nov. 15-Dec. 20.
Vanity Fair, 7,668. July 12-Aug. 23.
Where the Pavement Ends, 7,706. Aug. 30.
White Sister, 10,400. July 12-July 19-July 26-Aug. 16-Aug. 30-Oct. 4-Oct. 25-Nov. 8-Dec. 20.
Wife's Romance, 7,404. July 12.
Wild Oranges, 7 reels. July 12-Aug. 30-Sept. 13-Oct. 11-Oct. 25-Nov. 1-Nov. 15-Dec. 20.
Wine of Youth, 6,600. Oct. 11-Nov. 22.
Women Who Give, 7,500. Aug. 2-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Nov. 8-Dec. 20.
Yolanda, 12 reels. Nov. 8.
Your Friend and Mine, 5,750 Aug. 30.

Paramount

Adam and Eva. 7,153. Aug. 2.
Adam's Rib, 9,526. July 26-Aug. 30-Nov. 22.
After the Show, 5,884. Oct. 18.
Alaskan, 6,738. Nov. 1-Nov. 15-Nov. 22-Dec. 6-Dec. 13-Dec. 20.
Around World in Speejacks. Aug. 9.
Bachelor Daddy, 6,239. Nov. 1.
Back Home and Broke, 7,814. July 26-Aug. 9-Aug. 16-Dec. 20.
Beauty's Worth, 6,731. Oct. 4.
Bedroom Window, 4,550. July 5-Aug. 16-Aug. 30-Sept. 13-Oct. 11-Nov. 15-Nov. 22-Dec. 13.
Bella Donna, 7,100. Aug. 2-Aug. 30-Nov. 29.
Big Brother, 7,080. July 5-Aug. 2-Aug. 30-Sept. 13-Sept. 20-Oct. 4-Oct. 11-Nov. 1-Nov. 15-Nov. 22.
Blood and Sand, 7,235. July 26-Aug. 16-Oct. 11-Nov. 1-Nov. 29-Dec. 13.
Bluebeard's Eighth Wife, 5,960. July 26-Aug. 2-Sept. 20-Oct. 11-Nov. 1-Nov. 15.
Bluff, 6 reels. July 26-Aug. 9-Aug. 16-Aug. 30-Sept. 20-Oct. 11-Oct. 18-Nov. 22.
Boomerang Bill. Nov. 29.
Bonded Woman, 7,178. Aug. 2.
Border Legion. Dec. 20.
Breaking Point, 5,788. July 26-Aug. 2-Aug. 9-Aug. 16-Oct. 18-Dec. 20.
Burning Sands, 6,909. July 5-July 26-Oct. 18-Dec. 20.
Call of the Canyon, 6,982. July 5-July 19-Aug. 2-Aug. 9-Aug. 30-Sept. 13-Sept. 20-Oct. 11-Oct. 18-Nov. 1-Nov. 15-Nov. 29-Dec. 20.
Cappy Ricks, 5,962. July 5-July 26.
Changing Husbands, 6,799. Aug. 23-Aug. 30-Sept. 13-Oct. 18-Nov. 1-Nov. 15-Dec. 20.
Cheat, 6,325. July 26-Aug. 9-Sept. 20-Nov. 15.
Children of Jazz, 6,080. Aug. 16-Nov. 1.
Clarence. July 26.
Code of the Sea, 6,038 July 26-Aug. 16-Aug. 23-Oct. 18-Nov. 1-Nov. 15-Nov. 29-Dec. 13.
Confidence Man, 6,500. July 26-Aug. 2-Aug. 16-Oct. 4-Oct. 11-Oct. 18-Nov. 15-Nov. 29-Dec. 13-Dec. 20.
Covered Wagon. Aug. 16-Aug. 23-Aug. 30-Oct. 4-Oct. 11-Oct. 18-Nov. 1-Nov. 15-Nov. 29-Dec. 20.
Cowboy and the Lady. Sept. 13-Oct. 11-Dec. 20.

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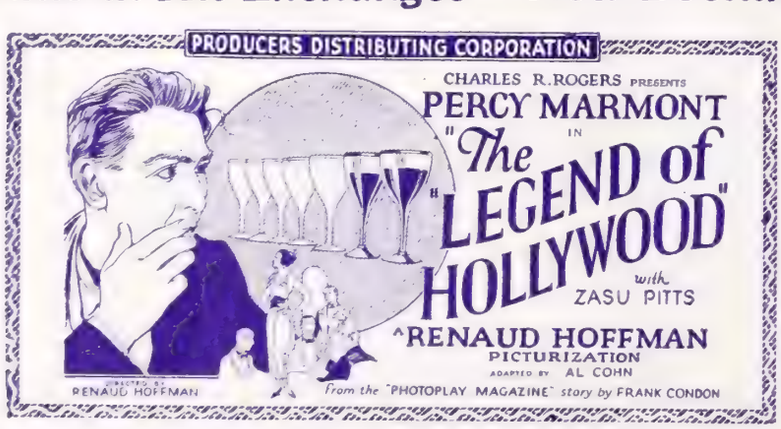

Season 1924-1925— Thirty First-Run Pictures

Chimson Challenge, 4,942. July 26.
Cruise of the Speejacks. Oct. 4-Dec. 20.
Dangerous Money, 6,864. Dec. 6-Dec. 13-Dec. 20.
Dark Secrets, 4,337. July 5-Sept. 27-Oct. 4.
Daughter of Luxury. Aug. 30.
Dawn of a Tomorrow, 6,084. July 26-Aug. 2-Aug. 16-Aug. 23-Oct. 11-Nov. 15.
Dictator. Nov. 15.
Don't Call It Love, 6,457. July 26-Aug. 2-Aug. 23-Aug. 30-Sept. 27-Oct. 11-Oct. 18-Nov. 1-Nov. 15-Dec. 6.
Ducks and Drakes. Aug. 2.
Ebb Tide. July 5-Ang. 2-Aug. 16-Nov. 1.
Empty Hands, 6,976. Nov. 8-Nov. 29-Dec. 6.
Enemy Sex, 7,861. Oct. 11-Oct. 25-Nov. 1-Nov. 22-Nov. 29-Dec. 6.
Exciters, 5,939. Oct. 18-Nov. 1-Nov. 22.
Experience, 7 reels. Nov. 29.
Face in the Fog, 5,569. July 26-Aug. 2-Dec. 20.
Fair Week, 5 reels. July 5-July 26-Aug. 2-Aug. 16-Oct. 11-Nov. 1-Nov. 22-Nov. 29.
Fast Set, 6,965. Nov. 22-Dec. 20.
Feet of Clay, 9,746. Nov. 1-Nov. 29-Dec. 13.
Female, 6,167. Nov. 1-Dec. 13.
Fighting Coward, 6,501. July 5-July 26-Aug. 2-Aug. 16-Aug. 30-Sept. 13-Oct. 4-Oct. 11-Oct. 25-Nov. 1-Nov. 8-Nov. 22-Nov. 29-Dec. 13-Dec. 20.
Flaming Barriers, 5,821. July 5-July 26-Aug. 2-Aug. 16-Sept. 13-Oct. 11-Nov. 1-Dec. 13-Dec. 20.
Fog Bound, 5,692. July 26-Aug. 16-Dec. 13.
Forbidden Fruit, 7,804. July 26.
Forbidden Paradise. Dec. 13.
For the Defense. Nov. 29.
Gentleman of Leisure, 5,695. Aug. 16-Aug. 30-Dec. 13-Dec. 20.
Ghost Breaker, 5,130. Aug. 23.
Gilded Lily, 6,060. July 12.
Glimpses of the Moon, 6,502. Nov. 1.
Go-Getter, 7,771. July 26-Aug. 30-Dec. 13.
Good Provider, 7,753. Nov. 29.
Great Moment, 6,372. Nov. 29.
Grumpy, 5,621. July 5-July 26-Aug. 16-Nov. 1.
Guilty One, 5,635. Aug. 16-Aug. 23-Oct. 11-Oct. 18-Oct. 25-Nov. 8-Dec. 13.
Heart Raider. July 5-July 26-Aug. 2-Nov. 1.
Held by the Enemy. Aug. 23.
Hell Diggers, 4,277. Nov. 29.
Her Gilded Cage, 6,249. July 5-July 26-Sept. 27-Nov. 8-Nov. 29.
Her Husband's Trademark, 5,101. July 5-Nov. 29.
Her Love Story, 6,736. Oct. 25-Nov. 29-Dec. 13.
Heritage of the Desert, 5,785. July 5-July 12-July 26-Aug. 2-Aug. 30-Oct. 11-Nov. 8-Dec. 13-Dec. 20.
His Children's Children, 8,300. July 5-July 12-July 26-Aug. 2-Sept. 13-Dec. 6-Dec. 13.
Hollywood, 8,100. July 5-Aug. 2-Aug. 16-Oct. 4-Nov. 1.
Homeward Bound, 7,000. July 5-Aug. 16-Oct. 25-Nov. 1-Dec. 20.
Humming Bird, 5,577. July 5-July 12-Aug. 2-Aug. 16-Oct. 4-Oct. 11-Oct. 25-Nov. 1-Nov. 29-Dec. 20.
Icebound, 6,471. July 5-July 12-July 26-Aug. 16-Oct. 4-Oct. 25-Nov. 8-Dec. 20.
Idol of the North. Aug. 23.
If You Believe It, It's So, 5 reels. July 19-Aug. 9-Oct. 4-Nov. 1.
Impossible Mrs. Bellew. Dec. 20.
Is Matrimony a Failure? 5,612. Nov. 29.
Java Head, 7,805. Sept. 13-Dec. 20.
Kick In, 7,074. Aug. 16-Oct. 11-Oct. 25-Dec. 20.
King, Queen, Joker, 6 reels. Aug. 16.
Law and the Woman, 6,461. July 5-Aug. 16-Dec. 20.
Lawful Larceny, 6,237. July 5-July 12-Oct. 4-Oct. 25-Dec. 13-Dec. 20.
Law of the Lawless, 6,387. July 19-July 26-Aug. 2-Aug. 16-Nov. 29.
Light That Failed, 7,012. July 5-July 12-July 26-Aug. 9-Aug. 16-Oct. 4-Oct. 11-Nov. 22-Dec. 20.
Lily of the Dust, 6,811. Oct. 11-Oct. 25-Nov. 1-Nov. 8-Dec. 6-Dec. 20.
Little Minister, 6,031. Aug. 9.
Loves of Pharaoh. July 5-July 19.
Love Special, 4,855. July 12.
Making a Man, 6 reels. July 5-July 12-Nov. 1-Dec. 20.
Man from Home, 6,895. July 19.
Manhandled, 6,998. July 19-Aug. 30-Oct. 4-Oct. 25-Nov. 1-Nov. 8-Nov. 22-Nov. 29-Dec. 6.
Manslaughter, 9,061. July 5-July 12-Aug. 2-Oct. 11-Nov. 1.
Man Unconquerable, 5,795. July 5-July 12-Oct. 25-Nov. 29.
Man Who Fights Alone, 6,337. Oct. 11-Nov. 1-Nov. 8-Nov. 22-Dec. 6.

Ernest Torrence and Jack Holt in Paramount's "North of '36."

Man Who Saw Tomorrow. July 12-July 19-Aug. 9-Aug. 16-Aug. 30-Oct. 25-Dec. 6.
Marriage Maker, 6,295. July 5-July 12-July 19-Dec. 6.
Men, 6,564. July 12-July 19-July 16-Aug. 23-Oct. 11-Oct. 25-Dec. 6-Dec. 20.
Merton of the Movies, 7,655. Dec. 6-Dec. 20.
Miracle Man, 8 reels. July 12.
Miss Lulu Bett, 5,904. July 5.
Monsieur Beaucaire, 9,932. Oct. 4-Oct. 11-Nov. 1-Nov. 8-Dec. 6-Dec. 20.
Montmartre, 7 reels. Aug. 16-Oct. 18-Nov. 8-Nov. 22.
Moral Sinner, 5,455. July 5-Aug. 2-Aug. 16-Aug. 30-Oct. 11-Oct. 25-Nov. 22-Nov. 29.
Mr. Billings Spends His Dime, 5,385. July 5-July 12.
My American Wife, 6,061. July 5-July 12-Oct. 11-Nov. 1.
Narrow Trail. July 26.
Ne'er Do Well, 7,414. July 5-July 26-Aug. 30-Nov. 29.
Next Corner, 7,081. July 5-July 12-Aug. 2-Aug. 30-Oct. 4-Oct. 11-Nov. 1-Nov. 8-Nov. 29-Dec. 6.
Nice People, 6,249. July 5.
Nobody's Money, 5,587. July 5-Nov. 1-Nov. 22.
North of the Rio Grande, 4,770. July 26-Nov. 29.
N'th Commandment, 7,339. July 5-July 12-Oct. 11.
Old Homestead, 7,606. Aug. 9-Aug. 16-Aug. 23-Aug. 30-Oct. 11-Nov. 1.
O'Malley of the Mounted. July 5.
One Glorious Day, 5,100. July 5.
On the High Seas, 6,050. July 5-July 12-July 19-Oct. 11-Oct. 25.
Open All Night, 6,671. Nov. 8-Nov. 22-Dec. 6.
Our Leading Citizen, 6,634. July 12-Aug. 23.
Over the Border. Nov. 29.
Paramount Famous Forty. Dec. 6.
Peter the Great, 7 reels. July 5-July 12-Aug. 23.
Pied Piper Malone, 7,264. July 5-July 12-Aug. 2-Aug. 16-Aug. 23-Aug. 30-Oct. 4-Oct. 11-Oct. 25-Nov. 8-Nov. 22-Nov. 29-Dec. 6-Dec. 20.
Pink Gods, 7,602. July 5-July 19-Aug. 16.
Pride of Palomar, 7,494. July 5-Aug. 2-Aug. 16-Oct. 4-Oct. 25-Dec. 6.
Prodigal Daughters, 6,216. July 5-Aug. 23-Aug. 30-Oct. 11-Nov. 1.
Purple Highway, 6,574. July 5-Aug. 2-Aug. 16-Oct. 4-Oct. 11.
Racing Hearts, 6,400. July 5-Aug. 16-Sept. 13-Oct. 11-Nov. 29.
Ruggles of Red Gap, 7,500. July 5-July 19-Aug. 9-Aug. 16-Oct. 4-Oct. 11-Dec. 6.
Rustle of Silk, 6,947. July 19-Aug. 16.
Salomy Jane, 6,270. July 19-Aug. 16-Oct. 4-Nov. 1-Nov. 22.
Saturday Night. Nov. 29.
Shadows of Paris, 6,549. July 5-July 12-July 26-Aug. 16-Aug. 30-Sept. 13-Oct. 4-Nov. 8-Dec. 6.
Side Show of Life, 7,511. Aug. 30-Oct. 11-Oct. 18-Dec. 6 .
Silent Partner, 5,866. July 5-Aug. 16-Sept. 20-Nov. 8.
Singer Jim McKee, 7 reels. July 5-July 12-July 19-July 26-Aug. 23-Aug. 30-Oct. 4-Nov. 8-Dec. 6.
Sinners in Heaven, 6,881. Oct. 18-Nov. 8-Nov. 29-Dec. 6 .
Siren Call. Oct. 4-Dec. 6.
Snow Bride, 6,000. July 5-Aug. 9-Aug. 16-Oct. 11.
Society Scandal, 6,433. July 5-July 12-Sept. 13-Oct. 4-Nov. 22-Nov. 29.
Spanish Dancer, 8,434. July 5-July 12-July 19-July 26-Aug. 2-Aug. 16-Aug. 23-Sept. 6-Oct. 25-Nov. 8-Nov. 15-Nov. 22.
Speed Girl, 5 reels. July 19.
Stephen Steps Out, 5,152. July 5-July 12-July 26-Aug. 2-Oct. 11-Oct. 25-Nov. 8-Nov. 29.
Story Without a Name, 7,912. Dec. 6.
Stranger, 6,660. July 5-July 12-July 19-Aug. 2-Aug. 16-Aug. 23-Sept. 6-Sept. 13-Oct. 11-Oct. 25-Nov. 8-Nov. 22-Dec. 6.
Ten Commandments. Oct. 25.
Thirty Days, 7,788. July 19-Dec. 6.
Three Word Brand, 6,638. July 5-July 12-Sept. 13.
Tiger Love, 5,325. Aug. 2-Aug. 16-Aug. 23-Oct. 4-Oct. 25-Nov. 15-Dec. 6.
Tiger's Claw, 5,297. July 5-Nov. 15.
To Have and to Hold, 8 reels. July 5-July 19-Aug. 2-Aug. 16-Nov. 15.
Top of New York, 5,148. July 12.
To the Ladies, 6,268. July 5-July 12-July 19-July 26-Aug. 2-Aug. 23-Sept. 6-Sept. 20-Oct. 18-Nov. 8-Nov. 15.
To the Last Man, 6,965. Aug. 16-Sept. 6-Sept. 20-Oct. 18-Nov. 15.
Trail of the Lonesome Pine, 5,695. July 19-July 26-Aug. 2-Oct. 18-Nov. 15-Nov. 29.
Triumph, 8,297. July 5-July 19-Sept. 6-Oct. 18-Nov. 8-Nov. 15-Nov. 22-Nov. 29.
Unguarded Women, 6,051. Aug. 16-Oct. 18-Oct. 25-Nov. 8-Nov. 22.
Valley of Silent Men, 6,490. July 5-Aug. 16-Aug. 23-Nov. 15.
Wagon Tracks. Nov. 15.
Wanderer of the Wasteland, 6,700. Sept. 6-Sept. 20-Oct. 11-Oct. 18-Oct. 25-Nov. 8-Nov. 15-Nov. 22-Dec. 6-Dec. 20.
West of the Water Tower, 7 reels. July 5-

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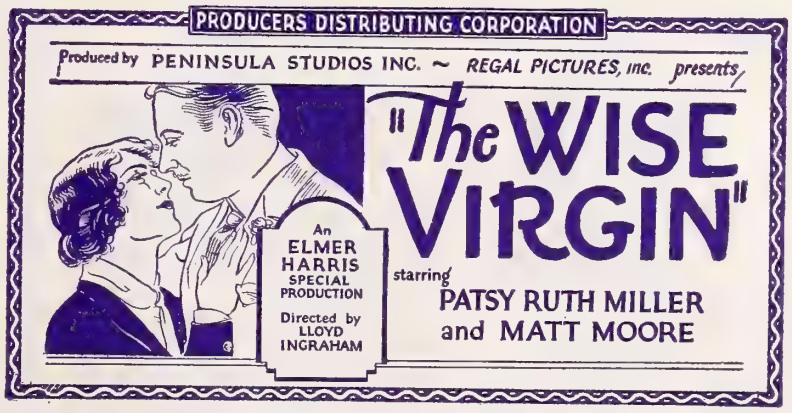

PRODUCERS DISTRIBUTING CORPORATION
Produced by PENINSULA STUDIOS INC. ~ REGAL PICTURES, Inc. presents
"The WISE VIRGIN"
An ELMER HARRIS SPECIAL PRODUCTION
Directed by LLOYD INGRAHAM
starring
PATSY RUTH MILLER
and MATT MOORE

Season 1924-1925—Thirty First-Run Pictures

July 19-July 26-Aug. 2-Aug. 16-Sept. 13-Sept. 20-Oct. 18-Nov. 15-Nov. 29-Dec. 20.
What's Your Hurry? Oct. 11.
When Knighthood Was in Flower, 11,618. July 5-Aug. 23-Nov. 15.
While Satan Sleeps, 6,675. Sept. 6.
Whistle, 5,359. Oct. 25.
White and Unmarried, 5 reels. Aug. 23-Sept. 6.
White Oak, 6,924. July 12-July 19.
Wild Bill Hickok, 6,892. July 5-July 12-July 19-Aug. 2-Aug. 16-Aug. 23-Sept. 20-Oct. 11-Oct. 25-Nov. 8-Nov. 15.
Witching Hour. Aug. 23.
Woman Proof, 7,657. July 12-July 19-July 26-Aug. 2-Aug. 9-Sept. 20-Oct. 11-Oct. 25-Nov. 15-Dec. 6-Dec. 20.
Woman Who Walked Alone. Sept. 13.
Woman with Four Faces, 6,700. Aug. 9.
World's Applause, 6,526. July 12-Sept. 6.
You Can't Fool Your Wife, 5,702. Aug. 9.
Young Diana, 6,744. July 26-Aug. 23.
Young Rajah, 7,705. Aug. 2.
Zaza, 7,076. July 5-July 12-July 19-July 26-Aug. 16-Sept. 20-Nov. 8-Nov. 22-Dec. 6-Dec. 20.

Pathe

Birds of Passage, 3 reels. Aug. 23.
Call of the Wild, 7,000. July 5-July 12-Aug. 9-Sept. 6-Oct. 25-Nov. 1-Nov. 15-Dec. 13.
Chronicles of America. July 26-Oct. 18-Nov. 22-Dec. 13.
Daniel Boone, 3 reels. Aug. 9-Nov. 22.
Dr. Jack. Oct. 11-Oct. 25-Nov. 15.
Dynamite Smith. Nov. 15.
Frontier Woman. Dec. 6.
Girl Shy, 7,457. July 5-July 12-July 26-Aug. 9-Aug. 23-Oct. 18-Oct. 25-Nov. 1-Nov. 8-Nov. 22-Dec. 6-Dec. 13.
Grandma's Boy. Dec. 13.
Hot Water. Dec. 13.
Isle of Zorda. Nov. 1.
Jamestown. Nov. 1.
King of Wild Horses, 5 reels. July 26-Aug. 23-Aug. 30-Sept. 6-Sept. 13-Oct. 11-Oct. 18-Oct. 25-Nov. 1-Nov. 29-Dec. 6.
Nanook of the North, 6 reels. Aug. 9.
Peter Stuyvesant. Nov. 1.
Safety Last, 6,400. Aug. 9-Sept. 13-Sept. 20-Nov. 1-Nov. 8-Nov. 22-Dec. 13-Dec. 20.
Way of a Man, 9,000. July 26.
Why Worry?, 6 reels. Aug. 2-Aug. 9-Aug. 23-Sept. 13-Oct. 11-Oct. 18-Dec. 6.
Wolf and Montcalm. Nov. 22.

Preferred

April Showers, 6,350. July 26-Nov. 15-Dec. 20.
Are You a Failure? Nov. 22.
Breath of Scandal, 6,940. Dec. 6-Dec. 20.
Broken Wing, 6,216. Aug. 9-Oct. 11-Nov. 15-Dec. 6.
Discontented Husbands. Nov. 8.
Hero, 6,800. July 12-Sept. 13.
Lion's Mouse, 5 reels. Aug. 9.
Maytime, 7,500. July 5-July 19-July 26-Aug. 30.
Mothers-in-Law, 6,725. July 5-July 19-Sept. 6.
Poisoned Paradise, 6,800. July 19-Aug. 9-Sept. 6.
Poor Men's Wives, 6,963. Aug. 2.
Rich Men's Wives, 6,500. Aug. 30-Sept. 6-Dec. 13.
Shadows, 7,040. July 12-Sept. 6-Nov. 22.

Every date in this Index represents a good-will offering from an exhibitor.

Exhibitors have made this reference list of reports as big as it is and as useful as you will find it.

ARE YOU HELPING?

Thorns and Orange Blossoms, 6,971. July 26-Nov. 22.
Virginian, 8,010. July 5-July 19-Aug. 2-Sept. 13-Oct. 11-Oct. 18-Nov. 8-Nov. 22-Nov. 29-Dec. 20.

Producers Dist Corp.

Affairs of Lady Hamilton. Aug. 2-Dec. 6.
Affinities. Sept. 6.
Another Scandal, 8 reels. Aug. 23-Oct. 25-Nov. 22.
At Sign of Jack o'Lantern. Nov. 29.
Barbara Frietchie, 7,179. Nov. 8-Dec. 13.
Bulldog Drummond. Sept. 6-Nov. 22-Dec. 13.
Cameron of the Royal Mounted, 5,600. July 5-July 26.
Chalk Marks. Nov. 22.
Critical Age, 4,500. July 5-July 12-Nov. 29-Dec. 6.
Desert Gold. July 5-Oct. 25-Nov. 29.
Dollar Devils. Oct. 4.
Down to the Sea in Ships. Sept. 6.
Drivin' Fool, 5,800. July 5-July 12-July 19-Aug. 16-Sept. 6-Oct. 11-Dec. 6-Dec. 20.
Free Air. Nov. 8.
Gray Dawn, 5,600. Sept. 20.
Grit, 5,800. July 5-July 12-Aug. 16-Sept. 6-Oct. 11-Dec. 20.
Headless Horseman, 6,000. Aug. 30.
Her Own Free Will. Nov. 22-Dec. 13.
His Darker Self, 5 reels. Aug. 16-Dec. 6-Dec. 13.
Hold Your Breath, 5 reels. Sept. 6-Oct. 4-Oct. 25-Nov. 22-Nov. 29-Dec. 6-Dec. 20.
Hoosier Schoolmaster, 5,536. July 5-July 19-Aug. 16-Aug. 30-Oct. 11-Nov. 22-Dec. 6.
Just Like a Woman, 3,900. July 5-Sept. 20-Nov. 8.
Kingdom Within, 6,036. Aug. 30.
Lightning Rider, 6 reels. July 5-Aug. 16-Aug. 23-Aug. 30-Sept. 20-Oct. 25-Nov. 1-Nov. 22-Nov. 29-Dec. 13-Dec. 20.
Love's Whirlpool, 6,028. July 26-Aug. 23-Sept. 20-Oct. 18-Nov. 22.
Man from Glengarry, 5,800. Sept. 6-Oct. 25-Nov. 22.
Man of the Forest, 6,800. Aug. 9.
Mark of the Beast. July 5-Sept. 6.
Miami, 6,317. July 5-July 19-July 26-Oct. 18-Oct. 25-Nov. 15-Nov. 22-Nov. 29-Dec. 6-Dec. 13.
Michael O'Halloran, 7,000. Aug. 9-Sept. 6.
Mysterious Rider, 6 reels. Aug. 9-Nov. 29.
Night Hawk, 5,115. July 5-July 26-Aug. 16-Oct 4-Oct. 18-Oct. 25-Nov. 15- Nov. 29-Dec. 13-Dec. 20.
Not One to Spare, 5 reels. Oct. 25-Nov. 29.
Old Fool, 6,147. July 5-Aug. 16-Aug. 30-Dec. 6.
Puritan Passions, 6,600. July 5.
Rapids, 4,900. Aug. 9.
Riders of the Dawn. Nov. 29.
Roaring Rails, 5,753. Nov. 15-Dec. 6-Dec. 13-Dec. 20.
Second Fiddle, 5,810. Aug. 30-Dec. 13-Dec. 20.
Shifting Sands, 5,308. Sept. 13.
Siren of Seville. Oct 4.
Tiger Thompson, 5,700. Sept. 13-Sept. 20-Oct. 4-Oct. 11-Oct. 18-Nov. 8-Nov. 22-Nov. 29-Dec. 13.
Welcome Stranger. Nov. 22.
While Paris Sleeps, 4,850. Aug. 30.
Wise Virgin. Nov. 8-Dec. 13.
Shifting Sands, 5,308. July 5.
U. P. Trail, 7 reels. July 12.

Selznick

Through Associated Exhibitors

Broadway Broke, 5 reels. July 12-Aug. 2.
Common Law, 8 reels. July 12-July 19-Oct. 18-Dec 13.
Daughters of Today, 7 reels. Aug. 2-Sept. 6-Oct 25-Nov. 8-Nov. 29-Dec. 20.
Forbidden Lover. Aug. 2.
Girl from Nowhere. Aug. 30.
Goodnight Paul. July 12.
Grubstake. Aug. 2.
Heart of Wetona. July 5.
Her Only Way. July 12.
Love Is An Awful Thing. 6,500. July 19-Nov. 22.
Modern Matrimony, 5 reels. July 5-July 19-Aug. 16-Aug. 30.
Monkey's Paw. July 19.
One Week of Love. July 5.
Queen of Sin, 8 reels. July 5-Nov. 15.
Quicksands, 6,541. July 12-Aug. 16.
Reported Missing, 7,500. July 5.
Rupert of Hentzau, 9,400. July 5-July 12-Nov. 15-Nov. 22.
Timothy's Quest, 6,377. July 12.
Toilers of the Sea, 6 reels. July 12-July 19-Aug. 30.
Vengeance of the Deep, 4,762. Aug. 2.
White Shadow. Aug. 30-Nov. 8.
Wife in Name Only. Sept. 6.
Woman to Woman, 6,994. July 5-July 12-Sept. 6-Dec. 13-Dec. 20.

United Artists

America. 14,000. Oct. 25-Dec. 20.
Birth of a Nation. July 12-July 19-July 26-Sept. 6-Nov. 22-Dec. 13.
Dorothy Vernon of Haddon Hall, 10,000. Sept. 13-Oct. 25-Nov. 29-Dec. 13-Dec. 20.
Dream Street, 11,000. July 19.
Garrison's Finish, 8 reels. July 12-July 26-Aug. 9-Sept. 13-Nov. 15-Nov. 22.
Girl I Loved, 7,100. Sept. 13.
Hill Billy, 5,734. July 5-July 12-July 26-Aug. 2-Aug. 16-Nov. 8.
Iron Trail, 7 reels. July 19-Nov. 22.
Love Light, 8 reels. July 12.
Loving Lies. July 12-Sept. 13-Oct. 25-Nov. 1.
Mark of Zorro. Nov. 1-Nov. 22.
No More Women, 6,156. July 12-July 26-Sept. 13-Oct. 4-Oct. 18.
One Exciting Night, 11,000. July 12-Aug. 30.
Orphans of the Storm, 12,400. July 12-Aug. 16-Aug. 30.
Paddy-the-Next-Best-Thing, 6 reels. Aug. 16-Aug. 23-Nov. 22.
Richard the Lion Hearted, 7,298. July 5-Aug. 23-Sept. 13-Oct. 4-Nov. 29.
Robin Hood. Oct. 4.
Rosita, 8,800. July 5-July 12-July 26-Aug. 23.
Ruling Passion. Nov. 29.
Salome, 6 reels. July 12.
Tailor Made Man, 8,648. July 19.
Tess of the Storm Country, 10 reels. July 19-Aug. 2-Aug. 9-Aug. 16-Sept. 13.
Three Musketeers. Aug. 16.
Through the Back Door. July 5-July 19.
Way Down East, 11 reels. Nov. 1-Nov. 22.
When the Clouds Roll By. Oct. 4.
White Rose, 11 reels. July 12-Aug. 2.

Universal

Acquittal, 6,325. July 12-Aug. 2-Oct. 4-Nov. 15.
Abysmal Brute, 7,373. Aug. 9-Aug. 30.
Back Trail, 4,615. Aug. 9-Nov. 1-Nov. 15-Nov. 22.
Bavu, 6,968. Sept. 13-Sept. 27-Dec. 6.
Behind the Curtain, 4,875. Aug. 23-Sept. 13.
Big Timber. Oct. 25-Nov. 1-Nov. 22.
Blinky, 5,740. July 19-Aug. 9-Sept. 13-Dec. 13.
Bolted Door. 4,126. Sept. 27.
Breathless Moment, 5,556. July 12-July 19-July 26-Sept. 6.
Broadway or Bust, 5,272. July 12-Aug. 9-Aug. 23-Sept. 6-Sept. 13-Oct. 11-Oct. 25-

For Release in January—Now Booking

Season 1924-1925—Thirty First-Run Pictures

Nov. 1-Nov. 22-Dec. 6.
Burning Words, 4,944. July 5-July 12-Oct. 18.
Butterfly. 7,472. Nov. 15.
Chapter in Her Life, 6,330. July 12-July 26-Aug. 23-Nov. 15.
Clean Up, 5,051. Aug. 2-Nov. 22-Dec. 13.
Crooked Alley, 4,800. July 19.
Dancing Cheat, 5 reels. July 19-Nov. 1.
Dangerous Blonde, 4,919. July 19-Oct. 4.
Daring Chances. Nov. 15.
Darling of New York, 6,260. July 5-July 12-Aug. 2-Aug. 23-Oct. 4.
Dark Stairways. 5,030 Nov. 15-Dec. 6.
Dead Game, 4,819. July 19.
Don Quickshot of Rio Grande, 4,895. July 5-Aug. 16.
Double Dealing, 5,105. July 12.
Drifting, 7,394. July 5-Aug. 16-Oct. 18-Oct. 25.
Driven, Sept. 6-Nov. 1-Nov. 15.
Excitement, 4,912. July 5-Aug. 16-Sept. 6-Sept. 27-Oct. 25-Nov. 1-Dec. 13.
Family Secret. 5,767. Dec. 13.
Fast Worker. 6,506. Dec. 13.
Fighting American, 5,251. July 26-Oct. 4-Oct. 18-Oct. 25-Nov. 15.
Fighting Fury. 4,491. Oct. 11-Dec. 6-Dec. 20.
Flame of Life, 5,780. July 5-Sept. 6-Sept. 27.
Flirt, 8 reels. Aug. 9.
Fools and Riches, 4,904. July 12.
Fool's Highway, 6,800. July 5-July 12-July 26-Aug. 23-Sept. 6-Sept. 13-Oct. 25-Nov. 1-Dec. 6.
Forty Horse Hawkins, 5,148. July 12-Aug. 2-Aug. 16-Sept. 6-Oct. 25.
Gaiety Girl. Dec. 20.
Galloping Ace, 4,561. July 5-Aug. 16-Sept. 6-Nov. 22.
Gentleman from America, 4,658. July 5.
High Speed, 4,927. July. 19-July 26-Oct. 18-Nov. 15-Nov. 22.
His Mystery Girl, 4,487. July 5-July 19-Aug. 9.
Hit and Run. 5,508. Oct. 18-Dec. 13-Dec. 20.
Hook and Ladder, 6 reels. July 12-July 19-Aug. 2-Aug. 9-Sept. 20.
Human Hearts, 6,350. Aug. 2-Sept. 20.
Hunchback of Notre Dame, 11,000. July 12-July 26-Aug. 9-Sept. 6-Sept. 20-Oct. 18-Oct. 25-Nov. 1-Nov. 8-Dec. 6-Dec. 20.
Hunting Big Game in Africa, 8 reels. July 12-July 19-Aug. 9.
Jack o' Clubs, 4,717. July 26-Aug. 9-Oct. 25.
Kentucky Derby, 5,388. Aug. 8-Nov. 22.
K- The Unknown. 8,146. Nov. 8-Nov. 29.
Lady of Quality. 8,640. Oct. 25-Nov. 1.
LaPlante Universals. Aug. 16.
Law Forbids, 6,262. Sept. 6-Nov. 1-Nov. 15.
Legally Dead, 6,076. Aug. 9.
Loot, 6,000. Aug. 9.
Man from Wyoming, 4,717. July 12-July 19-July 26-Aug. 16-Sept. 20.
McGuire of the Mounted. Aug. 16.
Men in the Raw, 4,313. Aug. 2.
Merry-Go-Round, 9,178. July 19-Aug. 9.
Night Message, 4,591. July 12.
Nobody's Bride, 4,861. Aug. 2.
Out of Luck, 5,518. Aug. 16-Sept. 6-Oct. 25-Nov. 29.
Phantom Horseman, 4,399. July 12-Aug. 9-Sept. 6-Sept. 20-Dec. 13.
Pure Grit, 4,571. Aug. 9.
Railroaded. July 12-Aug. 16.
Ramblin' Kid. 6,395. Nov. 15-Nov. 29-Dec. 20.
Reckless Age, 6,954. Sept. 20-Nov. 1-Nov. 15-Nov. 29.
Red Warning, 4,750. July 12-Aug. 9-Aug. 23-Aug. 30-Nov. 8-Nov. 29.
Ride for Your Life, 5,310. July 19-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Dec. 13.
Riders Up, 4,904. July 12-Sept. 20-Nov. 8-Nov. 15-Nov. 22.
Ridgeway of Montana, 4,842. July 19-Aug. 2-Oct. 4-Oct. 18-Nov. 8-Nov. 29-Dec. 13.
Rose of Paris. 6,362. Nov. 29.
Sawdust, 4,800. July 12-July 26-Nov. 15.
Sawdust Trail, 5,500. Sept. 13-Nov. 8-Nov. 22-Dec. 20.
Self Made Wife, 4,960. Aug. 9.
Shadows of the North, 4,942. Aug. 9.
Shock, 8,758. July 19-Aug. 9-Oct. 18-Dec. 20.
Signal Tower, 6,714. Aug. 30-Oct. 25-Nov. 8-Nov. 22-Nov. 29-Dec. 13.
Six-Fifty. Dec. 20.
Sporting Youth, 6,712. July 12-Aug. 9-Sept. 13-Sept. 20-Oct. 11-Oct. 25-Nov. 29.
Stolen Secrets, 4,742. July 26-Aug. 2-Aug. 9-Aug. 30-Oct. 25.
Storm, 7,400. July 12.
Storm Daughter, 5,303. Aug. 2-Aug. 16-Aug. 30-Oct. 25-Nov. 1-Nov. 15.
Thrill Chaser, 5,196. July 26-Aug. 23-Sept. 20-Oct. 18.
Thundering Dawn, 6,600. July 26-Oct. 18-Nov. 29.
Town Scandal, 4,604. Aug. 2.
Trifling With Honor, 8,785. July 19-Aug. 9-Aug. 23-Sept. 20-Oct. 29.
Turmoil. 7 reels, Oct. 18-Nov. 15.
Untamable. 4,776, Nov. 1.
What Wives Want, 4,745. July 12-Aug. 23.
Where Is This West, 4,532. July 19-July 26-Sept. 20-Nov. 1.
Whispered Name, 5,196. July 19-July 26.
White Tiger, 7,177. Aug. 2-Sept. 13-Oct. 25.
Wild Party, 5,034. July 19.
Wine. Oct. 25-Nov. 15.
Young Ideas, 4,095. Aug. 9-Nov. 29.

When a man gives something without expectation of reward—and something as valuable as the reports referred to in this Index—it proves that the motion picture industry is based on a sound foundation of good-will and mutual helpfulness.

IF YOU HAVEN'T YET DONE YOUR PART——

Vitagraph

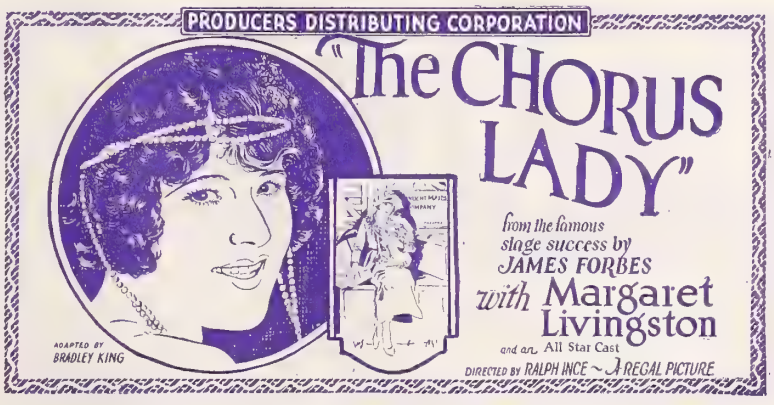
Behold This Woman. Sept. 6-Nov. 15-Nov. 29-Dec. 13-Dec. 20.
Between Friends, 6,900. July 19-Sept. 6-Oct. 18-Nov. 29.
Borrowed Husbands. 7,000, Nov. 29-Dec. 13.
Captain Blood. 10,680, Nov. 1-Dec. 13-Dec. 20.
Clean Heart. Dec. 20.
Code of the Wilderness, 6 reels. Sept. 6-Sept. 20-Oct. 25-Nov. 15-Nov. 29-Dec. 13.
Fighting Guide. Sept. 13.
Front Page Story, 6,000. July 12-Aug. 9-Sept. 20-Nov. 1.
Ladder Jinx. 5,068. Nov. 15.
Leavenworth Case, 5,400. July 26-Aug. 9-Sept. 13-Oct. 11.
Let Not Man Put Asunder, 8 reels. July 12-Sept. 13-Nov. 1.
Love Bandit, 6 reels. July 19-July 26-Sept. 13-Nov. 8.
Loyal Lives, 5,950. July 5-Aug. 9-Dec. 20.
Man From Brodney's, 7,100. July 5-July 19-Aug. 9-Sept. 13-Sept. 20-Dec. 6-Dec. 13.
Man Next Door, 7 reels. July 19-July 26-Aug. 9-Aug. 23-Sept. 6-Sept. 20-Oct. 4-Oct. 11-Dec. 20.
Man of Might, Aug. 2-Aug. 9-Aug. 23-Sept. 6-Dec. 13.
Masters of Men, 6,800. July 19-July 26-Aug. 9-Aug. 30-Sept. 20-Oct. 25-Nov. 15.
Midnight Alarm, 6,000. July 26-Aug. 9-Aug. 23-Sept. 20-Oct. 4-Oct. 25-Nov. 8.
My Man, 6,800. July 5-July 19-Aug. 30-Oct. 4-Nov. 1-Dec. 13.
My Wild Irish Rose, 7,650. July 19.
Ninety and Nine, 6,800. July 5-Aug. 23-Oct. 11.
No Defense, 5,700. Aug. 23.
One Law for the Woman, 6 reels. July 19-Nov. 8-Dec. 13.
On the Banks of the Wabash, 7,156. July 26-Aug. 2-Aug. 9-Sept. 20-Oct. 25-Nov. 1-Dec. 6-Dec. 20.
Pioneer Trails, 6,920. July 5-July 19-Sept. 13-Nov. 1-Nov. 8-Dec. 6-Dec. 13.
Playing It Wild, 5,400. Aug. 23.
Smashing Barriers, 6 reels. July 26-Nov. 1.
Too Much Business, 6,100. July 19.
Virtuous Liars, 5,650. July 12-July 19-Sept. 20-Oct. 4-Nov. 8.
When Danger Smiles. Sept. 20.

Warner Brothers

Babbitt, 8 reels. Aug. 30-Sept. 20-Sept. 27-Dec. 6.
Beau Brummel, 10 reels. July 5-July 26-Aug. 23-Aug. 30-Sept. 13-Sept. 20-Oct. 25.
Brass. Sept. 13-Sept. 20.
Broadway After Dark, 6,300. July 26-Aug. 2-Aug. 16-Aug. 23-Sept. 13-Oct. 25-Nov. 1-Nov. 22.
Conductor 1492, 6,500. July 5-July 26-Sept. 13-Oct. 18-Nov. 1-Dec. 13-Dec. 20.
Cornered. 7,500, Oct. 11-Nov. 15-Nov. 22.
Country Kid, 6,300. July 5-Aug. 9-Sept. 13-Oct. 25-Nov. 1-Nov. 22-Nov. 29-Dec. 13.
Daddies, 6,800. July 12-July 26-Sept. 13-Oct. 4-Nov. 29.
Find Your Man. Oct. 11-Oct. 25.
George Washington, Jr., 6 reels. July 12-July 26-Sept. 13-Oct. 18-Nov. 1.
Gold Diggers, 6,500. Aug. 30-Oct. 18-Nov. 1-Nov. 22.
Her Marriage Vow. Oct. 11-Oct. 25.
Heroes of the Street, 6 reels. July 12-Sept. 13-Sept. 20-Oct. 4-Oct. 18.
How to Educate a Wife, 6 reels. Aug. 9-Sept. 13-Sept. 20-Nov. 15.
Little Church Around the Corner, 6,300. July 19-Dec. 20.
Little Johnny Jones, 6 reels. July 19-July 26-Aug. 9-Sept. 13-Sept. 20-Oct. 25.
Lover of Camille. Dec. 13-Dec. 20.
Lovers' Lane. Dec. 13.
Lucretia Lombard, 7,500. Aug. 9-Sept. 13-Nov. 29-Dec. 20.
Main Street. July 5-Sept. 13.
Marriage Circle, 8,500. July 5-July 26-Sept. 13-Oct. 18-Oct. 25-Nov. 29-Dec. 13.
Printer's Devil, 7 reels. July 19-July 26-Aug. 2-Sept. 13-Oct. 18.
Tenth Woman. Nov. 29-Dec. 13.
This Woman. 7,000. Nov. 29-Dec. 13.
Three Women. 8,200, Oct. 25-Nov. 15-Dec. 13-Dec. 20.
Tiger Rose, 8,000. July 19-July 26-Aug. 2-Sept. 13-Nov. 8-Nov. 29-Dec. 13.
Where the North Begins, 6,200. Sept. 13-Nov. 8-Dec. 13-Dec. 20.
Your Best Friend, 5 reels. July 26-Nov. 22.

Comedies. July 5-July 12-July 19-July 26-Aug. 2-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Sept. 13-Sept. 20-Sept. 27-Oct. 4-Oct. 11-Oct. 18-Oct. 25-Nov. 1-Nov. 8-Nov. 15-Nov. 22-Nov. 29-Dec. 6-Dec. 13-Dec. 20.
Serials. July 5-July 12-July 19-July 26-Aug. 2-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Sept. 13-Oct. 4-Oct. 11-Oct. 18-Oct. 25-Nov. 1-Nov. 8-Nov. 15-Nov. 22-Nov. 29-Dec. 20.
Short Subject. July 5-July 12-July 19-July 26-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Sept. 13-Sept. 20-Oct. 4-Oct. 11-Oct. 18-Oct. 25-Nov. 1-Nov. 8-Nov. 15-Nov. 22-Nov. 29-Dec. 6-Dec. 13-Dec. 20.
Miscellaneous. July 5-July 12-July 19-July 26-Aug. 2-Aug. 9-Aug. 16-Aug. 30. Sept. 6-Sept. 13-Sept. 20-Sept. 27-Oct. 4-Oct. 11-Oct. 18-Oct. 25-Nov. 1-Nov. 15-Nov. 22-Nov. 29-Dec. 6-Dec. 13-Dec. 20.

Prints in All Exchanges —Now Booking


PRODUCERS DISTRIBUTING CORPORATION
"The CHORUS LADY"
from the famous stage success by JAMES FORBES
with Margaret Livingston
and an All Star Cast
ADAPTED BY BRADLEY KING
DIRECTED BY RALPH INCE ~ A REGAL PICTURE

Season 1924-1925— Thirty First-Run Pictures

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Some Sidelights on Yankee Exhibitors

By H. S. MARION

Meet Harry A. Cohen, president of the Connecticut M. P. T. O. and owner of the West End Theatre, Bridgeport, Conn. He is a wonderful chap and has one of the best paying theatres in the state. Why? Because he is always on the job. He conducts Country Store Nights as efficiently as any man I have ever known, giving real prizes and making the announcements himself. His genial personality has brought him hundreds of friends and his selection of programs is ace-high, so that the West End has a mighty lucrative business. Incidentally, Harry isn't always thinking about how much profit he can make on Country Store Nights, but making certain that patrons aren't disappointed with the gifts. People are quick to sense that sort of spirit.

Among the men I'm always happy to meet in Bridgeport is Manager "Mac" McCarthy of Poli's Theatre. He rarely smiles but is mighty likeable. "Mac" is strictly business when motion pictures are mentioned, has made a big success of Poli's and is considered one of "S. Z.'s" best managers. Incidentally, "Mac" smiled several times one week recently and immediately friends began inquiring the reason why. It developed that "The Navigator" was packing 'em in. That's a good publicity yarn, but they do say as how it's true in this instance.

"Mac," we've said, doesn't smile much. Manager M. L. Saunders of Poli's Palace Theatre, Bridgeport, must have written that oldtime song, "Smiles," for he certainly exemplifies it. He smiles generously, probably even before breakfast. And while smiling he puts over one after another of original exploitation stunts that rate him with the best in point of efficiency. No wonder that Mr. Poli has two houses in Bridgeport.

M. J. Culhane of the Shelton Theatre, Shelton, Conn., can give a lot of exhibitors pointers on expert showmanship and persistence in the fact of stiff obstacles. He had a hard row to hoe when he opened the Shelton, but his experience in the theatrical business and his determination finally qualify him as the proprietor of one of the best little houses, and most successful, in Connecticut. M. J. is an oldtime showman, having held many positions as manager and in olden days also owned his own company and traveled Connecticut and Massachusetts. That was before motion pictures came into being. He is a great booster for our own Epes Winthrop Sargent's exploitation department in the World, terming it one of the most important aids of an exhibitor.

W. A. Moore has the only picture theatre in Seymour, Conn. When he took it over he was the only optimistic person in town about the project, for always before it had been a lemon. Now there aren't enough seats to take care of the crowds and he probably will build a larger house.

It is barely possible that S. Z. Poli may some day fire R. F. Caldwell, manager of Poli's Theatre in Waterbury, Conn., but if he does, why R. F. will be like the Irishman in the story. Pat had worked thirty-seven years for a railroad. One night he told Maggie he'd lost his job. "Sure," she said, "didn't I tell you it wouldn't be steady?" Caldwell has been with Poli many years but is just as enthusiastic over his work now as when he began. The front of the house is his special hobby, though there is nothing he can't and won't do to make it a success.

Andrew Pentine, owner and manager of the Carroll Theatre, Waterbury, has recently installed a $10,000 organ and made extensive alterations. He is strong for street exploitation and is making a wonderful success of his Amateur Nights.

The pilot of the Rialto Theatre, Waterbury, is Frank Quinlan. He's up against strong opposition but keeps his house crowded by appealing to a definite class, attracting them by circusing the front of the house in a really attractive way. Young and enthusiastic, he's always on the job and always on a still hunt for original ideas.

As for one W. C. McNaughton, manager of the Strand Theatre, Waterbury, erstwhile of New Haven, he can out-chin me in remembering the old days. Mac and I had a grand gabfest. He used to manage different burlesque shows and was advance man for some of the biggest shows that traveled the country. We tried remembering old friends' names and Mac won by thirty-six. He likes Waterbury and the picture business. I Wonder what would happen if somebody opened the door of his office some day and called out, "Fifteen minutes before overture!"

Had an interesting chat with Manager I. W. Millard of the Garden Theatre, Waterbury, and was delighted to know that his business is great. He has done many a novel thing to improve business and never seems to miss the bullseye. I always enjoy visiting Waterbury exhibitors, and Mr. Millard is typical of their hospitality and good fellowship. He is sold on the Current and Advance Film Releases department in the World.

When Jack Delaney, manager of the Palace Theatre, Torrington, Conn., and I get together it means reminiscences. About twenty-five years ago, when I was manager for "Big Bill" Steiner, Jack and I took picture shows through Connecticut. They were called Steiner's Imperial Moving Pictures. Jack and I talked about the old days when Ada Jones was the feature, and we showed two two-reel features and a comedy. They were pretty poor stuff but they got the money.

The Wilkinson is the newest house in Wallingford, Conn., and is managed by George Wilkinson and owned by his father. Possessing 1,400 seats, it is thoroughly modern and plays all first-runs. There is an adequate stage for big productions. Though Manager George gets all the business in town, he is strong for "Selling the Picture to the Public" and utilizes exploitation at every opportunity.

Christmas Cheer has come to many a theatre owner because he has followed the dependable tips in Straight From the Shoulder Reports—he knows he will have a good show to show to a good crowd.

A Word to the Wise

Perhaps few people are so intimately acquainted with New England exhibitors as H. S. Marion, traveling representative of Moving Picture World. In the first place, he is an old-timer in the theatrical business and knows thousands of showmen and stage folk; secondly, he is constantly on the move and making new friends . On this page the editor of this department takes pleasure in presenting Mr. Marion's impressions of exhibitors met on his last Connecticut trip. Massachusetts exhibitors will be described next week.

The volume of New England news thus presented ought to be a reminder to theatre owners that it is impossible for this department to adequately "cover" exhibitor activities everywhere without exhibitor co-operation. Let's hear from each one of you personally. Just as the nation is founded on the home, so is the motion picture industry funded on the picture theatre, and the accomplishments and disappointments of each one of you exhibitors are of the highest importance and greatest interest to producer, distributor, trade magazine editor and theatre owner alike.—S. S.

For Release in December—Now Booking

Season 1924-1925— Thirty First-Run Pictures

Lothian 24 Years Manager of the Colonial in Boston

Edward Harold Crosby, dramatic editor of the Boston Post, is responsible for the following item, which appeared in his department, "Under the Spotlight," on December 14: "Thomas B. Lothian, general manager of the Park, Tremont, Hollis and Colonial theatres, Boston, was in a reminiscent mood the other evening and remarked that next Friday evening, December 19, would be the twenty-fourth anniversary of the opening of the Colonial and that he assumed managerial control on that occasion. It did not seem so long ago and Mr. Lothian has changed but little in personal appearance. Indeed, one would almost imagine he had grown younger from an incident which took place while I was sitting there. There was a large radio machine in the office and there came over the air an Irish jig. Mr. Lothian was standing near the instrument and began to keep time to the music with his feet. And then and there he executed a miniature clog dance as clever as any I had ever seen on the stage. He answered my look of surprise by stating that in his boyhood days he had danced in public, and that his late father, Napier Lothian, was a ballet master prior to taking charge of the old Boston Theatre Orchestra."

The new Philbin Theatre in Clinton has joined the ranks of those film houses in the Bay State, which are finding Amateur nights a profitable attraction. The list of houses playing amateur nights is growing steadily. This, in conjunction with the frequent appearance of song pluggers with their illustrated slides, makes exhibitors recall the days when illustrated songs and amateur nights got their start.

The general offices of the Gordon Olympia Theatres, Inc., of which Nathan Gordon is president, have been moved from 142 Berkeley street to 333 Washington street, Boston. Commodious quarters have been fitted up for the large staff of accountants, auditors, bookers, general managers and their assistants. Although the new headquarters of the circuit is not so near to the film district as the Berkeley street building, it is in a central part of the Boston business district.

Gordon Wrighter, otherwise just as well known, if not more as "Doc Rawhide," is celebrating anniversary week at S. Z. Poli's Palace Theatre in Springfield. The occasion began December 14.

The Dorchester Theatre in Dorchester has discontinued the Sunday policy of adding two vaudeville acts to the regular film program. A two reel comedy has been substituted.

E. M. Loew has installed a new Robert Morton organ in his Capitol Theatre in Lynn. The organ that formerly was in the Capitol has been installed in Mr. Loew's Strand Theatre in Gloucester.

The other morning about 10:30 o'clock ye scribe was passing the Washington Theatre on Washington street, Boston, and to his great surprise saw displayed in the window of the box office a sign bearing these words: "House sold out." Now for the explanation: The Washington Theatre is in a district where there are a number of employment agencies. Men looking for work evidently get tired of standing up or walking around and the result is that they find the Washington Theatre a convenient place to drop into for a few minutes.

Louis Gordon, assistant general manager of the Gordon circuit vaudeville theatres, is aiding James K. O'Donnell, house manager, in attempting to put over the Gordon's Fields Corner Theatre in Dorchester. Manager O'Donnell is a New York Stater. He was treasurer of the Empire Theatre in Syracuse when it was a legitimate house.

The Goldstein Brothers opened their annual Yuletide Jubilee Week at their Broadway Theatre in Springfield on December 14.

Henry Hunt, formerly the treasurer of the Copley Theatre in Boston, is now holding a similar position in the new Park Theatre. Thomas L. C. Crowell succeeds Mr. Hunt at the Copley.

Elias M. Loew, head of the E. M. Loew circuit of New England theatres, is giving his employes the theatres for a benefit show for them on New Year's Eve. Whatever remains after the show has been paid is divided equally among the employes. It is a yearly custom with Mr. Loew.

Gorman's Theatre in Roslindale was closed the week of December 14 for redecorating. The house reopened December 20.

Could you sell 60,000 tickets on second run, with new exploitation. See page 810.

Conrad Nagel and Pauline Frederick in "Married Flirts," a Metro-Goldwyn production.

How Jacqueline Logan kept warm during scenes of "Playing With Souls," a First National picture.

Maine

The office of the attorney general has approved the certificate of incorporation of the Whiteway Amusement Company, organized at Biddeford, Me., to operate amusement enterprises; capital stock, $15,000, all of which is common stock; $5,000 paid in; par value of a share, $100; number of shares subscribed, 50; directors, James P. Rundle, president; Marion Rundle, Saco; William L. White, treasurer, Old Orchard.

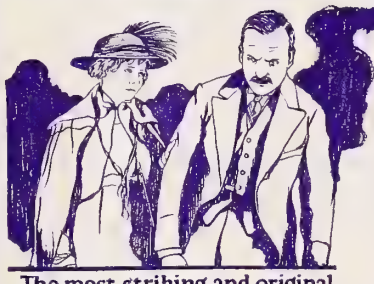
Connecticut

Jesse C. Lund, theatre owner of Bridgeport, has filed a bankruptcy petition in New Haven court. He gave his liabilities as $44,360.42 and stated that there were no assets. Unsecured claims were given as $34,575.

Manager Benson of Poli's Palace Theatre in Hartford, started his engagement of Mary Pickford in "Dorothy Vernon of Haddon Hall" on December 13. Manager Allan Morrison of the Majestic formerly began his new program on Saturday.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



"Chalk Marks"

The most striking and original story in motion picture history

A FRANK E. WOODS Production

DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

Scenes from Paramount's production, "Manhattan," with Richard Dix and Jacqueline Logan

Al Teschmacher to Manage Casino Theatre in Buffalo

Al Teschmacher, for ten years connected with the Buffalo Pathe exchange as booker, will resign on January 3 to take over the operation of the Casino Theatre, an East Side community house, formerly operated by the late Chris Ruderich. Exhibitors and exchange men alike are going to miss Al's smile and genial personality.

Mindful of the Yuletide season, Kornblite & Cohen, operating several houses in Binghamton, N. Y., have sent passes to every member of the police and fire departments, inviting the men and their families to a performance in the Binghamton Theatre the week of December 15.

Jim Cardino, owner of the Varsity and Kensington theatres, is taking dancing lessons, so he will be in trim for the Movie Ball to be staged on January 29 by Buffalo Zone, M. P. T. O. of N. Y. in Elmwood Music Hall. Jim isn't the only one. Lots of other exhibitors are learning the latest steps, so some real terpischorean exhibitions are expected.

Marcus Loew stopped off in Binghamton, N. Y., the other day to visit his friend, Harry Rubin. Mr. Loew was Mr. Rubin's guest at the meeting of the Rotary Club. There is a possibility that Mr. Loew may consider the construction of a large theatre in Binghamton at some future time, according to Mr. Rubin. From Binghamton, Mr. Loew came to Buffalo to look over the local Loew house.

George Keating, manager of the Jubilee Theatre, Buffalo, is giving his patrons some fine film menus. This week George dished up "The Sea Hawk," directly following the run in the Shea houses. He advertised it big and did not advance his prices. Result: big business.

G. H. Losey of Niagara Falls has started an action in the Supreme Court, Buffalo, to recover $16,000 alleged due him on the sales of stock in the financing of the Strand Theatre, Niagara Falls, N. Y., a few years ago. The suit is against the J. G. Martin Company, which denies the alleged obligation. The Strand is owned by Charlie Hayman, treasurer of the M. P. T. O. of N. Y.

Manager H. M. Addison of the Binghamton Theatre, Binghamton, N. Y., is holding a series of Saturday afternoon parties for the kiddies at which he is giving away valuable Christmas prizes. All the kids in town are flocking to the house.

Eugene A. Pfeil, manager of the Circle Theatre, Buffalo, has fallen for radio. He has built a set and after the show every night stays up three or four hours seeking "Dx" records.

E. O. Weinberg who recently resigned as manager of the Olympic, Buffalo, a Universal operated house, has accepted a position with the Schine Theatrical Corporation and is at present stationed at the new Rialto Theatre in Lockport.

Excavation work has commenced on George J. Biehler's new $125,000 picture theatre in Hamburg, N. Y., a house which will be modern in every respect. It will seat 1,000 and have a frontage of 55 feet and a depth of 160 feet. The new house will be on Buffalo street, directly opposite the Palace Theatre, which Mr. Biehler has operated for a number of years.

O. T. Schroeppel has resigned as manager of the Strand and Andrews theatres in Salamanca, N. Y., and has accepted the management of the Star Theatre in Tonawanda.

Prints in All Exchanges —Now Booking

Season 1924-1925—Thirty First-Run Pictures

Pittsburgh

The Grand Amusement Company of Johnstown, of which George Panagotacos is president and which operates the Nemo, Parkview and Grand theatres there, is planning the erection at once of one of the finest theatre buildings ever designed. The new seven-story building will be built adjacent to the Fort Stanwix Hotel. The exterior will be constructed of stone with terra cotta, with a rich limestone effect. The house will seat 2,500. There will be two box office windows. These will center in a perfect-elipse lobby, 36 feet wide. The walls will be finished in Bottocinno marble, with stately columns of black and gold marble. The entire floor will be Travertino stone, cut from the famous lava beds of Italy. The lobby will be illuminated by two handsome bronze tripods, with smaller ornamental lighting fixtures on pilasters. The orchestra pit will accommodate thirty-five musicians.

The New Palace Theatre, newest picture house to be erected in Pittsburgh by the Harris Amusement Company, was opened to the public on December 11. The New Palace is located on Diamond street, adjacent to the Harris vaudeville theatre. The new house will play second-run films and admission prices are 10 and 15 cents. Seating capacity is about 400. The new house is an imposing three-story stone structure and was completed in fifty-three actual working days.

H. B. Dygert, formerly in the publicity department of Rowland and Clark Theatres and more recently manager of that organization's State Theatre in downtown Pittsburgh, has resigned and is now at Loew's Aldine Theatre here in the capacity of publicity director.

Harry Fleishman, owner of the Brighton Theatre, North Side, is once again a proud daddy, Mrs. Fleishman having presented him with his fourth son, several days ago.

Among the out-of-town exhibitors seen on Film Row the past week were Walter Silverberg, Greenville; F. L. Farman, Butler; Theodore Mikalowsky, Masontown; M. G. Rhodes, Hastings; B. E. Cupler of Washington.

East Liberty movie fans during the week of December 8 just naturally had to have a liking for feature films in which a dog player the leading role, for no less than three films of this character were on the bills at as many different theatres there. At the Cameraphone was "The Silent Accuser," featuring Peter the Great; at the Alhambra, "Find Your Man," featuring Rin-Tin-Tin, and at the Rex, "Black Lightning," featuring Black Thunder.

Nick Wagner of Rowland and Clark's State Theatre, Erie, has a boxed light over the rest room doors in his theatre. The open side of the box is covered with parchment. On the men's is pasted three pictures of men cut from a style ad. On the women's three female figures the same way. They show a black silhouette through the lighted parchment and make a very artistic and subtle sign.

Veiller Host of Gladiators at Special Troy, N. Y., Show

Tony Veiller of the Lincoln Theatre, Troy, N. Y., played the part of host last Tuesday night to some thirty or more members of the Rensselaer Polytechnic Institute football team and incidentally scored heavily, not only with the student body, but with the heads of the institution as well. Playing "Gridiron Glory," with the theatre decorated in the college colors and the organ rendering college selections in which not only the team but many others present joined, the evening was most successful. Mr. Veiller extended an invitation to the team to become guests of the theatre shortly before the end of a successful season. The invitation was accepted, after which Mr. Veiller looked around for a picture that would be suitable for the occasion. The team, accompanied by a host of supporters, marched to the theatre from the college and attracted much attention.

A. S. Thornton of the Walden Theatre in Williamstown, Mass., is another exhibitor who believes in going fifty-fifty with the college boys. In other words, Mr. Thornton attends all the big games both in town and out and is a real fan. Naturally enough, the boys number Mr. Thornton as one of their very best friends, with the result that the Walden draws a big share of the college patronage. According to Mr. Thornton, the college boys are most keen over pictures of the Swanson type.

W. W. Farley of Albany is now president of two theatre operating companies, having just been elected president of the Strand Theatre Corporation of Yonkers, succeeding Michael Walsh, who was recently forced to resign on account of a nervous breakdown. The company operates two theatres in Yonkers and controls two others. Mr. Farley also is head of Farash Theatres, Inc., of Schenectady, operating three houses in that city.

G. W. Hornbeck of Hancock lives in a place of 1,326 inhabitants, but he has plenty of nerve and as a result cleaned up $500 on a four days' run of "The Covered Wagon." Naturally, Mr. Hornbeck did not depend entirely on Hancock for his business, and according to all reports plastered the countryside for forty miles around with placards calling attention to the picture he was playing.

It's a safe bet that any film salesman with a sweet tooth will never skip Bert Griffing of the Lyceum in Red Rock. In addition to running the theatre, Mr. Griffing is manager of a chocolate factory and is liberal with samples of his product. Mr. Griffing has just booked "The Hunchback of Notre Dame" and is planning to charge 50 cents admission. In the nearby town of Millbrook, E. B. Kelly, owner of the Strand, booking the same picture, will charge a like admission.

The Van Curler in Schenectady, a Berinstein house, went over to pictures between December 7 and 10 with "Powder River," given under the auspices of the Veterans of Foreign Wars. Prices ranged from 25 to 50 cents.

Sol Manheimer, manager of the Robbins theatres in Watertown, announced the past week that Nathan Robbins, president of the circuit, was endeavoring to secure a franchise which would place burlesque in the Avon Theatre at Watertown on the first three days of each week. If the franchise is secured the change will become effective about January 1.

Although Prattsville is not on a railroad it will remain on the picture map this winter if W. W. Mace, who runs the theatre there, has anything to say about it. Mr. Mace has been doing an excellent business throughout the fall, and if the snows do not become too deep and stop out-of-town patronage, he will keep the theatre open throughout the entire winter. Incidentally, the little or no snow so far this fall has meant hundreds and possibly thousands of additional revenue to theatre owners in many small towns in this part of the state.

The Mark Strand in Albany is offering Christmas coupon books consisting of ten admission tickets, which are being sold at 50 cents under the regular price of the tickets singly. The theatre has booked "Peter Pan" for New Year's week.

According to W. W. Farley, president of Farash Theatres, Inc., a court order may be obtained within the next two weeks on the application of the Manufacturers' Bank of Troy, calling for the auction sale of the big State Theatre in Schenectady. There have been rumors from time to time that this sale would take place but when the time arrived nothing transpired. The bank holds a mortgage of $140,000 against the theatre, according to Mr. Farley, and there are also mechanics' liens amounting to about $150,000.

Mrs. William Shirley, wife of the general manager of Farash Theatres, Inc., operating the State, Strand and Albany theatres in Schenectady, became suddenly ill while lunching with her husband at the Hotel Belmont in New York City last week, suffering an attack of acute indigestion. Mrs. Shirley had accompanied her busband to New York and had been the guest of Marcus Loew at the opening of "Greed." Mr. Shirley was obliged to return home, leaving Mrs. Shirley with friends residing on Riverside Drive. Mrs. Shirley recovered and was able to return to Schenectady a few days later.

The Advance Picture Corporation of Syracuse opened the Lyric Theatre in Deposit last week, giving the village two houses, both close together, and with H. A. Matthyer, one of the pioneer exhibitors of New York State, in command of the Opera House.

Jack Mathews is shy several teeth but is feeling decidedly better even though he is forced to remain indoors for a few days after having the molars extracted. Mr. Mathews handles the "Plattsburgh" and according to all reports the house is doing the best business in its history. Bill Benton of Saratoga Springs is planning to give Mr. Mathews a run for his money, however, with his theatre which will open December 29. Several from along Film Row expect to attend the opening.

Although the Barcli is one of the finest downtown houses in Schenectady, it has been definitely decided to keep it closed in the

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

hopes that the State, Strand and Albany will play to bigger business. It is contended by several Schenectady exhibitors that the downtown section is overseated, and it is quite possible that next summer will see at least one other theatre owned by Farash Theatres, Inc., closed. At the present time the State Theatre seats 1,900; Strand, 1,200; Albany, 1,200, while the Van Curler, a Berinstein house, accommodates about 1,300, and the Hudson, playing stock, 1,100.

Well, Bill Smalley has gone and done it again, adding the Strand in Mohawk, N. Y., to his holdings, taking over the house this week from Sam Slotnick. The theatre seats about 400. Now that Mr. Smalley has thirteen theatres one wouldn't naturally expect him to stop there and neither does Mr. Smalley expect to stop. The fourteenth will come within the next few deeks, according to all reports.

Mad as a hatter one moment and laughing the next, when the absurdity of the whole thing struck him, Uly S. Hill, managing director of the Mark Strand in Albany, as well as the two Strand-operated houses in Troy, walked out of the city court in Albany last Monday with a mixture of a frown and a grin. Mr. Hill had been on hand as a witness against Thomas Ross, charged with stealing a purse from a woman patron of the Mark Strand Theatre. It is claimed that police investigations revealed Ross as having been a former convict, resulting in a charge first preferred of petit larceny being changed to grand larceny, with a consequent increase in bail. When Ross was arraigned he was accompanied by a woman friend. She went out to secure the additional bail. Not returning, Ross, practically unnoticed, also left the building, but was recaptured a few hours later when a general alarm was sent throughout the city. According to Mr. Hill, it reminded him of his old show days when he laughed over a sketch entitled "Irish Justice."

Owing to the recent death of Samuel Suckno of Albany, plans made by the film sales-

(Continued on page 850)

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
HELENE CHADWICK in
"Trouping with Ellen"
from the story by EARL DERR BIGGERS
Directed by T. HAYES HUNTER
Screen dramatization by GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS INC.

Season 1924-1925—Thirty First-Run Pictures

An Alley Theatre That Made Good in a Big Way

IN a dark side-alley of Pittsburgh is located a picture theatre. How anyone came to build on this spot will always remain one of the unsolved mysteries of the show business. Nevertheless, it is there—the Aldine Theatre. Vaudeville, burlesque, pictures—practically everything has played there and failed. So the Aldine remained dark for over a year. The leading Pittsburgh exhibitors refused to even consider the house. They were all of the same opinion: "That house will never pay."

Marcus Loew, looking for a theatre in Pittsburgh, saw this side-alley theatre. Now everyone knows that Marcus Loew is a gambler when it comes to theatres. He offered Louis K. Sidney, then managing the Fox houses in Denver, a proposition to open the Aldine in Pittsburgh. Sidney did open the Aldine a year and a half ago and it is still open and claims to be doing the biggest business of any theatre in Western Pennsylvania.

The first thing Sidney did was to put in good shows and good pictures with proper presentations. He then advertised extensively. His exploitation campaigns were placed along sane and original ideas. Sidney sold WCAE, local radio station, the idea of broadcasting his specialties. "Sid and His Gang," as they are now known, are the reigning favorites of the "listeners-in," and he gets plenty of space from the hardest newspapers in the United States.

For the first five weeks after the Aldine was opened by Sidney business was poor. People were skeptical. The Aldine had always been the joke house of Pittsburgh. Then gradually people started to talk about the wonderful shows, and the more they talked the more Sidney advertised. He hasn't stopped yet. His presentations are masterpieces.

When asked the reason for his success, Sidney replies: "Tell the people what you have. Advertise, exploit your pictures, but be sure that you are giving them just what you say."

LOUIS K. SYDNEY

News of Ohio Theatre Owners

The State Theatre, Cleveland, has built a complete studio in the lobby for the purpose of broadcasting radio programs, which will be done between 7 and 8 o'clock each evening. The programs are in three units, the first consisting of a classical overture by the theatre orchestra, of which Philip Spitalny is conductor, this being followed by two or three popular numbers. The second unit will be made up of a program of vocal and instrumental music in the studio. Whenever a movie star or some person of importance appears at one of the Loew theatres, to which chain the State belongs, a short talk will be given. The third unit will be broadcasted by the new organ which has just been installed. The studio, about ten by eighteen feet, is located on the mezzanine floor just at the head of the grand stairway from the main lobby and has plate glass windows on two sides, giving the patrons of the theatre an opportunity to observe the artists broadcasting.

John Schwalm, head of the Jewel Photoplay Company, Hamilton, Ohio, has arranged a benefit for the Children's Tuberculosis Camp on Christmas Day, when "The Light That Failed" will be shown in connection with a vaudeville program at the Jefferson Theatre. Schwalm has donated the use of the house and will furnish the film and talent, also paying all expenses in connection with the benefit.

The Dutchess Theatre, Warren, Ohio, after having been closed for several weeks, during which time it was entirely redecorated and newly equipped throughout, reopened under direction of Forrest Templin, who has been managing the Hippodrome in that city. One of the new features of the house is a $20,000 concert organ. The Dutchess is operated by the Smith Amusement Company, which also controls the Opera House and Hippodrome.

Managing Director Fred S. Meyer, who features vaudeville at his Palace Theatre, Hamilton, every Friday night, recently presented several artists from the Schuster-Martin School, a famous dramatic college at Cincinnati.

Among the recent Ohio incorporations appears the Toledo Amusement Company, Toledo, Ohio, for $50,000, by George F. Holding, George P. Smith and others.

Indiana

A new picture theatre is being erected at 2703 West Tenth street, Indianapolis, and will be operated by Frank Donas. The building will be completed shortly after the first of the year and will be modernly equipped.

John A. Keyes is the new owner of the Illinois Theatre, a picture house, at 2127 North Illinois street, Indianapolis. The new owner is contemplating several improvements in the interior.

Robert H. Harris, proprietor of the Harris-Grand Theatre at Bloomington, and Mrs. Harris have gone to Miami, Fla., for the winter.

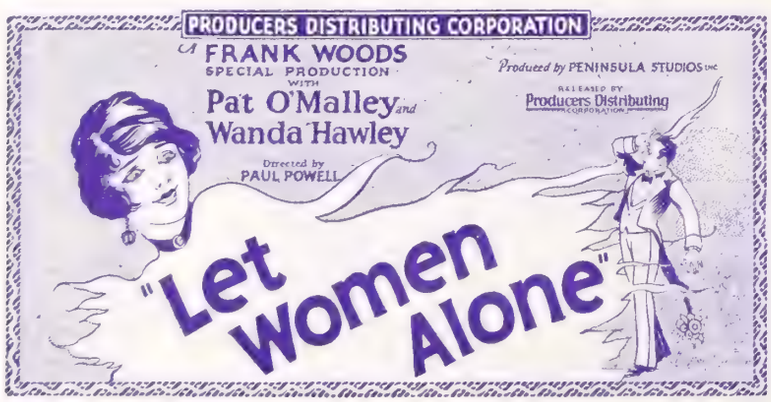
Arend Rosenbush, proprietor of the Royal Theatre at Hartford City, has signed a contract to exhibit Paramount productions during 1925. The Royal is one of the most popular movie theatres in Hartford City and has been under Mr. Rosenbush's management for several years.

The cry of "fire" almost threw patrons of the Grand Theatre at Bluffton into a panic last Tuesday night. Aisles were jammed and fire escapes were in use when the falsity of the alarm was ascertained by Manager Logan. The photoplay, "After Six Days," was being shown and the destruction of Sodom by fire was being depicted. Some boy was responsible.

H. M. Ferguson, a coal operator at Clinton, has purchased the Capitol Theatre in Clinton, which was sold this week at receiver's sale. The theatre formerly was owned and operated by the Consolidated Realty and Theatres Corporation, which had a chain in Indiana. It was appraised for sale at $40,000 and Mr. Ferguson's bid was $47,000. Since acquiring the Capitol, Ferguson has leased it for ten years to the Shew & Shew Company, which operates the Wabash Theatre in Clinton.

The case against Maurice Hankinson, manager of the Orpheum Theatre at Gary, who is charged with violating a city ordinance which prohibits the operation of picture machines within the fire limits, has been continued until a later date. He was arrested recently in connection with the attempt to prevent the exhibition of "The Birth of a Nation." The city council of Gary, at its next regular meeting, is expected to repeal the ordinance which Hankinson is charged with having violated.

For Release in January —Now Booking



Season 1924-1925— Thirty First-Run Pictures

Casanave Becomes Executive of Interstate Co., Chicago

Charles Casanave, for two years sales manager of the United Artists' Chicago exchange, has been made assistant general manager of Interstate Theatres, Inc., the new circuit organized here recently by Lubliner & Trinz and other chain houses. Mr. Casanave is making his headquarters at Lubliner & Trinz offices until permanent quarters are secured.

The new Kozy Theatre at Marseilles, Ill., owned by Grabin and Testa, was opened the middle of this month with a feature bill that pulled capacity houses. The house seats 300 and will charge 10 and 25 cents.

The Liberty Theatre at Davenport, Iowa, has been opened by Bellamy and Rapp and will show pictures exclusively. The house was formerly the Rialto.

The failure to comply with the Chicago health and sanitation codes caused Mayor Dever to revoke the licenses of two picture theatres, the Plaisance at 650 East 63rd street and the Langley at 702 East 53rd street. Policemen were stationed at the theatre to prevent their reopening. Revocation was recommended by Health Commissioner Herman Bundesen.

Joseph Desberger, managing director of the Delmonte Theatre at St. Louis, has taken over the Washington Square Theatre at Quincy, Ill., from Pinkleman & Cory. Vaudeville will be dispensed with. Only presentations and musical acts will be on the programs.

Walter Hill has been made assistant manager and press representative of "The Iron Horse" at the Woods Theatre, Chicago, succeeding J. L. McCurdy, who is now managing director of the Randolph Theatre.

"Peter Pan" will have its premiere at the McVickers Theatre, Chicago, the week of December 29.

T. E. Malone put over "The Mine With the Iron Door" last week at the Randolph Theatre, Chicago, and put up fifty window displays in drug stores as well as other displays in the Winchester hardware stores of the city. The Public Library gave away 25,000 book marks to the patrons during the week.

Joseph Hopp, managing director of the Illinois Motion Picture Theatre Owners, continues his unbroken record of new enrollment of members every week. Last week was his eighteenth straight week. During it he secured the following new members: Mrs. M. M. Warren, Majestic Theatre, Chillicothe, Ill.; Lawrence Schafer, Opera House, Greenview; Lawrence Schafer, Opera House, Athens; Lawrence Watkins, Strand Theatre, Petersburg; Carl Pearson, Princess Theatre, Rushville, and W. W. Geer, Princess Theatre, Vermont.

O. W. Larson has sold the Princess Theatre at Odebolt, Ill., to L. M. Wilcox and L. A. Miller of Lake View.

McVickers Theatre, Chicago, put over a big week with Julian Eltinge in person and Thomas Meighan in "Tongues of Flame." House records were broken for the week and the staff under Manager Bruce Fowler put in a strenuous week.

Balaban & Katz, in co-operation with station WMAQ, broadcast the Saturday night programs from the Chicago Theatre starting at 9 o'clock. For an extra feature last Saturday Milo Luka from the Civic Grand Opera Company put on the principal musical number for the evening. The programs have made a hit with the radio fans in this territory and have added to the popularity of the B. & K. circuit.

A. W. Parker has sold the Princess Theatre at Samborn, Ill., to W. P. Green.

Dale Goldie will complete the building of the American Theatre at Cherokee, Iowa, which was started by Walter James and Harry Sisk. He will spend about $100,000.

J. H. Hardy and Brothers of this city have purchased the Charles City Theatre at Charles City, Iowa.

Strong opposition has developed to the extension of the Luella Theatre on 71st street, Chicago, as the zoning law recently adopted is against business buildings in that territory.

Stanley Lubliner, manager of the Pershing Theatre, Chicago, spent last week on a hunting expedition and the boys are all looking for their share of the game when he gets back. A. D. Natelson was in charge of the house while he was away.

J. Lieberthal has taken over the Model Theatre at 69th and Halsted streets, Chicago, and will reopen as soon as the ventilating system and other improvements have been made.

Balaban & Katz report the demand for the Christmas gift admission books as good. The books are issued in denominations of $2,50, $5 and $10 and are good any time at any house of the circuit.

Will Sohm, manager of the Belasco Theatre at Quincy, Ill., for nine years, has bought the interest of William A. Schwindeler and Herman E. Nelson of the Star Theatre in the Belasco Theatre Company and in the future will have exclusive control of the house. The policy will be changed and first-run pictures will be put on at popular prices. Other changes will be made in the house and Mr. Sohm will put on an exclusive picture policy in the future.

Harry Earl, formerly western press representative for the Loew Circuit, has been made manager of the publicity department of Lubliner & Trinz.

Fire destroyed one of the Gould theatres at Lawrenceville, Ill. It has not yet been decided whether to rebuild.

W. J. Etherton is the new owner and manager of the Grand Theatre, formerly the Edinburg, at Edinburg, Ill.

The J. & J. Theatre at Hume, Ill., has been closed and will reopen during the holidays.

The Metropolis Opera House at Metropolis, Ill., was recently destroyed by fire. It is not known whether the house will be rebuilt this fall or early in the spring.

The Capitol's Plans

Kansas City, Mo., Dec. 10.

Editor, Exhibitors' News:

It might interest you to know that the Capitol Enterprises, operating in Kansas, Missouri, Iowa and Nebraska, have taken over the A-muse-U, Grand and Palace Theatres at Muscatine, Iowa. Change of management to be effective January 1. Mr. Holliday, formerly of the Wareham Theatre at Muscatine, will be transferred to Carthage, Missouri, by Capitol Enterprises, where he will operate the Grand and Royal Theatres.

Palace and A-muse-U Theatres will continue a picture policy, while the Grand, seating 1,200, will play vaudeville and pictures.

Capitol Enterprises is now completing, or has well under way, its new half million dollar theatre at Lincoln, Neb. This house will be finished by April 15.

Most sincerely yours,
THE CAPITOL ENTERPRISES,
Phil L. Ryan, Vice-President.

Michigan

Jacob Schreiber, proprietor of a string of neighborhood theatres in Detroit, and Lester Potter, police censor, have returned from a hunting trip into the north woods. Both shot a buck, all the law allows each hunter.

C. J. Donlin has taken over the operation of the Courtesy Theatre and has closed it to install a $20,000 organ and redecorate and refurnish it. He will reopen Christmas week.

The home of Lou Cohen of Warren and Cohen, operating the Colonial, a first-run theatre, and several neighborhood houses, has been blessed by the arrival of a baby boy known as Elliott.

Practically a whole block of buildings in downtown Detroit are in process of demolition to make way for the new State Theatre being erected by the combined John H. Kunsky and Balaban and Katz interests. A change in plans will make the State on a par with the Capitol as far as seating capacity is concerned. Arrangements have been made to provide for about 4,000.

W. S. Butterfield, president of the Bijou Theatrical Enterprises, together with Mrs. Butterfield, will sail for Europe early in January. They will visit all the principal countries, returning about March 1.

Prints in All Exchanges—Now Booking

Season 1924-1925— Thirty First-Run Pictures

Pat O'Malley and Wanda Hawley in Producers' "Let Women Alone."

Milwaukee

Shorewood, Milwaukee's exclusive residential suburb, is finally to be invaded by a picture theatre. Henry Goldman, Green Bay theatre man, and his brother Joe, Milwaukee jeweler, have announced plans for a 1,500-seat showhouse, and it appears that opposition that has prevented previous attempts to build a theatre there have been overcome successfully.

The theatre, according to the announcement, will be part of a two-story building which will house a number of apartments and stores. Detailed plans are being worked out and are expected to be announced within a few weeks.

Although the theatre is assured, indications are that when it opens to the public it will be under the watchful eye of a village censorship board.

Shorewood, with its population of approximately 8,000, has been a location that numerous film men have at various times sought to enter without success.

In line with their policy of public service, Milwaukee's seventy theatres threw open their doors to an army of two minute speakers furnished by the post office in an effort to speed Christmas mailing.

A drive to improve matinee business has been launched by the Saxe organization in Milwaukee with the announcement that afternoon admission prices at both the Wisconsin and Strand have been reduced from 40 to 25 cents. Although patrons were informed of the cut in the form of Christmas messages tending to indicate that the new figures are for the holiday shopping period only, it is understood that the 25 cent admission will be a permanent feature hereafter. Although evening business at Saxe houses has stood up remarkably well, it is felt, it is said, that considerable can be done in building up the matinees. Evening prices at both the Strand and Wisconsin are 50 cents.

A drive to enlist more showhouses in the ranks of those featuring universal theatre parties has been outlined by the Milwaukee branch of the M. P. T. O. At present thirty-five houses in the city honor benefit tickets sold under the Universal party plan.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION
Priscilla Dean
"A Cafe in Cairo"
Directed by CHET WITHEY
Adapted by HARVEY GATES from the novel by IZOLA FORRESTER
A HUNT STROMBERG PRODUCTION

Season 1924-1925— Thirty First-Run Pictures

Albany, N. Y.

(Continued from page 847)

men of that city to secure a theatre for a benefit performance to establish a sick fund have necessarily been changed. Prior to his illness and death Mr. Suckno had promised the use of the Albany Theatre. Another house will be selected at the next meeting of the film salesmen on December 21.

Donald Bane lives in Hudson but is rapidly spreading out over the territory in his theatre holdings, having theatres in Athens, East Durham and Germantown.

Sam Cummings, in town from Victory Mills last week, stated that he would run Sunday nights only until some time in January, when he will open up on Wednesday nights as well. Although the knitting mills are running well, Mr. Cummings claims that business has been off at his theatre and that he will close to one night a week until after the people get through spending their money on Christmas presents.

Bill Shirley of Schenectady is certainly stepping out these days with a $175 Tuxedo and sporting $4.50 neckties. Mr. Shirley has a novel personal checkbook carrying his monogram, closely resembling a "$" sign. Mr. Shirley plans to dedicate his new organ at the Strand Theatre within a week or so, after which there is a possibility that the orchestra at this theatre may be switched to the State. Mr. Shirley is quite an organist himself and frequently whiles away an hour or so at the console.

Look for a splurge soon from J. F. Sullivan of the Empire in North Adams, Mass. He has a 1,300-seat house. Business has been rather quiet with him, but, as he puts it, election is now over, the holidays will soon be past, after which watch out.

A bank employe by day and a theatre owner by night, Charles Miller, owner of the Columbian Bright Spot in Rensselaer, has little time to himself. His theatre is well run, however, being virtually the "bright spot" in the railroad town.

Although this is the off season in Saratoga Springs, D. J. Harrington of the Palace admitted last week that he couldn't complain about business. Irving J. Goldsmith, Deputy Attorney General, is associated with Mr. Harrington in the management of the theatre.

There is a rather odd situation in Roxbury. The village now supports two picture theatres, the Cronk and the Fanning. Each house charges 10 and 20 cents, each runs two days a week, and the identical two days at that. Later on maybe one of the houses will switch to another two days.

There is little prospect of admission prices ever being reduced at the State Theatre in Schenectady as a means of stimulating business. When the Strand company was operating the theatre prices were dropped but without making any appreciable difference in the crowds. The contention against reduction is also based on recent observations showing that while balcony seats are lower and fully as good as others, that nine out of every ten persons take the more expensive seats without apparently giving a thought to saving 10 or 15 cents by seats further back.

A. A. Elliott, one of the real old-timers in Hudson, maintaining his own poster plant, doing plenty of advertising, strikes Albany once in a while and is a welcome figure along Film Row. Mr. Elliott is a gentleman of the old school and his reminiscences are decidedly interesting.

Mrs. Frank Hickey, wife of the treasurer of Farash Theatres, Inc., of Schenectady, was mistaken the other night for Madam Schumann-Heink, whom she closely resembles. Mrs. Hickey was sitting in the private office of the State Theatre waiting for her husband on the night of the Schumann-Heink recital. A stranger approached, carrying a program, and rather hesitatingly asking Mrs. Hickey if she would not autograph the same. Sensing the situation, Mrs. Hickey explained that she was not the singer.

Scenes from "A Thief in Paradise," a First National picture.

St. Louis Film Men's Ball Proves Outstanding Success

The first annual mask ball given under the joint auspices of the St. Louis Motion Picture Exhibitors' League and the St. Louis Film Board of Trade at Arcadia Dance Hall, Friday evening Dec. 12, was very successful. A crowd estimated at upwards of 2,500 attended, many prominent out-of-town exhibitors being among those present. The judges selected Miss Mary Stewart, 18 years old, employed as an inspector by the local exchange of Universal, as the best looking girl present. She was given a cash prize of $150 in gold and also two season passes to the Kingsland Theatre, which house she represented in the contest. The profits from the ball will be used to outfit a club room for exhibitors and film men to be located along Picture Row.

Harry Koplar of the St. Louis Amusement Company has been seen in conferences recently with Frank Tate and Charley Cella of the Southern Realty & Financial Company, owners of the Columbia and Strand, and gossip in realty circles is that Harry is considering erecting a large theatre and office building on the Columbia corner.

A theatre, apartment and store structure to cost $800,000 is to be erected on the site of the Hamilton Skydome, Hamilton and Easton avenue. The property changed hands the past week and it is said the new owners paid $200,000 for the corner. It fronts 200 feet on Easton by a depth of 147 feet on Hamilton avenue. The new owners have not been named as yet.

St. Charles, Ill., is to have a new picture theatre to cost $150,000. It is being erected by Lester J. Norris and wife. The building will also contain stores and apartments.

Frank E. Headley, 1325 East Walnut street, Springfield, Mo., and associates have perfected plans for financing a $250,000 vaudeville and picture house, to seat 2,000. Contracts will be let in the spring.

Youth Week is another innovation that Billy Goldman, owner of the Kings Theatre, has sprung to make the Kings more popular. The theatre will be entirely in charge of boys and girls the week of December 20. They will pick the program, run the orchestra, the machines and be on the job everywhere. The boys and girls to serve will be selected by the patrons through popular vote.

Al Marcks, manager of the Kings Theatre, has been promoted to first associate of William Goldman, owner of the Kings, Queens and Rivoli theatres. Aaron Fineshriver, manager of the Rivoli, moves out to the Kings, while A. B. Williams, formerly salesman for Pathe and later Universal, becomes manager of the Rivoli.

George Skouras in the future will devote his entire time to looking after the Aubert and Chippewa theatres, in which he is interested financially. Harry Koplar will take charge of the bookings for the St. Louis Amusement Company houses, fourteen in number.

The Rialto Theatre, Jacksonville, Ill., is now in charge of F. L. Finley. It was formerly owned by R. W. Weber, who has also disposed of his house at Bluffs, Ill.

Lou Menges of the State Theatre, East St. Louis, is convalescent following an operation.

Bob Cluster of Belleville, Ill., is recovering from his recent illness.

Mrs. Curley B. Gould of Lawrenceville, Ill., hopes to reopen her Alvion Theatre on Christmas Day. The theatre was badly damaged by fire recently.

Claude McBrayer, owner of the Auditorium Theatre, Hamilton, Mo., has purchased the Majestic Theatre in Bowling Green, Mo. He takes charge on January 1.

Spyros Skouras and brother Charles have gone to Chicago. While in the Windy City they will confer with Rapp & Rapp, architects, for the new $4,000,000 Ambassador Theatre and office building. Occupants of the present buildings on the site have been paid a bonus to vacate immediately. Work of clearing the site, which is at Seventh and Locust streets, will start in January.

Visitors of the past week included: R. W. Brannon, Royalton, Ill.; Jim Reilly, Alton, Ill.; Mr. and Mrs. T. W. Rodgers, Cairo, Ill.; Miss Billy Armstrong, Cairo, Ill.; Tom Reed, Judge Kelley and Commander O. Simms, all of Duquoin, Ill.; Mr. and Mrs. O. W. McCutcheon, Sikeston, Mo.; Senator John Rees, Wellsville, Mo.; Gus Kerasotas, Springfield, Ill.; Leo Bernstein, Springfield, Ill.; W. W. Watts, Springfield, Ill.; Billy Sohm, Quincy, Ill.; S. E. Pertle, Jerseyville, Ill.; J. Smith, Moscow Mills, Mo.; Charles LaPee, Sullivan, Mo.; Charley Goodnight, De Soto, Mo.; Curley Lawson, Mount Olive, Ill.; Bob Stempfle, St. Charles, Mo.; Bob Clarke, Effingham, Ill.

Scenes from "Love's Wilderness," a First National picture.

Scrip Books Selling Fast in San Francisco Theatre

The Herbert L. Rothchild Entertainment, Inc., operating the California, Granada and Imperial theatres, San Francisco, is meeting with wonderful success with its sale of scrip books containing tickets to these houses. These scrip books are advertised on the screen and in the theatre programs, and at each house a girl is installed in the lobby during the rush period explaining the plan and selling the books. The books are in two denominations, a book sold at $5 and containing $6 worth of admissions and one at $10 and containing admissions valued at $12.25. During most of the year the appeal to purchase the books is based on the idea of thrift, since they represent a saving to the theatregoer of more than 16 per cent. Of late they have been strongly featured as holiday gifts, as they most acceptably answer the usual question of what shall be given at Christmas. The books sold during the holiday season did not differ from those offered the rest of the year, but were enclosed in tasty holiday envelopes.

James Beatty of San Jose, than whom there is no more popular exhibitor in the Far West, has taken over the Casino Theatre on Ellis street, San Francisco, remodeled and redecorated it at a cost of more than $100,000, and has reopened it under the name of Beatty's Casino, offering vaudeville and pictures. This house, which seats more than 2,000, has been opened and closed so many times that it is impossible to list the many changes. Under the new management its success seems assured. The house was redecorated by the Robert E. Powers Studios, projection equipment installed by the Western Theatre Supply Co. and a Leathurby-Smith pipe organ was installed by the Leathurby-Smith Organ Company. The policy is continuous performances from 1 to 11 p. m., at 25 and 50 cents. Mr. Beatty will give his latest theatrical venture his personal attention.

The twelfth annual movie ball of Moving Picture Operators, San Francisco Local 162, will be held on New Year's eve at the Exposition Auditorium. Anthony Noreiga is general chairman of the committee in charge. Proceeds of the affair go to the sick and benefit fund of the organization.

Among the exhibitors who have visited San Francisco's Film Row of late have been Charles R. Fraler, of the Grand Theatre, Tracy; Mrs. T. H. Dixon, of Arbuckle and Knights Landing; J. D. Austin, manager of the Portola Theatre, Portola; L. A. Eaton, of Bay Point; A. C. Sweeney, of the Forest Theatre, Boulder Creek; P. W. Brubeck, of the Majestic Theatre, Concord; D. Pezzuto, of the Loring Theatre, Crockett; Everett Howell, manager of the Monache Theatre, Porterville; F. G. Leal, of Irvington, and W. H. Laughead, of Westwood.

Charles R. Fraler showed "Abraham Lincoln" at Tracy, Cal., to the entire school population and was delighted with results, the picture winning many new friends for his theatre.

L. G. McCabe of the California and Liberty theatres, Coalinga, Cal., is now managing the Cabiria and Balboa theatres at San Diego for West Coast Theatres, Inc., leaving the Coalinga houses in charge of a partner. Al Oxtaby of Associated First National made the trip to San Diego recently and booked this service into the Coalinga houses.

The Auburn Theatre, conducted at Auburn, Cal., by W. F. Jacobs, is to be remodeled and many changes made. The installation of an organ has been arranged.

Plans are being prepared by Architect Birge M. Clarke of Palo Alto, Cal., for a 500-seat picture theatre to be erected at Menlo Park.

Seattle

Robbers broke into the Weir Theatre, Aberdeen, Wash., on Sunday night, battered the safe open with sledges and chisels and escaped with the Saturday and Sunday receipts from all Aberdeen theatres, amounting to more than $4,000. Apparently frightened away, they overlooked over $500 in bills. The Aberdeen and Hoquiam houses were recently bought by Jansen & Von Herberg, Dolan of the former D. & R. retaining his interest and remaining in the firm.

J. D. Williams was in Seattle on Monday night, the guest of J. G. Von Herberg. Mr. Williams was en route east from California. He left Tuesday morning for New York.

E. H. Haubrook of Seattle is building a picture theatre at First avenue, N. W., and 85th street. Construction has been started. He will spend about $25,000 on the house, which is reported to be a 10-cent policy theatre.

The Ray, Olympia, Wash., one of the houses involved in the recent Jensen-Von Herberg deal, has been closed.

Benjamin W. Fey, who is building the Renton Theatre, Renton, Wash., is convalescent from an operation. He plans to open his new house on Christmas Day.

Scene from Pathe's "Feet of Mud," a two-reel comedy starring Harry Langdon, produced by Mack Sennett.

Montana

Merle Davis while managing a chain of his own theatres is not too busy to consider giving of his time and money to help make a joyful Christmas for Butte's worthy poor. That he is a member of the long famous Joshers' Club goes without saying. This club is celebrating its twentieth anniversary on the twentieth day of this month by giving an amateur show. Mr. Davis has charge of it and is using not only the best amateur material but he has persuaded a number of vaudeville actors to help out in a number of clever stunts.

The club had its beginning some twenty years ago in one of Butte's famous saloons. The story has it that a messenger came with the news of an old-timer ill and in great need. It was almost Christmas and immediately each member of the crowd gave what he could to help the old fellow. Then it was suggested that there might be others in need. The theatre men, among them the late and dearly beloved "Uncle Dick" Sutton, with as many men as could be mustered to a roll call, joined in the good work of feeding the worthy poor, and up to this day the seed planted is still being harvested to spread the gospel of good tidings of great joy.

The Joshers received the name from a news story appearing in one of the local papers in which the reporter expressed the belief that the "Joshers' Club" would never make good its plans. The club is most unconventional in that it has no officers or committees and keeps its membership a secret. Each year the Joshers put on a show at the Broadway.

W. B. Hartwig, owner of the Hartwig Theatre of Dillon, spent a few days last week calling at the various exchanges in the city.

"Hot Water" went over extremely big in Livingston last week at the Strand Theatre. The attendance eclipsed all previous records for Lloyd pictures, according to E. P. White, manager of the theatre.

Due to the fact that W. W. Wisner, manager of the Temple Theatre, has been unable to get the photoplays he wished for his house, he is changing his program every day and giving mixed vaudeville and musical comedy. Judging from the crowds he is drawing, he is pleasing Butte theatre fans and rolling in good box office receipts.

W. J. Sullivan, manager of the Silver Bow Amusement Company, by popular request kept "Abraham Lincoln" an extra day. An unusually fine program of music of a patriotic character was a decided asset.

Butte film men are talking of organizing a F. I. L. M. club along the lines of the Salt Lake club.

Frank A. Boedecker of Bozeman, manager of the Ellen Theatre, visited Butte last week.

Officers of the Montana Film Board of Trade are: President, J. M. Linn; vice-president and treasurer, C. M. Van Horn; secretary and general counsel, Harry Meyer.

Members of the Board of Arbitration: William Hughart, J. W. Rue and C. M. Van Horn, distributor members; Merle Davis, William Sullivan, Mr. Rich and D. C. Scott, Anaconda, exhibitor members.

Los Angeles

Mike Gore of the West Coast has broken "Dante's Inferno" into the Criterion for an extended run. Along the local Rialto it was thought that the film was going into the Million Dollar Theatre but Gore got it for the Criterion.

Harry Arthur has taken over the supervision of the California and Miller's Main street house since they passed under the management of the West Coast chain.

Betty Bronson in Loew Houses

Personal Appearances of "Peter Pan" in New York City, Jan. 5, 6 and 7.

Betty Bronson will make a series of personal appearances in New York City for Marcus Loew, starting Monday, January 5th. On that day she will appear at Loew's Orpheum in the afternoon and at the Avenue B and Delancey Street in the evening. January 6 she will appear at Loew's Palace in the afternoon and the Victoria and National in the evening. January 7 the Burland, Gates and Willard; January 9, Brevoort, Elsmere and Burnside; January 10, Astoria, Alpine and Boro Park, and the afternoon of January 12 at the Circle and Lincoln Square.

A radical departure from the usual routine of film bookings will be made with the picture "Peter Pan," twenty-four Loew Theatres in Greater New York practically playing the feature simultaneously, January 5, 6 and 7, although some of the houses playing pictures exclusively will have it for one or two days.

Additions to Arrow

"Big Boy" Williams Westerns and "Wolfheart," Belgian Dog, in New Series

Coincident with the departure of Charles R. Seeling for for West Coast, comes the announcement that through a contract signed by Mr. Seeling with W. E. Shallenberger, President of Arrow Pictures Corporation, that company is to distribute a series of productions starring "Big Boy" Williams and the famous Belgian police dog, Wolfheart.

The first three productions scheduled in the order of their release, are: "Wolfheart's Revenge," "Fangs of Wolfheart" and "Bad Man from Bodie."

"I was delighted to sign up with Mr. Seeling," says Dr. Shallenberger, "because I feel that he has something distinctly different to offer in western dramas. The combination of 'Wolfheart' and 'Big Boy' Williams is an ideal one and makes possible a most unusual type of Western story. We shall announce the first release in a few days."

"Lena Rivers"

Camera Work Completed on Arrow's Next Whitman Bennett Picture

Closely following the successful premiere of "The Lost Chord" comes the announcement from President W. E. Shallenberger, that the second of the series of special feature productions to be released by Arrow Pictures Corporation will be "Lena Rivers," Whitman Bennett's screen adaptation of the world famous story by Mary J. Holmes, a novel which probably attained wider circulation than any other American romance of its type.

All camera work on "Lena Rivers" is completed and the task of cutting and editing is now in the hands of its producer.

The cast, an unusually large one, has been announced as including Earle Williams, Johnny Walker, Gladys Hulette, Edna Murphy, Herman Lieb, William P. Hayes, Irma Harrison, Doris Rankin and many other well known screen celebrities. Literally millions of readers have thrilled to the drama of this celebrated novel and Mr. Bennett's picturization is reported to have transferred to the screen a faithful reproduction of the original story.

A Personal Message

CONSIDERATION is one of the greatest words in the English language. During the making of "Manhattan," my first motion picture for the Famous Players-Lasky Company, I was the recipient of more consideration and spontaneous courtesy than I have ever before encountered during my many years in the amusement business.

I am taking this advertising space for the purpose of expressing, even though in a slight degree, my appreciation of the consideration and courtesy of the following persons whose helpfulness aided me to no small extent in making a picture which has received nothing but kind praise:

ADOLPH ZUKOR
JESSE L. LASKY
PAUL SLOANE
ED. C. KING
JACK GAIN
WILLIAM LE BARON
JULIAN JOHNSON
WILLIAM SCULLY
LEO PIERSON
RANDOLPH ROGERS
HAL ROSSON
PAUL VOGEL
W. COOPER SMITH
FRANK MEYER
PAT GALLAGHER
JOE DARREL
C. D. CHAPMAN
STEVE SEYMOUR
BILL JOHNSTON
JOHN BONN
OTTO LOVELING
ARTHUR ELLIS
EDDIE ADAMS
WILLIAM COHILL
H. M. K. SMITH
HUGHIE GREY
C. W. WINGART
ERNEST FETGE
FRANK TUTTLE
WILLIAM C. DE MILLE
SIDNEY OLCOTT
CARYLL FLEMING
FRED FLECH
ALLAN DWAN
JOS. HENABERY
THOMAS MEIGHAN
LAWRENCE WHEAT
VICTOR HEERMAN
ALAN CROSLAND
HERBERT BRENON
GEORGE HIPPARD
FORREST HALSEY
JULIA HERNE
JACQUELINE LOGAN
GREGORY KELLEY
OSCAR FIGMAN
EDNA MAY OLIVER
GEO. SIEGMANN
JAMES BRADBURY
GUNBOAT SMITH
and
RICHARD DIX

Wishing all of these the merriest kind of a Christmas and many years of prosperity.

R. H. BURNSIDE

"I'll tell you a secret," says Jacqueline Logan to Clive Brook between scenes of "Playing With Souls," a First National picture.

Monty Banks To Produce

Howard Estabrook to Manage Company—Associated Exhibitors Release

Associated Exhibitors announce this week that Monty Banks, screen comedian, has contracted to produce three feature-length pictures for the coming season. Work will be begun on the first picture January 1st on the West Coast.

This announcement follows the incorporation in the State of New York of a producing company known as "The Monty Banks Pictures, Inc.", organized following Mr. Banks' recent return from Europe. The first picture Mr. Banks will make has been tentatively titled "Water Shy," and will be made with Howard Estabrook at the helm as general production and business manager for the company.

Monty Banks left last week for the Coast, where he will arrange for a studio and line up his cast for his first picture. While in Europe, Mr. Banks arranged for the handling of his foreign sales and closed an important deal which provides his recent Associated release, "Racing Luck," as the opening attraction in the newly finished "Cinema Palace" of Rome.

In discussing European theatre conditions, Mr. Banks stated that there are a number of newly planned playhouses either in the course of construction or finished.

The "Palace Cinema" in Rome has just been completed and has a seating capacity of 2,500.

Bernstein Elected a Director

Arthur Bernstein, production manager of the Jackie Coogan company, upon his return from Europe where he handled the financial details of Jackie's trip abroad was advised that during his absence he had been elected a member of the board of directors of the West Coast Theatres. His election to the directorate of West Coast theatres is due to his intimate knowledge of the exhibition and distribution phases of the business. Before joining the Coogan forces Bernstein was a prominent exhibitor in Los Angeles. His duties on the board of West Coast will not interfere with his production work for Jackie.

Two Christmas Releases Announced by Fox Corp.

TWO special productions will be released by Fox Film Corporation during the week beginning December 21, namely, "Folly of Vanity" and "Gold Heels."

"Folly of Vanity" is the big Christmas week feature release that annually marks the Fox output. "Gold Heels" is an adaptation from the stage play "Checkers" by Henry M. Blossom, Jr.

Featuring Betty Blythe, who scored her initial hit in the Fox production "The Queen of Sheba," and coming from the pen of Charles Darnton, former New York dramatic critics, recently added to the Fox scenario staff, "Folly of Vanity" is billed as a "dazzling dramatic fantasy."

The most ambitious release of the month, "Folly of Vanity" boasts of being the work of two directors and is divided into two parts, fantastical and modern. The modern sequences were directed by Maurice Elvey, latest addition to the Fox directorial staff, while the fantasy creations were made under the direction of Henry Otto.

The fantasy sequences of this picture are expected to create a bigger furore than did the sensational "Dante's Inferno," now playing to capacity audiences throughout the country and which is one of the outstanding triumphs of the current season's screen productions.

The scenes of the fantasy are the beautiful undersea caverns of Neptune, King of the Deep, and hundred of beautiful girls, as sirens and mermaids, add to the charm of these sets.

Billie Dove as "Alice", a human who wandered from the path and found herself in Neptune's court, has the leading role in the fantasy. She is the only one in the cast who plays in both parts.

In the modern sequence Miss Dove is also cast in the lead as "Alice," with Miss Blythe playing the part of "Mrs. Ridgeway," adventuress with few scruples and unlimited ambition. Jack Mulhall has the leading male role. John Sainpolis, is "Ridgeway," husband of the adventuress while Paul Weigel is cast as an old roue.

Others playing important roles in the modern scenes of the Christmas special are Otto Matieson, Byron Munson, Edna Mae Cooper, Franzi Gunn, Marcella Daly and Lotus Thompson. Mr. Matieson is cast as a Frenchman; Mr. Munson as an old stage door Johnny; Miss Cooper as a Russian vamp; Miss Gunn interprets a Scandinavian girl; Miss Daly a French woman, and Lotus Thompson a blonde gold digger.

Supporting Miss Dove in the fantasy are, Consuelo, celebrated dancer, in the role of "Thetis," Joan La Motte was "Lorelei," Al Mazola and "The Jester," Lola Drovnar as "The Witch," Bob Klein as "Neptune," Edna Gregory as "The Siren."

The tie-up between the fantasy and the modern sequence is adroitly and originally done and is comparable only with the manner in which "Inferno" was handled.

Bobby Agnew and Peggy Shaw are cast in the leading roles of "Gold Heels," a W. S. Van Dyke production dealing with the romance and thrills of horse racing.

"Checkers" the stage play from which "Gold Heels" is adapted was one of the most popular legitimate attractions a few years back and high hopes are entertained for an even more surpassing success for the screen version.

The humor in "Gold Heels" is supplied by the inimitable Lucien Littlefield, with the villainy supplied by William Norton Bailey. Carl Stockdale, Fred Butler, Harry Tracy, James Douglas, Winifred Landis, Katherine Craig, Buck Black and Betty Hisle are cast in important roles in this production.

"Smilin' Dick" Hatton and Marilyn Mills in the Arrow Great Western, "My Pal."

"Is Love Everything?" Will Open Newest Moss House

FOLLOWING reports from the mid-West and the West Coast states of the closing of arrangements for first run bookings in virtually every big city in those sections of the country, Murray W. Garsson announced this week that contracts had been signed for the presentation of his latest special production, "Is Love Everything?" through practically every big circuit of theatres in the East.

Backed by a national publicity and advertising campaign of considerable proportions, this attraction, distributed by Associated Exhibitors through the Pathe exchanges, gives promise of being one of the most widely exhibited pictures presented by an independent producer in some time.

One of the first units in the East to book "Is Love Everything?" is the William Fox Circuit of Theatres, including The Audubon, Academy of Music, Crotona, The Folly, Japanese Gardens, Nemo, Standard, and the Terminal.

The Poli Circuit also has booked the attraction for early presentation of such theatres as the Palace, New Haven; Capitol, Hartford; Palace, Bridgeport; Palace, Meriden; Palace, Springfield; Poli's Theatre, Worcester, and the Palace, Waterbury.

The entire Loew Theatre Circuit also has been signed to play the production at an early date, as will the Harry Crandall Circuit in Washington. Crandall's Metropolitan will give the picture its initial presentation at the nation's capital.

The Brill Circuit of Theatres, which includes houses in Staten Island, Lakewood, Jort Jervis and Far Rockaway, also will present "Is Love Everything?" at their theatres in the near future. Arrangements are pending for the immediate booking of the attraction through one of New England's biggest circuits, which will be in addition to contracts already signed with more than a dozen key city theatres throughout this section.

The picture will be given its premier New York presentation at the new B. S. Moss theatre at 53rd Street and Broadway, which has not as yet been named. It is announced that the picture will either be used to open the theatre or will be booked for the following week. That it should be selected as one of the first pictures to be offered in this new Broadway picture palace is evidence of its merit, in the opinion of the Moss officials.

"Is Love Everything?" was produced in New York by Murray W. Garsson, under the direction of Christy Cabanne, and features a cast of stars, including Alma Rubens, Frank Mayo, H. B. Warner, Walter McGrail, and Lilyan Tashman. Virtually every one of these players has previously been seen as a star or featured player, thus proving their individual value as box office attractions.

The story, an original screen drama, deals with life in the upper strata of society, where marriages of financial convenience are an everyday occurrence, and where love matches are of secondary importance.

One of the most striking episodes of the story was filmed at sea, where one of the most thrilling shipwrecks ever seen in motion pictures was photographed. This scene shows a yacht, the prize pleasure vessel of New York's society, crushed to bits by a trading schooner.

Scene from "Off His Trolley," Pathe's two-reel Mack Sennett comedy featuring Ralph Graves.

Doris Kenyon and Ronald Colman in a scene from "A Thief in Paradise," a First National picture.

How Exhibitors Would Write Press Sheets

(Continued from page 809)

George C. Greenlund, Rialto Theatre, Tacoma, Washington: "Publicity, ad layout, highlights of production, accessories—Not reviews but short snappy notices of the coming production—A review don't mean a thing unless it is signed but our public are interested in knowing what its all about—Give me two or three outlines of the story and forget the review."

George E. Guise, Miles Circuit of Detroit Theatres, Miles Theatre, Detroit, Michigan: "Ad mats all sizes and good ones, plenty of news matter, cast, paper list and other necessary items—Brief synopsis, ending should not be published in advance—Blank—Two or three of different length all needed."

F. M. Hamburger, Circle Theatre, Portland, Oregon: "Short synopsis, catchy captions, lobby suggestions—Yes and no—What would apply to one community would not apply to all—A press sheet should not be a bedsheet size, about four pages."

Harry Spiegel, Comerford Amusement Co., Scranton, Pennsylvania: "The same as a road attraction, all information concerning attraction—If they are not the same stereotyped reviews one sees every day—Blank—About twenty-five stories in book all to average about fifty lines."

Morris Rosenthal, Majestic Theatre, Bridgeport, Connecticut: "Blank—Sometimes brief synopsis of story in advance helps to sell a strong dramatic picture—Several."

W. I. Dagon, Gaiety, Princess, Vaudette, Theatres, Springfield, Illinois: "Good advertisements principally—Yes—You get a line on the picture—Blank."

Vic Gauntlett, Blue Mouse Theatres, Seattle, Tacoma, Portland: "Good snappy stories and tip-top ad mats—Yes—Some of the newspapers want them, others review their own—Four or Five."

John Hart, Jr., National Theatre, Richmond, Virginia: "Proofs of neat artistic matrices, live stories dealing not so much with individual stars as with the production itself—No—They are hardly ever acceptable to our local newspapers. They are sure to be biased—Blank."

W. M. Smith, Rialto Theatre, Tulsa, Oklahoma: "Blank—Yes—Blank—We only need one."

Paramount Publicity Plans For "Peter Pan" in 250 Houses

BRINGING the Paramount production, "Peter Pan," to two hundred and fifty theatres for its initial, nation-wide premiere next week, is a big achievement in the history of photoplay production.

When production work began, on September 15th, the Paramount home office publicity, advertising, and exploitation departments, confident that the production and Betty Bronson, its chief player, had been well established in the public mind, turned their functions toward the release date.

Copy and layouts were prepared by the advertising department for a double page spread in the Saturday Evening Post of December 27th, announcing the two hundred and fifty theatres which play "Peter Pan" beginning the following day.

In the exploitation department, Leon J. Bamberger, assistant manager, arranged for what is probably the most complete and the longest linst of national tie-ups that have ever been made for a single picture.

The publicity department, having heralded Betty Bronson as an individual, began to function on the production as a whole.

Last week, three months after work was started, the production was finished and viewed by Jesse L. Lasky, vice-president in charge of production, whose wire to the Paramount home office is the most enthusistic that has ever been received at the Paramount headquarters. Following is a part of Mr. Lasky's telegraph addressed to Adolph Zukor:

"As you know, we have patiently held on to 'Peter Pan' for seven long years. But last night I felt that we had our reward for the wait. We are sending forth for the holiday season the greatest gift that the motion picture has yet offered its patrons; a picture which will add its bit to the happiness of the world; which deserves to live forever, and which will, at least, outlast us all."

Betty Bronson's work in the photo-play has been praised enthusiastically by all who have seen it. The other members of the cast were chosen carefully. For the old pirate, "Captain Hook," Ernest Torrence was selected. Mary Brian, also an "unknown," was engaged because it was recognized that she would make an ideal "Wendy." Cyril Chadwick, Esther Ralston, Virginia Brown Faire, and Anna May Wong are playing featured roles.

BETTY BRONSON

As she appears in the Paramount production, "Peter Pan."

Metropolitan Newspapers Praise Willat's "North of 36"

BROADWAY is reminded of the opening of "The Covered Wagon" in both business at the box-office and newspaper reviews by "North of 36," produced by Irvin Willat for Paramount from the novel by Emerson Hough.

Critics on the New York morning papers made comparisons between "North of 36" and "The Covered Wagon" and where the critic did not express the opinion that the "North of 36" is as good as "The Covered Wagon" it was invariably stated that it is better.

Louella O. Parsons in the American, said: "Irvin Willat has achieved the seemingly impossible. He has made a follow-up that is as good as the original, and in some respects better. Both Mr. Willat and the Famous Players-Lasky profited by 'The Covered Wagon' by making 'North of 36' a finer piece of work as to production and detail."

Dorothy Herzog in the Mirror, expressed the opinion that "What the perfect 36 is to the beauty chorus, 'North of 36' is to the western thriller. This Irvin Willat production, written by Emerson Hough, author of 'The Covered Wagon,' slipped unobtrusively into the Rivoli yesterday to win enthusiastic recognition as the greatest Western classic of the season. To say it is better than 'The Covered Wagon' is to say it sparkles with more humor, action, dash."

Betty Bronson in Herbert Brenon's production of "Peter Pan" for Paramount.

Cast Now Complete

Panzer and Letty Ford Added to Dix's Picture

The cast of Richard Dix's latest Paramount picture, "Too Many Kisses," has been completed with the addition of Paul Panzer and Letty Ford. Others in support of the star are Frances Howard in the leading feminine role, William Powell, Frank Currier, Joe Burke, Albert Tavernier and Arthur Ludwig. The picture is being made at the Paramount Long Island studio from an adaptation by Gerald C. Duffy of the Cosmopolitan Magazine story, "The Maker of Gestures," by John Monk Saunders.

Paul Sloane, erstwhile scenarist and the director of "A Man Must Live," is handling the megaphone, with Hal Rosson at the camera.

ERNEST HILLIARD

Who takes one of the principal roles in the new Pathe serial, "Galloping Hoofs." Mr. Hilliard has been known for years as one of the screen's most popular villains.

Five Theatre Records Gone in "North of 36" Premiere

ALL records for receipts and attendance were shattered at the Rivoli Theatre, York; Palace Theatre, Dallas; Criterion Theatre, Oklahoma City; the Empire Theatre, San Antonio, and the Metropolitan Theatre, Los Angeles, by the Paramount production of Emerson Hough's novel "North of 36."

This production opened in the five cities named above, Saturday and Sunday. Wired reports have just been received at the Paramount Home Office from the managers of these theatres, and all are confident that from the size of the business on opening day the picture will establish new records for a week's business.

At the Rivoli, New York, despite discouraging weather, every record for a single day's gross receipts and attendance was broken, by a good margin.

In Dallas, according to a telegram from Manager John Friedl: "'North of 36' opened Saturday to tremendous business, but Sunday has even surpassed it breaking every record in history of the Palace for single day's business. Picture is proving a sensation and from audience reaction I can predict one of the biggest weeks we have ever had."

George McDermit wired from Oklahoma City: "'North of 36' has broken all house records at Criterion Sunday."

In San Antonio, Texas, according to W. J. Lytle, who runs the Empire: "The consensus of opinion is that 'North of 36' is greater than 'The Covered Wagon.' House record for Sunday was broken; expect record breaking week."

A new record for the Metropolitan was made by the Saturday and Sunday business of this production. Al Kaufman, managing director of the theatre predicts that business will continue on the same high-level for the entire seven days of the engagement.

Rod La Rocque Off to Paris; Supporting Gloria Swanson

ROD LA ROCQUE, who has completed the featured male role in Cecil B. DeMille's latest production for Paramount, "The Golden Bed," will leave next week for Paris, to play opposite Gloria Swanson in "The Coast of Folly," according to an announcement made this week by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation.

"This trip to France comes as somewhat in the nature of a Christmas present for Mr. La Rocque, in view of the splendid work he has done in the pictures in which he has appeared during 1924, Mr. Lasky stated.

"The Coast of Folly" has been adapted to the screen by Forrest Halsey from Coningsby Dawson's novel.

Allan Dwan, who made Gloria Swanson's "Zaza" and "Manhandled," as well as a number of other outstanding successes, will produce the picture. It is planned to make all exteriors for "The Coast of Folly" entirely in France, while the interior shots will be completed in Paramount's Long Island studio.

"Madame Sans-Gene," for which Gloria Swanson went to Paris, is now almost completed, according to Mr. Lasky.

"American critics in Paris who have seen the completed reels are expressing their unbounded belief that "Madame Sans-Gene" will be voted the best picture for 1925, says Mr. Lasky.

"Madame Sans-Gene" has been produced upon a scale equal in extent to the greatest super-feature of the screen. It is certain to attain success in America. There are location scenes hitherto unequalled on the silver screen, and were able to secure these shots only through the co-operation of the French government and scientific bodies."

"Madame Sans-Gene" will bring many new players to the screen, some of whom it is predicted will achieve popularity with the American public.

Story for Ben Lyon

Byron Morgan, popular writer of automobile racing stories, which have appeared on the screen and in print, has arrived in New York to consult with Earl Hudson on a script which he has written for First National. The story is as yet untitled, but is intended as a future vehicle for Ben Lyon.

Lasky Names Cast

MacDonald, Kosloff, Lewis, Joyce and Others in Compson Picture

The complete cast which will support Betty Compson in her new starring picture for Paramount, "New Lives For Old," is announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Wallace MacDonald fulfills an eight-year ambition to play in a Paramount picture. He has been signed for Miss Compson's leading man and shares featured honors with Theodore Kosloff and Sheldon Lewis. Jack Joyce, one-legged marvel of vaudeville, has forsaken the stage for an important role. Others are Margaret Seddon, Joseph J. Dowling, Helen Dunbar, Marvel Quivey, Gale Henry and Ed. Faust.

Lois Wilson and Ernest Torrence in Paramount's "North of '36."

Scenes from the Banner production, "Three Keys," produced by Ben Verschleiser, with Edith Roberts, Jack Mulhall, Virginia Lee Corbin, Gaston Glass, Stuart Holmes, Miss du Pont and Charles Clary.

Vitagraph Specials Set for Next Month's Release

TWO Vitagraph specials have been set for official release in January, the Nigh-Smith production, "Fear-Bound," making its appearance on the 18th, and the J. Stuart Blackton picture, "The Redeeming Sin," following just a week later. The Vitagraph executives selected productions of widely different types for almost simultaneous release, for between them these specials carry an appeal which would seem destined to reach picture-lovers of every taste.

The scenes in "Fear-Bound," probably the strongest story which Will Nigh has ever prepared for the screen, are laid in the Far West, and the tale abounds in thrills and action, but the author has given it a distinct human interest touch, with dashes of comedy and pathos, which, according to persons who have had pre-views, lift it well above the merely commonplace type of Western.

An exceptional cast was recruited, with Mr. Nigh and Marjorie Daw as the principals, Jean Jarvis supplying much of the comedy element, and Niles Welsh, Ed. F. Roseman, Louis Mackintosh, James Bradbury, Jr., Warner Richmond, Dexter MacReynolds, Frank Conlan and Bill Gudgeon playing other important roles.

"The Redeeming Sin," a picturization of L. V. Jefferson's novel, "The Pearls of the Madonna," takes the onlooker to Paris and not only reveals the seamy life in the shadows of the French capital but offers glimpses of colorful and artistic Bohemian corners in the world's dream city. The forthcoming release of this ambitious production is made further notable by the fact that it marks Nazimova's debut as a star under the Vitagraph banner.

Lou Tellegen plays opposite Nazimova, and the cast includes Carl Miller, Otis Harlan, Rositta Marstini, William Dunn, Rose Tapley and Violet Virginia.

Wilfred Noy is Directing Alice Lake in "The Fast Pace"

ALICE LAKE has been engaged to play the leading role in "The Fast Pace," to be made by Wilfred Noy, the English director, at the Tec-Art studios, New York City. Mr. Noy directed Miss Lake in the Whitman Bennett production, "The Lost Chord."

The conscientious method which Miss Lake invariably pursues in her work, is having its effect on her art. With each picture she becomes more and more the finished artist. The new picture will furnish fresh opportunities for her versatility.

Wilfred Noy has demonstrated a genius for making of pictures with a heart appeal. With a strong story, built around the song, "The Lost Chord," he attained a result that will make this one of the real achievements of the year 1924. He has a factulty for getting the best out of those with whom he works, and his understanding of Alice Lake, and her magnificent possibilities, has produced a team that is bound to be famous.

Miss Lake's concentrated interest, her imagination and ready adaptability, her willingness to suggest and to help wherever she can other members of the cast, constitute unusual qualities of heart and head.

Mr. Noy's vision, experience and sympathetic grasp of the individual characteristics of his players, are making him a director whose name is rapidly becoming a household word.

Bobby Vernon At Work

Third of His Educational Six to Be Titled "French Pastry"

Bobby Vernon has nearly finished his third comedy in his series of six for Educational Film Exchanges while his first is meeting with unusually popular favor where it has had its first runs. The new Vernon comedy will be "French Pastry," a ridiculous war story with comic Prussians for villains, and with a setting in and around the trenches.

"'Bright Lights,' the first of the Vernon series, led off the Educational releases for the new year at Sax's Wisconsin, Milwaukee. The manager, Edward Weisfeldt wrote: "Bright Lights is one of the best comedies that we have ever shown at our Wisconsin theatre. It was particularly fitted to run with the feature, Colleen Moore in 'Flirting With Love.' It was indeed a pleasure to hear the many splendid comments on this picture from our patrons."

When it played at the Capitol, St. Paul, Manager C. C. Perry wrote: "The comedy is a knockout. If this is a sample of what Educational is going to deliver this year, every exhibitor should and will be a big booster."

The Eastman, Rochester, had a special showing of "Bright Lights" on election night. The second Vernon comedy, "High Gear," was pre-released at Crandall's Metropolitan theatre, Washington, where the Times commented as follows: "In 'High Gear,' Bobby Vernon offers a speed drama of more than ordinary laughability. In fact, it is a screamingly funny absurdity, done with all the care of a feature picture."

Opens With Vitagraph Film

W. L. Casey, Northwest Showman, Books "Code of the Wilderness"

Opening his new Gem Theatre at Newport, Wash., a few nights ago, and wishing to make a gala occasion of the event, W. L. Casey, a well-known Northwest exhibitor, selected Vitagraph's "Code of the Wilderness," a David Smith production, as his premier attraction.

This picture, a tale of the burnt grass country, with John Bowers, Alice Calhoun, Alan Hale and Otis Harlan in the principal roles, was enthusiastically received by an audience that packed the house.

The Gem, one of the finest theatres in Mr. Casey's circuit, has a seating capacity of about 500. The same exhibitor owns houses in Bonners Ferry, Priest River and Spirit Lake, Idaho, also.

Scenes from "Husbands and Lovers," with Lewis Stone, Lew Cody and Florence Vidor. A First National release.

"Lost Chord" Preview

Arrow Pictures Shows Whitman Bennett Special for Independents.

In an atmosphere and setting ideally adapted to the picture, the premiere of "The Lost Chord" was given before an exclusive audience in Wurlitzer Hall last Monday evening. To the strains of the Wurlitzer Unit Organ, played by James C. Bradford, this latest creation of Whitman Bennett, was successfully visualized on the screen.

The direction of Wilfred Noy, who also wrote the moving, romantic story based on the words of Sir Arthur Sullivan's melody, was most effective.

Commenting on the production, following the showing, W. E. Shallenberger, President of Arrow Pictures Corporation, which organization is to release the picture, said:

"Responding to an insistent demand from State Right Buyers all over the country, I have been searching for productions of distinctly high quality and I feel that in "The Lost Chord" we have a picture which in every way measures up to such a designation.

"This is the first of a series of special feature productions which Mr. Bennett is to make for Arrow distribution and I can confidently promise that 'Lena Rivers,' Mr. Bennett's second picture for us, will prove to be of the same general excellence in theme, direction, cast and photography."

The cast of "The Lost Chord" includes Dagmar Godowsky, David Powell, Alice Lake, Faire Binney, Henry Sedley, Charles Mack, Louise Carter and Sam Hines, Johnny Hines' brother.

"Gold and Grit" Print Here

Buddy Roosevelt's Latest Feature Received by Weiss Brothers

The first print of "Gold and Grit," seventh of the popular Buddy Roosevelt series of eight rough riding romances released by Weiss Brothers' Artclass Pictures Corporation, arrived in New York early this week, according to an announcement by Louis Weiss, head of that organization.

This five-reeler, which was directed by Richard Thorpe from a story by Ned Nye, is said to set a new high mark for this type of high class Western feature, of which its predecessors have already made Buddy Roosevelt one of the most promising of the younger stars in the film firmament.

A trade showing of "Gold and Grit" is planned as soon as the art titles can be completed and returned from the laboratory.

Weiss Brothers Authorize New Press Book on Super-Film

INCREASED bookings on "After Six Days," Weiss Brothers Artclass Pictures Corporation's super-feature film of the Old Testament, has necessitated the preparation of a new and elaborate campaign guide and plan book on this popular attraction, according to an announcement by Louis Weiss, directing head of the Weiss Brothers' activities.

The new press book, which is being prepared by Merritt Crawford, will be of full newspaper size 18-22 inches, and will consist of sixteen pages, printed on one side on regular super-calendered stock, with an art cover of novel and striking design, on India tint coated. It will contain, in addition to an unusually complete collection of newspaper stories, cuts and mats and accessories, material for the most comprehensive exploitation campaigns, so arranged as to be readily applicable to the needs of every type of theatre.

The methods of securing the biggest box office results are all carefully mapped out, so that even the most inexperienced house manager will have little difficulty in adapting the numerous "stunts" and suggestions to his particular needs, all of which, it may be stated, are thoroughly practical and have been fully tried and tested at previous "runs" of "After Six Days" with a record of unbroken success.

"After Six Days" has demonstrated conclusively that it is a "run" picture of unusual quality, its business frequently being greater at the end of an engagement, than at the beginning, proving that the "word-of-mouth" advertising the picture receives from those who have seen it is even more powerful in pulling attributes than the regular advertising and exploitation employed by the theatre.

It is to capitalize on this valuable asset that Weiss Brother Artclass Pictures Corporation determined to authorize another press book on this attraction, which would enable every exhibitor handling it to secure one hundred per cent. returns on its entertainment value.

The new press book and exploitation guide on "After Six Days" will be ready for the exchanges during the first week in January.

(A press book "From the Office of Merritt Crawford" requires no further comment.—Ed.)

"After Six Days" Has Record Bookings in New York State

JULES BERNSTEIN, who is handling New York State for Weiss Brothers' Artclass Pictures Corporation on their feature film of the Old Testament, "After Six Days," reports record bookings on this popular attraction, which is in a class by itself both as a portrayal of religious and historical events of great human interest and as a spectacular, photodramatic entertainment.

The picture opened for a run at the Palace Theatre, Buffalo, N. Y., December 14th, and will be the featured attraction at a number of the leading theatres in up-state cities until Christmas.

Every available print of this massive, ten-reel feature, held by Weiss Brothers' Artclass Pictures Corporation in this territory, will be called into requisition for showing between now and January 1st.

A noteworthy feature about the increasing number of bookings on "After Six Days," according to Louis Weiss, head of the Weiss Brothers' Artclass Pictures Corporation, is the fact that many theatres which last year showed the picture for a run of from one to four weeks are now rebooking it for 1925.

XMAS FILM TRAILER
WITH FADE IN AND FADE OUT
18 Feet
SPECIAL $1.00
PEERLESS FILM COMPANY
804 Mather Bldg. Washington, D. C.

Ronald Colman and Doris Kenyon in "A Thief in Paradise," a First National picture.

"Daughters Who Pay" Fourth In Banner "Big Four" Series

GEORGE H. DAVIS and Samuel J. Briskin, directing heads of Banner Productions, Inc. announced early this week, that the title of their next feature offering to be made in the East will be "Daughters Who Pay," the title originally selected for this story, and not "Lady of the Night," as recently announced.

"Daughters Who Pay" will replace the latter, which was chosen as a working title for the picture, when it seemed that the original name might cause possible confusion in the minds of the exhibitors and public, through its similarity in nomenclature to another feature announced for release by another company. This difficulty, however, has now been adjusted and the Banner officials have decided to retain the picture's original title, "Daughters Who Pay."

It will be included in the Banner release schedule as the fourth and final feature of the Banner Big Four series, of which "The Truth About Women," "The Man Without A Heart" and "Those Who Judge" were the other three.

Production work will be begun at the Whitman Bennett Studios in Yonkers, during Christmas week, with George Terwilliger directing.

John Bowers and Marguerite de la Motte, both of whom are at present engaged in production on the Coast, have been selected to head the cast, and will conclude their present engagements in time to arrive in New York before Christmas Day, in order to begin work on the Banner feature.

Bowers is no stranger to Banner exhibitors and their audiences, having already won wide favor among them by his clever delineation of the stellar role in "Empty Hearts," one of the outstanding Banner attractions of this season, which was produced by Ben Verschleiser on the Coast.

Others in the cast, which will be all star in calibre throughout, are J. Barney Sherry, Paul Panzer and Alyce Mills. The balance of the cast which is being recruited as rapidly as possible.

According to Banner's present plans, "Daughters Who Pay" will be ready for release about the middle or end of February, their Western production, "Speed," now being made by Ben Verschleiser at the F. B. O. studios in Hollywood, taking precedence in the release schedule, and being listed as the premier Banner offering in 1925.

Weiss Brothers' Stars Billed For Personal Appearances

DURING the holiday vacation, when active production work will be suspended by Lester F. Scott, Jr. and W. T. Lackey, respectively, producers of the popular thrillo-action series, released by Weiss Brothers' Artclass Pictures Corporation, starring Buddy Roosevelt and Buffalo Bill, Jr., it is planned to have these well-liked young rough-riding stars make a number of personal appearances.

Buddy Roosevelt, who will visit New York for the holidays, the first time he has ever been East of the Mississippi River, will work his way Westward, appearing in some of the first run theatres showing his features, after he has looked the big town over.

He is said to be "rarin' to go" where the White Lights invite and is curious to see how Broadway compares with the main street of Silver Creek, Idaho, where he spent his early years riding the range.

Buffalo Bill, Jr., who, by the way, hasn't seen the Rialto in more than seventeen years, when he played in Newark with the Sells-Floto circus as a stunt rider and rope throwing expert, will also come East for a short visit, but will return to Los Angeles before January 1st to fill several dates that have been arranged for him at theatres in California and Nevada.

Both stars will give a short monologue and an exhibition of trick rope-handling and lassoing at each appearance. They will also answer questions about horsemanship and stunt riding and the proper way to saddle a horse, tie a cinch knot, etc.

Lester F. Scott, Jr., production chief of Weiss Brothers' Artclass Pictures Corporation's West Coast activities, is expected in New York next week, and will act as the advance guard for his two stars and proteges.

In addition to making his plans for the 1925 season, he will also arrange for their entertainment and program of sight seeing during their stay.

Next Lowe Star Series

Edmund Lowe's next starring vehicle will be "Trailing Shadows," from the pen of Max Brand, fictionist par-excellent. Chester Bennett has just started direction on this production from a scenario by Thomas Dixon, Jr. Barbara Bedford will have the leading feminine role with Walter McGrail playing an important heavy part. The remainder of the cast will be announced later.

Harry Carey in a scene from "Flaming Forties," distributed by Producers Distributing Corporation.

Oscar A. Price at Head of Parthenon Pictures Corp.

OSCAR A. PRICE, formerly President of United Artists and Associated Producers, has announced the formation of Parthenon Pictures Corporation, with offices at 565 Fifth Avenue, New York, to operate in the independent field.

Joseph J. Deitch has been appointed General Manager.

"This company has been formed," states Mr. Price, "to fill the needs of the State right buyer for a consistent output of high class productions with all-star casts of the first water. Just as the name 'Parthenon' has always been synonymous with the highest attainments of man in the field of architecture, so we expect to make it in the field of pictures.

"We have already acquired six productions for distribution through the company, each of which will be found to be of high caliber and worthy of the best traditions of the independent market. Each of them has been produced in a high-class manner, with artists whose names are a surety of merit and box-office value.

"The titles of the pictures are in keeping with the pictures themselves, and lend themselves to high powered exploitations, with numerous tie-ups.

"Negotiations are now in progress for, and we expect to acquire shortly for distribution through our company, one of the greatest productions ever offered independent buyers. This picture has been completed, and, besides having a title which is known to everyone, it stars two of the biggest artists in the film world today, who are now working in one of the most pretentious productions to be offered the public in the coming year.

"In addition to pictures which we have acquired, and expect to acquire, from independent producers, we, ourselves, plan to produce a sufficient number of productions measuring up to the standard we have set to insure the independent exchanges an adequate number of superior productions yearly."

George Melford to Direct

George Melford, who has just completed "Top of the World," for Famous Players, has been signed by A. H. Sebastian to direct Weber and Fields in "Friendly Enemies," the successful stage comedy.

SHIRLEY MASON
In Fox's "Curlytop."

Rayart Pictures Have Exceeded Sales Quota, Says Johnston

WRAY JOHNSTON, president of Rayart Pictures, announces that the sales for Rayart Pictures have already exceeded their sales quota.

"Whether or not this is due to our having tried to strike a diversified appeal—to give the exhibitor a wide variety of product—I cannot say," states Mr. Johnston. "But at any rate we are following this plan of widely different product for our 1925 output, and with this end in view are making comedy-dramas, melodramas, comedies, stunt pictures and serials.

"Reed Howes, under contract with Harry J. Brown to make six comedy dramas for release, has already finished two "Lightning Romance," released November 15, and "Geared to Go," released December 15; the third is now under way at the Harry J. Brown studios on the Coast and is to be called "Super-Speed." Mildred Harris plays opposite the star. Three others will follow in quick succession.

"George Larkin, well-known stunt actor, is also under contract for six Rayart releases. The first two of these series, "Midnight Secrets" and the "Pell Street Mystery," were completed and released before the end of the 1924 season. Work is now going forward on the third of the Larkin pictures. The name is not yet known, but it will be released early in the 1925 season.

"Harry J. Brown is under contract with Rayart to make four melodrama specials for Rayart. The first of these, "Easy Money," six-reel feature with a big all-star cast, including Mary Carr, Cullen Landis, Gladys Walton, Crauford Kent, Mildred Harris, Joseph Swickard and several others almost as well known, is now going through the final stages of cutting and editing and will be released on January 1. Work will begin on the second of these feature pictures almost immediately.

Faire Binney and David Powell in the Whitman-Bennett production, "The Lost Chord," which Arrow is to distribute.

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PEERLESS FILM CO.
MOTION PICTURE PRODUCERS
Specialists in
Commercial and Educational Subjects
Developing, Printing and Titling
MATHER BLDG.
Franklin 2698, 916 G St. N. W., Washington, D. C.

Showmen "Playing Up" Shorts, Says Head of Educational

"TWELVE months ago a serious situation forced the exhibitors of the country," said E. W. Hammons, president of Educational Film Exchange, Inc., in a statement to the Moving Picture World, this week. "The over-length features which were being produced threatened the very cornerstone of the industry by depriving the exhibitor of a diversified program—the one quality which has made the motion picture screen the most popular form of amusement ever presented to the people of the world.

"Stories which could have been better told in five reels were being stretched to seven, eight and nine reels through the ego of directors and short-sighted production managers who were envious of the success of some few exceptional super-productions and who desired to equal their records, in length at least, if not quality. Distributors accepted these overlong productions on the theory that more money could be charged for eight reels than could be secured for five, and at approximately the same distribution cost. The exhibitor's viewpoint, and his task of furnishing his patrons with a well chosen, diversified program, were overlooked in the mad rush of production of padded pictures.

"The rection set in when the ultimate consumer—the patron—began to complain of the absence of short subjects on the program and the consequent lack of diversity. Exhibitors, sensing the menace to their future, also began to make themselves heard, with the result that during the year feature productions have returned to a nearly normal footage basis.

"The situation and subsequent reaction on the part of the theatre patrons established for all time the importance of the short subject as an amusement item. Previously regarded as a mere 'filler' by some short-sighted exhibitors, the entertainment and box-office value of these one and two-reel subjects was vividly impressed on them when they found that their patrons literally demanded these short pictures on their entertainment bill of fare. From a subject booked merely to fill out the running time of the show, the short subject became an indispensable part of the program.

"With the value of these short subjects as entertainment items established, the box-office value was apparent to showmen. Although far-seeing showmen had previously appreciated their business pulling qualities and were profiting nicely by devoting advertising space and exploitation to their one- and two-reel subjects in their electric lights, it required just such a situation as had transired to drive home the fact that short subjects, properly and sufficiently advertised, are might valuable box-office attractions.

"Today, every week finds more and more theatres embracing advertising of their short subjects as part of their regular exploitation program. Comedians in short subjects are recognized as box-office stars of high value. Brand names have been recognized as real assets to the exhibitors. The name of Bobby Vernon, Lloyd Hamilton, Lige Conley, Walter Hiers or Larry Semon, or Christie Comedies, Hamilton, Vernon, Semon or Mermaid Comedies in advertising space or in the lights before a theatre, has become recognized good showmanship and good business. It assures the prospective patron of an entire bill of entertainment; it offers him two attractions of known merit; it presents to his view two reasons why he should see the show.

"The coming year will find advertising of the whole program even more general than it is now. It is bound to come. It is good business, good showmanship and good sound sense."

Scene from the Glenn Tryon, Pathe two-reel comedy, "Meet the Missus."

LOUIS WEISS AND SON, ADRIAN

Louis Weiss, popular executive of Weiss Brothers' Artclass Pictures Corporation and his young son, Master Adrian Weiss, who 't'is said, looks forward to taking over the management of his father's prosperous business about 1935. According to his proud parent, he's quite ready to do it now, but Louis likes his job too much to give the boy a chance.

"Dear Pretender" Called Off

Warner Bros. will not make "The Dear Pretender," the novel by Mrs. Alice Roscover, this season. "On Thin Ice" has definitely been decided upon to take its place on the Warner 1924-25 program, and is now in production. This adaptation is from the novel by Darryl Francis Zanuck, and has an all star cast.

Producers Dist. Corp. Announces Big Program

(Continued from page 834)

of William Worthington, and while it has not yet been definitely decided who will fill the leading role, in all probability it will star Agnes Ayres.

Weber and Fields Co-Starred

On March 16th A. H. Sebastian will present the famous stage stars Weber and Fields in the adaptation of the successful stage play "Friendly Enemies."

"Stop Flirting" the second of the Al. Christie features will be released on March 30th. This will be an adaptation from the successful London musical farce which ran continuously for two years at the Shaftesbury Theatre. It will be an all star production and will be produced under the direction of Scott Sidney.

"The Awful Truth" starring Agnes Ayres will be released on April 6th. This will be an adaptation of the play by Arthur Richman in which Ina Claire scored a sensation for two seasons in New York and on tour. It will be an Elmer Harris production directed by Paul Powell and produced at the Peninsula Studios, San Mateo, Calif.

Three Harry Carey series will be released during April, June and July. These will be "The Bad Lands," on April 13th, "The Dark Horse," a racing story, on June 1st and "The Texas Trail" on July 15th. They will all be personally supervised by Hunt Stromberg and directed by Tom Forman.

F. D. HUTTER

President and Manager of D'Allesandro Productions, Inc., of Hollywood, who is in New York arranging for distribution of his Product

"Battling Bunyan"

Wesley Barry Feature an Associated Exhibitors Release, December 28

Associated Exhibitors announce this week the release of December 28th of the five-reel feature, "Battling Bunyan." This is the first Wesley Barry production to be made under the banner of William D. Russell.

"Battling Bunyan," a Crown Productions, Inc., picture was adapted for screen presentation by Jefferson Moffit, from the popular Saturday Evening Post story bearing the same name, written by Raymond Leslie Goldman. The story is based on a character well-known to all fight fans. He is the "clown" of the ring. Every fight club has one that sometimes develops into a stellar attraction. Following several pre-release screenings in Los Angeles, it is said that the critics were almost unanimous in voicing the opinion that "Battling Bunyan" is the best picture in which Wesley Barry has ever appeared.

Director Paul Hurst has surrounded Barry with an excellent cast consisting of such prominent players as Landers Stevens, Pat Kemp, Molly Malone, Johnny Relasco, Harry Mann, Frank Campeau, Frankie Fields, Chester Conklin and Al Kaufman.

Goldburg to Use New Location

One of Independent's most puzzling problems is to find suitable, attractive locations on which to shoot Westerns. This type of picture requires plenty of space in order to achieve the proper effect, and it must have uncommonly beautiful natural scenery. Therefore it is Jesse J. Goldburg's constant aim to find new places. This week there was found one which is unbounded in its possibilities. The new location is located sixty-two miles from the nearest beaten path in the northeast interior of California and has never been used before. The next Cody and Bob Custer pictures will be "shot" in this hitherto unused spot.

$5,500,000 of English Capital Back of F.B.O. 1925 Program

BACKED by English capital in the amount of $5,500,000, Film Booking Offices of America are preparing to launch their biggest program since the inception of the company three years ago.

Major H. C. S. Thomson, president and managing director of F. B. O., who spent six months abroad studying film conditions on the continent and who supervised the opening of F. B. O. exchanges in London, Paris and Berlin, interested Lord Inverforth (managing director of Grahams, Ltd., owners of F. B. O.), who was Minister of Supplies during the war, in Film Booking Offices. Lord Inverforth, whose position in England is analagous to that of Herbert Hoover in America, now has a large financial interest in the company.

The F. B. O. program for 1925 will consist of 54 features, in addition to the new "Alex the Great" short subjects, which are now being prepared by the scenario forces in Hollywood, and the comedy product recently acquired from Standard Cinema Corporation.

Included in the fifty-four features will be: Two super-special productions, which F. B. O. will either produce on their own lot in Hollywood, or which will be bought for F. B. O. distribution. Further details of these two productions will be announced shortly.

Twelve special productions, including two Emory Johnson specials, one to be made in Sweden and another in Finland. Mr. Johnson's mother, Mrs. Emilie Johnson, is now preparing the manuscripts for the two pictures, and Mr. Johnson has completed negotiations with the authorities in both countries to film his production on native soil.

Included in the twelve special productions will be four from Associated Arts Corporation (Goebel and Erb unit). "Druscilla With a Million," with Mary Carr, Kenneth Harlan and Priscilla Bonner, is now being shot and will be included in the series.

There will be four specials from Gothic. "Parisian Nights" tops the list, with a cast including Elaine Hammerstein, Lou Telligen and Renee Adoree. Al Santell is directing, from an original story by Emil Forst.

Negotiations are pending between F. B. O. and the Estate of the late Gene Stratton-Porter for the purchase of two or more of Mrs. Porter's novels, to be made by Film Booking Offices on their own lot in Hollywood.

There will be forty special program features, to be divided into five series of eight each. These will include the Evelyn Brent-Gothic pictures, the Harry Garson-"Lefty" Flynn westerns, the Fred Thomson westerns, the "Texas Ranger" series starring Bob Custer, and the Van-Pelt Wilson aeroplane pictures, starring Al Wilson, ace of aeroplane stunt men.

A special department will be opened for F. B. O. for the distribution of short subjects, which will include the "Alex the Great" series by H. C. Witwer, with Alberta Vaughn, George O'Hara, Kit Guard and Al Cooke, and the short subjects taken over by F. B. O. from Standard Cinema Corporation (Selznick), including twelve two-reel Jimmy Aubrey Star Comedies, starring Jimmy Aubrey; twelve two-reel Stan Laurel comedies; fourteen Screen Almanacs, and fourteen Dinky Doodle cartoons, from the Bray Studios.

Scene from "Sold for Cash," in which Madge Bellamy and Kenneth Harlan appear. F. B. O. release.

Scenes from "Along Came Ruth," a Metro-Goldwyn production with Viola Dana, Raymond McKee and Tully Marshall.

Blue, Prevost and Star Cast in Warner Bros. "Recompense"

WARNER BROS. announce they have just started "Recompense," considered the best bet of their unfinished 20 Screen Classics, and intend making it a special production with a feature cast, elaborate sets, and all that goes to make up a high class picture.

This production has been in preparation for several months, and got started this week at Hollywood under the direction of Harry Beaumont, who was responsible for "Beau Brummel" with John Barrymore and six other Warner Bros. pictures.

"Recompense" is the sequel to "Simon Called Peter" by Robert Keable, which had a tremendous sale over the country. The latter novel is now running in New York as a stage play. Several producers wanted to make a screen production of it, but kept off because of its extreme hectic and sexy theme. When "Recompense" came out there was another rush to secure this for the screen, as the author takes the same set of characters and puts them through a realistic action story to a satisfactory conclusion.

Warner Bros. secured it, but held off its making until Beaumont had finished the rest of his schedule, and also with the understanding that Robert Keabue, the author, would come to America and look over the script before it went into production.

The scenes are laid in France, England and Africa. Warner Bros. state they are sparing no expense to make this a faithful reproduction of the book, and while it is by no means a war picture it will bring to the screen in the prologue, some of the most impressive scenes of front line activity ever filmed. Director Beaumont had six hundred ex-service men in action in the opening scenes.

Great care has been taken in selecting the cast, as the parts call for fine delineation of characters. Peter Graham will be played by Monty Blue; Julie Gamelyn, "the gay outrageous Julie," will be portrayed by Marie Prevost, who in her last two or three pictures has won unanimous praise for her exceptional performances.

Stonehouse will be done by George Siegman, of many fine characterizations. Charles Stevenson, famous old player of the stage and screen will be Moseshoe and Captain Donovan will be portrayed by one of the most talented and handsomest leading men on the screen William C. Davidson.

The adaptation was made by Dorothy Farnum, and when word was received that Mr. Keable could not arrive in this country in time to see the production started, the script was sent to England for him to suggest any changes he desired. Mr. Keable will be here to see the final scenes taken, and will make any correction he thinks necessary by cable.

Due to the importance of this picture in the Warner Bros. program, the firm is preparing a big exploitation campaign of national scope.

Artist Chooses June Marlowe

Ernest Linnekamp Includes Her Among Dozen American Beauties

June Marlowe, featured in Warner Brothers' pictures, has been chosen by Ernest Linnekamp, noted Austrian artist, as one of the twelve most beautiful women in America. Miss Marlowe's portrait has been placed on exhibition in Los Angeles, where Mr. Linnecamp has hung his selection of America's loveliest women.

The artist's choice of Miss Marlowe as one of his "Lovely Dozen" only bears out in a spectacular way the farsighted judgment of H. M. Warner, who selected the girl for her beauty alone, and then found out she had exceptional talent. This resulted in her being featured in several productions, her latest being in support of Irene Rich in "A Lost Lady."

The selection of Miss Marlowe by the noted artist is being used all over the country by Warner Bros. in a special campaign to call attention to the pictures in which the girl appears, and exhibitors will benefit by the special exploitation of the young woman.

Scenes from the new Pathe serial, "Galloping Hoofs," featuring Allene Ray and Johnnie Walker.

Scenes from "Playing With Souls," a First National picture.

East and West Productions In Chadwick Announcement

UPON his return from Hollywood last week, I. E. Chadwick, president of Chadwick Pictures Corporation, announced that he had completed his plans which will start production of two big features in the East, "The Street Singer" for which John Gorman, the director, now in New York, is seeking locations, and the new Lionel Barrymore special, his third for the Chadwick organization this season. No title has been announced for Mr. Barrymore's pictures but it was indicated at the Chadwick offices that a famous stage play has been selected and will be announced shortly, with the director and supporting cast.

Mr. Chadwick also announced that while on the coast he had made plans for the production of two more big pictures. These are "The Romance of An Actress," to be directed by Hunt Stromberg from the scenario by Harvey Gates and "Sunshine of Paradise Alley" to be directed by Colin Campbell working from the script prepared by J. Grubb Alexander.

These two pictures will complete the series called the Chadwick 9, which has been classed as the most important independent unit in the industry. It has already released five pictures to independents this season, namely, "The Fire Patrol," the first Hunt Stromberg production; "The Painted Flapper," a John Gorman production, "The Tom Boy," a Mission Film Corporation Picture now being released, and the two first Lionel Barrymore specials, "Meddling Women" and "I Am the Man."

In addition to the nine productions planned at the beginning of the season Chadwick has added another, "Flattery," a Tom Forman production, for the Mission Film Corporation, which the Chadwick organization has been releasing in the independent field, with great success.

A print of "The Wizard of Oz" is in New York, and those who have seen it say it is one of the finest comedies and feature entertainments this season has produced. Larry Semon has realized every potentiality with remarkable success. Mr. Chadwick has begun a nation-wide campaign, advertising and selling, for a large list of important first runs on this new Semon picture.

Since Mr. Chadwick's return, several other developments announced from the Chadwick offices place this organization well in the front list of producers as an important part of the producing activities of the industry, and certainly as a leader among the independents.

In addition to the signing of George Walsh to a long term contract, Mr. Chadwick has also announced the signing of Theda Bara, famous "vamp" of the stage and screen, for a series of pictures to be made by his organization, and distributed on the independent market. The first will be "The Unchastened Woman," Louis K. Anspacher's play.

Lubitsch Signs Bert Lytell

Warner Bros. Director Will Use Screen Star in Forthcoming Picture

Ernst Lubitch stated this week that he has engaged Bert Lytell for a leading role in the new production he is preparing for Warner Bros., and that the groundwork of the picture was completed sufficient for him to announce that he will be able to begin shooting within two weeks, and perhaps sooner.

The engagement of Lytell is the first of the cast for the third Lubitsch picture, for Warner Bros. It is being prepared entirely by Mr. Lubitsch, who selected the story, adapted it, and will personally select his players, and supervise his sets.

There is considerable speculation concerning who will play the feminine lead, but Mr. Lubitsch is still looking over the field and will not make an announcement of that role until he decides on the title of the picture.

Some complications in Arrow's Mirthquake comedy, "So Simple."

FIFTH ANNUAL

DINNER and BALL

of THEATRE OWNERS CHAMBER of COMMERCE

GOLD ROOM

HOTEL ASTOR

VINCENT LOPEZ
(HIMSELF)
AND HIS
ORCHESTRA

SATURDAY NIGHT,

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ADMISSION
$10.00

TICKETS
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TIMES BUILDING

Schulberg and Bachmann Discuss 1925 Productions

"PRESENT indications forecast that 1925 will be a year of sane readjustments in studio as in distributing office," said B. P. Schulberg, head of B. P. Schulberg Productions, Inc., in a statement this week to a representative of Moving Picture World. "Studios where over-production has been the rule are cutting down their output while others, like our organization, who can with facility increase their program, are doing so. In other words, 1925 will see consistent activity throughout its twelve months rather than the usual alternating periods of over-production and shut-downs.

"This will have a stabilizing and prosperous effect upon conditions on the coast. It will do much to right the profiteering of certain stars who demand exorbitant salaries because so few players are available. On the other hand, it will give hundreds of actors steady employment without long weeks of inactivity.

"Casting has gone through an experimental period which now seems at an end. In that time the question of the star picture has been settled in favor of the all-star cast and 1925 will see the successful picture cast with able players down to the most minor roles. For 1925, producers will find much excellent talent available. Many players popular and capable who have been in retirement have come back to augment the talent recently developed.

"The 'bigger and better' picture will be well represented during the coming year. Practically every company is planning one or two special productions to which they are giving more than ordinary care. From our studio we will send out two Preferred specials—'Capital Punishment,' a feature of huge dramatic power, and 'The Boomerang' David Belasco's play which will be that rarest of all screen fare, a great comedy drama.

"In selecting material for next fall, producers are proceeding with unusual care. Real story values are being bought, rather than story circulation. In this way, film men are abandoning the amusing little game they've been playing which consisted of buying a book, changing the title, and then writing a new story—with nothing to show in the end but the cancelled check for screen rights.

"Books like Wallace Irwin's 'Lew Tyler's Wives' which we recently acquired offer the unusual combination of a fine story and excellent advertising strength—that, of course, is the sought-after type for next year.

"1925 product will, I believe, show special care in story development—in the supplying of clever touches and good bits of business. The successful picture of the past year has been the one in which good plot was improved by inspired treatment from adapter and director."

Mr. Bachmann's Views

J. G. Bachmann, vice-president of B. P. Schulberg Productions in charge of distribution, said. "1925 arrives with very decided reasons for the film man to feel encouraged. The uncertainty which precedes a national election has passed and business is settling down to meet the conditions which are to prevail for the next four years.

"My recent visit to key-cities makes me feel that the significant occurrence in 1925 will be the ascendency of the independent market, now that it has survived the critical times of the last twelve months. The New Year will see more independent production than ever before.

"Our own company has felt the general prosperity of the last few months and consequently has increased its scnedule about seventy-five per cent. Beginning with January first, B. P. Schulberg will deliver thirteen Preferred Pictures at regular intervals until June first.

"1925 will witness a real improvement in the tone of all pictures produced. The salacious story, the suggestive title, the cordial invitation to censorship is disappearing fast and by the end of the New Year will be entirely erased from the industry.

Fight on Censorship

"During the coming year producers will make their biggest and most effective fight against censorship. In many states where it now exists, it is safe to wager that a repeal of the law will be near. By a series of clean pictures on which all producers are agreed, censorship will receive its death blow. While it is fundamentally wrong, it was brought into existence by a questionable type of picture and can only be eliminated when that type of picture is abandoned once and for all.

"I am confident of the prosperity awaiting the industry in general and Schulberg Productions in particular."

Luncheon tendered to Major H. C. S. Thomson on Friday, December 12, at the Hotel Roosevelt in honor of his return from abroad.

F. SCHUMAN HEINK
Who appears in J. J. Fleming Productions

Luncheon at the Roosevelt

F. B. O. Host to Trade Press, Honoring Major H. C. S. Thomson

A luncheon was given by F. B. O. on Friday, December 12, at the Hotel Roosevelt, in honor of Major H. C. S. Thomson, president and managing director of the company, who recently returned from the continent, where he spent the last six months making a survey of foreign film conditions and supervising the opening of F. B. O. offices in London, Berlin and Paris.

Representatives of the New York newspapers, trade journals and fan magazines attended, in addition to all the F. B. O. executives in the East.

Mr. Rothstein, director of F. B. O.'s publicity, advertising and exploitation, introduced Major Thomson to the press.

The Major discussed F. B. O.'s huge five and a half million dollar program for 1925 and told of F. B. O.'s increased activities, both here and abroad, making F. B. O. rank with the largest distributing and producing companies in the business.

Alma Rubens Signed by Fox

Alma Rubens has been signed to a long-term contract by Fox Film Corporation, according to an official announcement made by that company.

At present Miss Rubens is engaged in the leading feminine role in "The Dancers," the screen version of the New York and London stage success of the same name which is being made at the Fox West Coast studios under the direction of Emmett Flynn, with George O'Brien, new Fox star, in the leading male role.

Eberhardt Novelizes 'Classmates'

"Classmates," the Grosset and Dunlap book novelized from the William de Mille play which has been filmed by Inspiration Pictures starring Richard Barthelmess, will come off the press within the next week. It will be distributed nationally at the same time that the photoplay is released by First National Pictures. It is illustrated by stills from the production. The novelization was made by Walter F. Eberhardt.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Yesterdays (E. Cobb)			
Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle		
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		
Broken Laws (Mrs. W. Reid)	Drama		
Prude (E. Brent)	Drama		
Third Talmadge (R. Talmadge)	Comedy drama		
Quemado (F. Thomson)	Western		
Hard Cash (Bellamy)	Drama		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.).	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama		
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Wilderness (C. Griffith)	Drama		
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama		
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Instructive	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,000
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber		
Love Throne (Lowe)	Drama		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,000
The Race	Van Bibber		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Water spectacle		
Teeth	Mix-Tony-Duke	Nov. 15..	6,190
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,892
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Instructive	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Instructive	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,830
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Instructive	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood).	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,500
The Burglar	Van Bibber	Dec. 13..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	7,000
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	7,000
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,540
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	12,000
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,200
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,700
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17,	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,500
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,890
Wine of Youth (all star)	Drama	July 26..	6,000
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,461
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,600
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,315
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,600
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 9..	5,883
So This Is Marriage (all star)	Comedy-dr.		
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			

(Continued from preceding page)

	Kind of Picture	Review.	Feet
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974

PARAMOUNT

ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Mortal Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Whispering Men (Meighan)	Drama		
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Where Honor Ends (Dix)	Drama		
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Montmarte (Negri)	Typical drama	Oct. 11..	7,000
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama		6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance		5,970
Peter Pan (Betty Bronson)	Barrie classic		
Locked Doors (Compson)	Original story		
Interlocutory (Ayres)	Divorce com-dr.		
A Woman Scorned (Negri)	Drama		
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000

	Kind of Picture	Review.	Feet
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000

PLAYGOERS PICTURES

Tipped Off (featured cast)		Nov. 3..	4,284

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama		
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review.	Feet
Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		
Trouping With Ellen (H. Chadwick)	Comedy-dr.		
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		
Chorus Lady (Livingston)	Comedy-dr.		
Cafe in Cairo (Dean)	Drama		
Flaming Forties (Carey)	Western		
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.		
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
World Struggle for Oil	Instructive	Oct. 4..	4,410
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.		5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		

(Through F. B. O.)

Nell Shipman Little Dramas	
Featurettes	
Jimmy Aubrey Comedies	
Col. Heeza Liar Comedies	

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Gibson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama		
Mad Whirl (May MacAvoy)	Comedy-dr.		
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western		
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
[illegible] (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	6,500
Daddies (Belasco)	Comedy-drama	Feb. 23..	6,800
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	6,700
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,000
Broadway After Dark (Menjou)	Comedy-drama	May 31..	6,300
Babbitt (all-star)	Character drama	July 1..	7,500
Being Respectable (all-star)	Society drama	Aug. 16..	6,810
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		7,000
Her Marriage Vow (all-star)	Society drama		6,800
Cornered (all-star)	Society drama		7,500
Lovers' Lane (all-star)	Character drama	Nov. 29..	6,000
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,500
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

	Kind of Picture	Review.	Feet
Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Border Justice (B. Cody)	Ranger dr.		5,300
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		
Lawless Men (N. Hart)	Western dr.		
Black Gold (Morrison)	Western dr.		
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		
Tucker's Top Hand (N. Hart)	Western dr.		
Rainbow Rangers (Morrison)	Western dr.		
Perfect Alibi (Maloney)	Western dr.		
Left Hand Brand (N. Hart)	Western dr.		
Pot Luck Pards (Morrison)	Western dr.		
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions

M. J. WINKLER

Alice Gets in Dutch	Novelty	Nov. 1..	1,000

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

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PROJECTION

EDITED BY F. H. RICHARDSON

Strange Reasoning

In the affairs of life one often encounters things which seem very foolish, but which nevertheless, by reason of their foolishness, gives one a hearty laugh. An incident of this sort recently developed in connection with my recent visit West.

In a letter received from a city of considerable size in the middle west, the following occurred:

It has been a long while since you have received a letter from a projectionist in this city, but just the same fully fifty per cent. of our men own Bluebooks, and I think fully eighty per cent. of them read the department. Hence the fact that you seldom hear from us is not evidence that we are not studying and keeping ourselves well informed.

A move was started to invite you to visit us as the guest of the local, during your recent trip West. The proposal was killed, though, because at the meeting at which it was proposed, unreasonable arguments were advanced in opposition, such as: "Richardson is using the locals for commercial purposes, and he permits the printing of cartoons in the department showing projectionists smoking cigarettes, reading newspapers and frying eggs on top of the lamphouse.

Of course such arguments are pure tommy-rot. They merely illustrate the fact that those advancing them have no proper appreciation of your untiring efforts in behalf of them and their profession.

As to the cartoons, they were primarily intended as comedy, but also they do illustrate some actual conditions, as I could easily convince the critics, were they able to go around with me a bit. Of course the frying eggs was just pure comedy, though there was an underlying thought that it was to some extent illustrative of careless work and total indifference to projection as a profession, and of the idea that some men still regard it ONLY as a thing with which to "get a living." By that I mean that they have absolutely no love for, or respect for the business of projection, or any belief that it has even the most remote possibilities in artistry, or anything greater or more important than the mere operation of a mechanism.

Surprises

I believe it might astound the men of the local in question, who have spoken thus unthinkingly and perhaps a bit foolishly, did they know the actual number of men of this type who have charge of theatre projection rooms—men who deep down in their souls care very little for the union, except as a means of forcing as much as possible from the exhibitor WITH THE LEAST POSSIBLE IN THE WAY OF RETURN. It might have proven an unpleasant surprise to them had they been with me when, less than a month ago, I entered the projection room of a 2,600 seat theatre, charging 25, 35 and 50 cents admission, and found the projectionist—pardon me—the OPERATOR—(who, when I ventured to comment adversely on what I saw, proudly displayed his union card and informed me he had "been op'ratin for twelve years) seated, with his back to the projectors, his feet cocked comfortably up on a bench, READING THE EVENING PAPER AND SMOKING A CIGARETTE. Under the projector mechanism was a reel can fully two thirds filled with oil which had dripped from the mechanism. It had very evidently not been emptied for several days.

Wrong View

Many union men condemn the publication of such things as this. In my opinion they take a wrong view. There is nothing kills evil so quickly and so effectively as publicity, or the fear of it. I do NOT do it as in the nature of a criticism of the union, except that I do intend to promote the idea that it is the duty of a union to check up the work of its members, and NOT PERMIT ANY MEMBER TO GET AWAY WITH SUCH RAW PROCEDURE AS THAT I HAVE JUST DESCRIBED. Can any one of you find any honest fault with that idea??? I reported this man to the union, but nothing effective was done about it.

You may say that it IS a slam on the union. Well, honestly, my good brother, don't YOU think a union which permits such CRUDE work as that OUGHT to get a little publicity? Mind you I am perfectly sincere in asking that question. If you can honestly say no to that, I would like to know how you square your ideas with RIGHT.

Unions Splendid

The union is a splendid organization. I have said, and I repeat that it has no more sincere friend in all this wide world, BAR NONE, than F. H. Richardson. But I am not foolish enough to imagine the union is perfect, and I don't believe it is either good policy or right policy to hide its faults, or the faults of its individual members, when those faults are such as work injury to the motion picture industry.

Bluebook School

Question No. 181—Tell us what you know about the possibilities of washing a painted screen.

Question No. 182—Give us your views as to the relative excellence of a kalsomine surface screen, and how often ought it to be renewed.

Question No. 183—Begin at the beginning and tell us just how you would proceed to make a painted or kalsomine surface cloth screen.

Question No. 184—Tell us how you would test your painted or kalsomined screen as to its condition.

Question No. 185—Tell us under what conditions you would employ cement for a screen, and is there any cement which may be employed for a screen surface?

Good Gosh! seems like only yesterday, or last week at most that I said "Merry christmas" to you all, and here comes old Mr. Claus again! Well, Men, I hope you all, friends and non-friends alike, have a very Merry X mas, oodles of gifts and the most-prosperous year you've ever known. Also that the "non-friends" will all be friends next-christmas, so that we may work together for the best-good of all.

Sincerely and fraternally

F H Richardson

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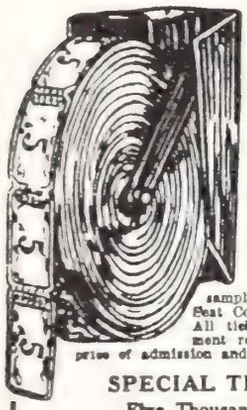

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However, it is true that the type of man this cigarette-smoking, newspaper-reading machine attendant represents is decreasing in numbers day by day. It may even be now said that his type is now one of few, instead of one of many. But just the same he still IS with us, even in the extreme degree described, and his own cousin, Mr. Machine Attendant (Machine Operator) is still with us in very respectable numbers.

Did Good

Strange as it may seem at first glance, I am well pleased that the good brothers took umbrage at the cartoons, because that fact is evidence that they at least made them think; also it is proof that either they do respect the profession of projection, and therefore resent the apparent slam; either that or THOSE CARTOONS LANDED PRETTY SQUARELY ON THEIR OWN TOES. In either case the result is "not so bad." Personally I have faith to believe it was for the first named reason.

True! Alas Too True!

As to commercialism, why the charge is entirely true. How perfectly terrible! I naturally deal very largely with union men, and every gosh darned one of them who buys one of my books from my publishers in the process pays me a modest royalty. How perfectly frightfully commercial! Then, too, I get a very decent salary for editing this department. Horrible commercialism again! Their general idea is that union men have, out of the kindness of their hearts, given me all the various things contained in this department and in my books, hence I ought to edit the department for nothing and refuse any royalty on the books. Don't look so reasonable in cold print, does it boys? But that really is pretty close to the general idea of a lot of those who put up the "commercialism" talk, and now here is MY side of it. It seems almost too silly a thing to argue over, but just for this once I'll do it.

It is quite true that a great many men, union and otherwise, have, during the almost fifteen years of the life of this department, supplied much data of real value. No union has, so far as I can remember, as a union, supplied one solitary thing. Suppose they supplied it ALL. What of it? What earthly value would it have were Richardson not on the job to PUT IT INTO USABLE, UNDERSTANDABLE FORM, AND TO CIRCULATE IT THROUGH THE MEDIUM OF THE MOVING PICTURE WORLD AND THE HANDBOOKS, plus hundreds of editorials in which arguments were placed before THE ENTIRE INDUSTRY looking to the recognition of the importance of high grade projection, and men of ability in charge of the same. That last has a value to these men which they apparently have entirely overlooked.

As a plain matter of fact, very little of the data and information sent in by the men themselves has considerable large value in the form in which it is received. It takes a trained writer, and a darned well trained one too, let me inform you, to take the dope sent in, analyze it, revamp it, refine it and put it into understandable, readable form. If you doubt that, I wish you had the chance to try it for just one week, or even for one day.

Work

Not one letter in a hundred—yes, not one in a thousand can be or is published as it is received. If they were you would merely exclaim: "Well! What the *** is it all about anyhow!" I read the letters, try to extract the writer's germinal ideas, and then I whip them into shape and re-write the whole thing for publication, adding such comment as may seem right and proper. That, gentlemen, is how the old thing really is done. It is the only way in which it could possibly be done, and be successful.

I am paid as an EDITOR and AUTHOR, exactly as you are paid as a motion picture projectionist. Much of my information and data does, as I have said, come from projectionists—men who have sufficient interest in and respect for their profession to try to help it onward and upward by aiding in the spreading of knowledge concerning it for the benefit of all concerned.

Department Yours

This department, gentlemen, is more yours than mine, and I have always regarded it that way. The absurd claim of "commercialism" could, with just as much reason, be turned around. I might say that union men read this department and use my books. By that process they make of themselves more valuable men, as I think they will themselves agree, hence at least in some measure the union is able to get more money for them.

Gosh! How dare the unions use the knowledge obtained through my books and this department to get more money with. How DARE they commercialize the knowledge they have obtained from or through me—no matter where I may myself have gotten it? Oh well, let us waste no more space with such nonsense, though at that the space is NOT wasted. Many men have a total misconception or misunderstanding of my work. Their ideas concerning it are both a bit foolish and entirely untenable. If they can be made to understand this, much lasting good will have been accomplished, because they will then work in harmoney, and cease opposition, however futile, to a work which should have their hearty support.

A Giggle

Some while ago we published a suggestion that the well known substance, used very liberally by surgeons as an absorbent during the late war, be used in the bottom of projector mechanisms to absorb surplus oil.

Now that was a perfectly good, chaste and legitimate stunt, but George Edwards, editor American Projectionist, had the ingrowing caststeel nerve to poke a large gob of alleged fun at it, which merely showed his lack of reverence, or something of that sort. Anyhow here is where I get good and even with him.

In the current isue of the American Projectionist Edwards publishes, page 14, with oodles of gravity, a "Projection room stunt," which we are presumed to assume to be so new and original that it still lacks hair and uses a bottle.

As nearly as I can recollect it was not published in this department until some time in 1914, or maybe 1915, but it does appear in figures 88 and 89 of the Third Edition of the Handbook, and in figure 88 of the Bluebook. George, George! I'm s'prised at yu'. This is 1924!

Y' will take a crack at my perfectly good oil absorbing stunt, will you? Keep still or next time I'll tellum you're bald headed, or sump'n.

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Bluebook School—Answers 152-156

Question No. 152—Does making the sides of the picture parallel remove the distortion due to projection angle?

Arthur H. Gray, Boston, Mass.; P. E. Thomas, Creston, Iowa; C. H. Hanover, Burlington, Iowa; Karl H. Sommermeyer, Marietta, Minn.; G. W. Bennewitz, Sioux Falls, So. Dakota; A. L. Fell, Collingswood, New Jersey; T. L. Grigsby, Jacksonville, Fla., and Robert D. Schofield, Portland, Oregon, all made acceptable answers to this one, but I'm wondering what has happened to Dobson, Oldham, Burnett and Hobdell. Seem to have crawled into some deep, dar-r-rk hole and pulled the hole carefully in after them.

I believe Gray's answer is perhaps most informative, though most of the rest are very good. Gray says:

I think it well to emphasize the difference between the effect of apparent distortion which occurs when a picture is viewed at a sharp side single, and the actual distortion of objects on the screen when the angle of projection exceeds a certain horizontal or vertical degree. The first condition is an illusion, and can be removed by changing the angle at which the picture is viewed. The second is a reality; an effect inherent in the picture itself, and cannot be changed by making the sides of the picture parallel. This method of making the sides parallel will, of course, affect and possibly improve the appearance of the outline of the picture, but it cannot possibly alter the relative dimensions and proportions of objects in the picture itself, and any distortion will remain as before.

Incidentally, Bennewitz appended this note to his answers to this series of questions:

Well, Frank, I had to rush through this, as a new pair of Simplex Twins arrived at the Strand this A. M., and I will be busy as a cat watching two mouse holes for quite some while. Will try not to miss any of the questions, though. I received a wonderful letter from Arthur H. Gray. It gave me a better idea as to what sort of man Gray is. I must answer it before I go home tonight, even though it be at 3 A. M. Hope you're over your radio scare. How do you like talking to some one you can't see?

Well, Brother Bennewitz, at least it has the advantage that he or she can't get gay and sass me back! Glad you get the expected new equipment. I have not met Gray personally, but look forward to the time when I will with much interest. Would like to see Gray head a chapter of the American Projection Society in Boston. Why not examine into the matter, Brother Gray?

Question No. 153—Describe, in detail, all the various evil effects of distortion in the screen image.

Blah! This proved, as I suspected it might, a poser for them all. I shall therefore take the liberty of replying to it myself.

The evil effects of distortion are many and widely diverse.

FIRST: There is of course the ineviable distortion of side lines, known as keystone effect, or of top and bottom lines if the lens be off center with the screen center, but level therewith, or of both top and bottom and side lines if the lens be above or below screen center and also to one side of it, as I have found to be the condition in a few cases.

SECOND: There will be the inevitable distortion of all objects in the picture, which if the projection angle be vertical, will make them unnaturally tall with relation to their average width, with their lower parts (I speak of a downward projector angle) increased in width in proportion to their upper parts. In other words, all objects will be "wedge" shaped in proportion to the amount of angle between the axis of projection and the screen surface.

THIRD: Since the effect of "depth" is dependent upon both the relative sizes of objects and to their apparent intensity of illumination, the distortion of the picture injures the depth of perspective and tends to thus "flatten" the picture, because it alters the relative sizes of all objects in the picture; also to some extent it tends to alter their illumination, which adds to the injury.

FOURTH: There is the difficulty of obtaining a perfectly sharp focus all over the screen, which theoretically cannot be done at all, and which actually cannot be accomplished under some conditions of distortion, except by a large reduction of projection lens diameter, with consequent diminuition in screen illumination.

FIFTH: The injuries done to the screen image react to the injury of box office receipts in the end, because the thing the public buys is not nearly so pleasing in appearance as it would be were the picture undistorted.

SIXTH: With some types of screen there will be a serious fade-away as viewed from the balcony, if the angle of projection be sufficient to produce very much distortion, though this last is, of course, because the right type of screen has not been selected for the condition, modified by the fact that with a deep, narrow house it is impossible to meet this condition and still install the type of screen surface the house needs.

Question No. 154—How may the sides of the picture be made parallel when there is keystone effect? Watch your step here.

Um, well I dunno. Told you to watch your step. Hanover seems to be the only one who has covered this one in all its phases. He says:

The sides of a distorted picture may be made parallel by the following methods:

(1) By either filling in the sides of the projector aperture with hard solder, or securing a special aperture from the projector manufacturer and filing the sides according to the directions contained on pages 257-258 of the Bluebook, which are too lengthy to recite here.

(2) By tilting the aperture plate itself—which is not really a very practical thing to do.

(3) By tilting the screen so that its surface is perpendicular to the axis of projection.

(4) By allowing the picture sides to extend over upon a perfectly flat, dead black border.

(5) By relocating the projection room so that the lens will be where it should be—opposite the center of the screen.

Gray does not, I think, really answer the question as it is put, but just the same what he does say is well worthy of consideration, hence I shall lay it before you. He says:

In considering this question I shall outline my ideas regarding the advisability of only APPARENTLY paralleling the sides of the picture when a vertical keystone effect exists. I do not think it is best practice to make the sides of a picture actually vertical when a keystone effect by reason of vertical projection angle occurs. Under this condition (that is, always when lens sets above a level with top of screen) any and all objects in the picture having an appreciable height are visibly and increasingly widened in a direction towards the bottom af the picture. Now if the sides be made parallel, or truly vertical, then this distortion of objects in the picture will be accentuated, because heretofore the flare of the outline and that of any vertical object near the side of the picture has been equal, but now this relativity has been altered, and the distortion emphasized. Furthermore, the resultant outline effect of keystone will be reversed and will appear more pronounced in its new position than was the case before. I believe it to be sound practice to "fake" the vertical sides, bringing them down at an angle half-way between the true vertical and the actual flare of the outline, and we thus obtain an APPARENTLY rectangular picture. This correction may be obtained by doctoring the aperture, which is fully covered on pages 257 and 258 of the Bluebook, or by letting the picture overlap onto a perfectly flat jet black border. It is my practice to adopt the latter method.

Question No. 155—Is keystone effect always accompanied by out-of-focus effect? If you say yes, then tell us why.

Bennewitz, Fell, Gray, Thomas, Sommermeyer, Hanover, Grigsby and Schofield all "made good" on this one.

Fell answers correctly and informatively in very few words. He says:

Keystone effect is always accompanied by out-of-focus effect, which is more pronounced when the angle is sidewise, because of the fact that the width of the picture exceeds its height. This is caused by the fact that a projection lens is presumed to form a sharp image at a definite, given distance from its focal center—at one of its conjugate foci points—and when there is keystone effect (distortion due to projection angle) the distance from the optical center of the lens to different parts of the screen surface varies, and varies in proportion to the angle of the screen surface to the axis of projection. Under this condition it is impossible to get a perfectly sharp focus all over the screen, though if the angle be not too great a definition sufficiently sharp to be acceptable may be accomplished.

I think Gray's answer ought also to be published. Here it is. I have not added a word to it, or taken one away. It is very seldom indeed that anything reaches this editorial desk (and pretty high-ups write me not infrequently, too) which shows better form as a written argument. I therefore congratulate Gray on his reply to question No. 155.

Keystone effect is, by the very nature of optical laws regarding lens action, invariably accompanied by a certain amount of out-of-focus-effect in the picture. It cannot be otherwise, because the same factor or condition which causes the keystone effect (primarily the difference in distances between various areas of the screen and the projection lens) prevents the lens from sharply focusing the image of the film over the entire surface of the screen. The degree to which this out-of-focus effect will become objectionable depends upon the extent to which we depart from localized ideal projecting conditions. The ideal condition means one where the projection axis strikes the screen at a point equidistant from its four corners and at a perpendicular to both horizontal and vertical planes of the screen surface. A projection lens which is highly corrected for spherical aberration possesses the quality of sharply focusing the image of the flim in a flat, or more accurately, slightly concave spherical plane. If the screen surface be placed in proper relative

Notice!

I want a photograph of all those who are now answering, or who have been answering Bluebook School questions, for publication. Would also ask that in future those who "join" the School accompany their first set of answers with a photograph.

ALSO

Please be careful to write your full name and address on EVERY set of answers sent in, and your name on every page of every answer. I handle a LOT of mail, and once in a while a stray breeze, or a grandson or something gets things mixed up.

position with the projection axis, this condition will allow the entire surface to be included in, or very near, the focusing plane of the projection lens when the working distance of the lens has been correctly adjusted for the projecting distance involved. Now, if a vertical angle of projection exists (which is the case with vertical keystone and the cause of same) then the entire screen surface cannot possibly all be at the focusing plane of the lens. Part of the screen—say, lower half—may intercept the light beam ahead of the focusing plane while upper half will be beyond it. Thus, we may sharply focus a particular section of the picture at an appreciable sacrifice of definition in another area, or we may maintain the best possible mean focus over the entire picture, which, of course, is decidedly the best practice.

Question No. 156—Tell us the different methods available for sharpening the definition all over the screen when there is heavy pitch in projection.

Schofield is the only one who covered this question fully. He says:

The question does not say whether methods which I might myself consider impracticable should be included or not, hence I suppose all methods should be given. First, one may set the screen at a slant, which may be such that the surface will be at right angles with the projection axis, or the tilt may be only enough to effect an acceptable compromise.

Second, tilting the projector aperture plate will accomplish the same purpose. This also may be enough to effect a complete remedy, or it may be a compromise.

Third, relocation of the projection room so that the lens will be sufficiently close to opposite the center of the screen to avoid objectionable out-of-focus effect.

Fourth, the diameter of the projection lens may be reduced by placing a disc of cardboard of metal cut to fit snugly into the front end of the projection lens and rest against the front lens surface. This disc should have a hole about one inch in diameter in its exact center, which same should be enlarged until the out-of-focus appears. Then make a new disc, in which the hole is a trifler smaller, paint it dead (non-gloss) black, and install it permanently.

Fifth, it is possible to overcome the trouble by installing a mirror in front of the projection lens to reflect the beam vertically downward, and another lower down to reflect it to the screen. Of course this is seldom if ever a really practical thing to do. I only name it for the sake of completeness.

Gray says: I would first try to reduce the angle of projection, if only by a small amount. It may be possible to lower the projectors a little, or to raise the screen some, or both. Where the screen is located fairly well back on the stage I believe in the tilting method. This will materially reduce the effective projection angle (angle of screen surface to axis of projection) and therefore improve the condition generally. However, this method is not advisable if the screen be located at front of stage, or where the tilting trick will be visible to the audience.

Stopping down the free diameter of the projection lens will, of course, give the lens greater depth of focus, and therefore aid in remedying the trouble. If it be feasible to reduce the size of the picture, it will help in some degree, because in a given condition any increase in size of picture, or decrease in projection distance, or both combined, will add to the difficulty in securing evenly sharp focus all over the screen surface.

Basson Runs

"Joe" Basson, known to you all for years, is running for president of Local Union 306, New York City Projectionists, I. A. T. S. E. & M. P. M. O.

It is not the desire of the editor of this department, or the policy of the department itself to enter into union "politics"—a none too clean thing usually.

However, under the conditions it seems only fair and right to direct the attention of the motion picture projectionists of Greater New York City to the know fact that "Joe" Basson is a clean-cut man, who ranks high, either as a man, an executive or as a motion picture projectionist. HE IS A MAN WHO CAN AND WILL COMMAND THE RESPECT OF THE "BOSSES." He is a man any organization might feel proud to have as its chief executive officer.

I can personally vouch for the fact that Basson is running for the office NOT because he wants the OFFICE, but because he believes that under existing conditions it is his DUTY—with which view this department most thoroughly and most heartily agrees. If the REAL men of 306 all vote, Joe will win very easily. IT IS UP TO THE PROJECTIONISTS OF GREATER NEW YORK.

A Stunt

K. H. Sommermeyer, Marietta, Minn., says:

Take it from me, that idea of looking right into the crater image reflected from the collector lens is a good one. I discovered it while looking for those multiple images, but thought nothing of it at the time.

Here is a stunt for trouble proof rheostat connections. Write the Mueller Electric Company, 1583 East 31st street, Cleveland, Ohio, for a price list of their test clips, from which select a clip designed for about twice the amperage you propose using it for, and use them instead of the regular terminal lug. I have a piece of lamphouse cable (Presumably asbestos covered stranded wire.—Ed.) about two feet long, with one of the clips at either end. This I use as a temporary repair, should a rheostat coil burn out or get loose.

Can't kick on the film service we get except for the punch marks, and short leaders and trailers.

Next time you are going to happen out this way, loosen up and let us know. Had I known you were to be in Sioux Falls I'd have been there too.

Sorry, Old Topper. I'd have been delighted to have shaken your hand and swapped talk with you. Next time—maybe.

The short asbestos cable and clips for temporary rheostat repairs sounds mighty good, but I've my doubts about using them for permanent binding post connections, because the connection, while firm, has not a very wide area, hence I would suppose would develop heat, hence resistance.

Punch marks and short leaders and trailers seem to me to be "not so good," though of course if that is all the faults you find, it might be very much worse.

Mazda

J. Robert Marksbury, Projectionist Hipp Theatre, Sioux City, Iowa, asks whether or not I would advise installing Mazda where the projection distance is 120 feet and the picture will be twelve feet wide. He also remarks that if ever I again pass through Sioux City without letting the projectionists of that community know, I will probably catch a brickbat enthusiastically heaved in my direction by the combined hands of them all. That is not exactly the way he puts it, true, but anyhow it is the general idea he hands Yours Truly.

Brother Marksbury, I don't feel a bit guilty —not a gosh danged bit. When Sioux Falls asked me to come to their city and the local offered to pay all the expense of the trip from and returning to Omaha, I accepted their offer, and finding that I would pass right through Sioux City I wrote the Secretary of your local, as per his address in the I. A. Bulletin, offering to stop, provided your union would split the expense with Sioux Falls. That I regarded as only fair to Sioux Falls, which local did NOT suggest it.

The letter was not returned by the post office, so it certainly must have reached some one in your city. I received just exactly no reply at all, which surprised me as I had not expected such unnecessary discourteous treatment from the Sioux City local. Glad to know the local did not get it. Would have been well pleased to have met the Sioux City men again.

As to the other matter: You can, by reason of recent improvements in condenser systems, get results from Mazda under the conditions named.

Samuel Gompers

Samuel Gompers—familiarly known to tens of thousands as "Sam"—has entered the mists of the Unknown. His long, tempestuous voyage over the Sea of Life is done. His ship has tied up to the Dock of Eternity.

I knew "Sam" Gompers personally in days gone by. I have eaten with him, drank with him and, upon one occasion at least, slept with him. Samuel Gompers was more than a wonderful man. He was a marvelous man, and a man of many sides. One of the best "mixers" I ever knew, he could take charge of a stormy meeting of rough men engaged in a near riot, calm them down, conduct the meeting in orderly fashion, make a speech that was little short of an oration, leave the hall and resume good fellowship at the bar, retire in the wee small hours, and next day be as alert and capable as though he had taken his normal rest.

Those who enjoyed his personal friendship could not but like the MAN. He was intensely loyal to his friends. But aside from friendship, it would indeed be a strange man who would not admire Samuel Gompers for his sterling ABILITY and tenacity of purpose.

Last time I was in Washington, friend Daughter and I called at the A. F. of L. headquarters, saw "Sam" for a few moments (he had three committees waiting audience and was very busy) and shook hands with him. I had not met him since 1902, yet he remembered me, and regretted lack of time to sit down and swap talk about old times in Colorado.

Well, his time had come and he had to go, even as you and I, my friend, must one day go. I am so thankful that his ending was peaceful and without suffering. This country will miss him, and I venture the prophecy that even the class we call "Capitalistic" will wish him back more than once in the days to come.

"A sigh for the past, and a tender tear
For those who have gone before,
On the phantom trains that disappear
In the mists of that Endless Shore."

Film Damage!

What's the Real Cause?

By F. H. RICHARDSON

This week we show you another installment of the photograph supplied by the Famous Players-Lasky Corporation. These photographs were prepared in the Famous Players-Lasky laboratories, under the direct personal supervision of Earl J. Dennison. They certainly should teach a graphic lesson to us all. They illustrate to what extent a comparatively small primary damage to films may and probably will expand, through continued use and CONTINUED ABUSE.

These pictures show film in a condition with which the projectionist is very familiar, and to which the old saw "familiarity breeds contempt" applies, especially if altered to read: Familiarity breeds INDIFFERENCE. The projectionist sees these things almost every day in the films he handles, but we hope that showing them in this form may jar you loose from your indifference, and into a realization of what high projection speed, work sprockets, a too-heavy take-up tension, either separately or combined, means in the way of damage to the thing YOU must work with every day, and upon the perfect condition of which both YOU, and THOSE PROJECTIONISTS AND OPERATORS WHO MUST USE THE FILMS AFTER YOU ARE FINISHED WITH THEM, MUST DEPEND FOR A DECENT PICTURE UPON THE SCREEN.

REMEMBER

Let me drive this thought home. YOU have no right to complain of the abuses to which the films have been subjected by those who used them before you, unless YOU are yourself careful to inflict no unnecessary damage upon them. THAT IS JUST PLAIN TRUTH, IS IT NOT????

In examining plates No. 6 and 7 do not forget that the condition shown is caused by (A) Excessive projection speed; (B) Excessive tension at the projector aperture, which same may be caused by just plain failure of the projectionist or operator to test and adjust the tension to the minimum needs of his maximum projection speed, or may be caused by the fact that excessive projection speed (due to direct order to "speed 'em up," or to the fact that the time schedule is too short for the footage of the show) compels excessive tension; (C) By badly worn sprockets; (E) By a combination or two or more of these various things.

PLATE No. 6

Comment by Mr. Dennison: Shows how film with badly fractured perforations (Condition No. 3) will go to pieces.

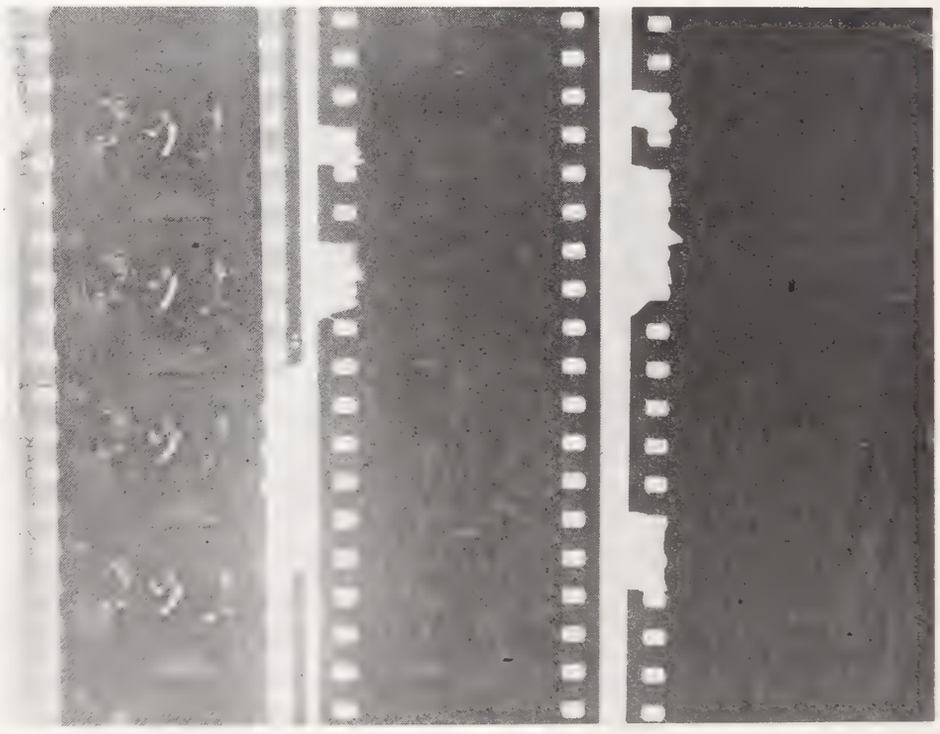

PLATE No. 7

Comment by Mr. Dennison: Other example s showing how film disintegrates by reason of overstrained sprocket holes.

Hot Dog

G. W. Bennewitz, Sioux Falls, So. Dakota, in course of a letter, says:

I am up against a keystone effect in one of the public schools here. What do you suppose the excuse of the jackass of an architect is? He asked some one who was supposed to be in the know (a supply dealer, I dare say.—Ed.) on such things, who told him it did not make any difference, as they were now making projectors which would swing to either side, and thus overcome it.

Gosh, yes! It certainly must have been a supply dealer, because for some ununderstandable reason they seem to be consulted when projection problems come up, and that sounds like one of their answers.

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See Bennewitz

From a man presumably connected with Sioux Falls, So. Dakota Schools comes the following:

Would you kindly inform me as to whether or not it is practicable to set a motion picture at an angle of say 30 degrees to the curtain? We have an auditorium in one of our grade schools which is used for a combination of purposes, and in order that there be no obstruction in the way of the basket ball frame the picture machine booth (God in heavens what nomenclature. But our friend is blameless, as motion picture people, and particularly the projectionist, has himself taught these terms.—Ed.) was set off in one corner of the room. The room is approximately 40 by 60 feet.

I suppose that a special lens could be provided to correct any distortion which might occur because of the setting of the picture machine at an angle.

In the first place, my dear sir, it is not a "picture machine," but a motion picture projector. A camera is a machine, but you don't say the camera machine, do you? We call the motion picture projector a "projector" for short. In the second place it is not a "booth," but a projection room. Look in your Webster for definition of "booth." Please clearly understand that I am NOT criticising YOU. The motion picture industry is responsible for the rather foolish nomenclature which is used, and the layman is not to be blamed for adopting the terms he hears motion picture men themselves employ. However, you asked to be set right on one thing, so I'm adding to that a bit.

It is, so far as science knows, impossible to construct a lens which will "correct distortion" caused by setting the projector off center with the screen. In order to do that it would be necessary that the lens project light rays which would curve, and up to now that particular feat has not been found possible.

Great Angle

An angle of thirty degrees down is more than twice the angle approved by the Society of Motion Picture Engineers, and because of the fact that the picture is wider than it is high (when undistorted) the off center to one side is much worse in its effect. A thirty degree angle is not a condition which ought to be considered at all, and if the lens is also above the screen center, then the condition would result in a double distortion.

It seems to me it is largely a question as to whether the motion picture or the basket ball game ought to suffer. Certainly, as you have described conditions, one of them must.

You have a man in your city who is thoroughly competent to advise you with regard to such matters, and that is G. W. Bennewitz, Projectionist at the Strand Theatre. See him and depend upon it that his advice may be followed with perfect confidence.

Rampart Theatre Opens in Los Angeles, Cal.

Another motion picture theatre has taken its place among Los Angeles' elaborate residential district's playhouses when the new Rampart Theatre opened recently.

The theatre, which is considered a first class house in the Angel city was built by W. A. Sobelman in conjunction with John Balk and Lewellyn J. Smith. It is said to be one of the most picturesque cinema houses ever constructed on the west coast and only the highest class of films are being projected there.

The Rampart Theatre is a splendid structure covering a lot 100 by 125 feet and costing approximately $125,000.

Uses Two Motiographs

The projection installation at the new Prince of Wales Theatre, Danforth Avenue, Toronto, is one of the finest for a neighborhood house in the Dominion. The equipment, which was installed by J. H. Coleman of the Coleman Electric Company, Toronto, consists of two model 1002-F DeLuxe Motiograph machines, these having full pilot light equipment, reel end alarms and Bausch & Lomb Cinephor lenses. Alternating line current is supplied to a General Electric two-arc motor generator set which supplies 50 amperes of direct current to the arcs at proper voltage. The projection room, generally, is considered a model in every respect. The Prince of Wales Theatre was build by Ald. Sommerville of Toronto and the manager is Roy O'Connor, who is well known in the moving picture field.

The New Stanford For Palo Alto, Cal.

The Palo Alto Theatre Company, of Palo Alto, Cal., owners of the Sanford and Varsity theatres, has broken ground for a new theatre, to cost $300,000. Entrance to the new building will be between the present Stanford Theatre and the Weingartner Building and will have a width of twenty-five feet.

The length of the vestibule and foyer will be one hundred feet, which will extend to the auditorium, with seating capacity of 1,500. The interior dimensions of the auditorium will be eighty by one hundred forty feet, providing a high balcony, with seating capacity of 500. A portion of the lower floor will be devoted to loges. A $40,000 organ will be a feature.

The Week's Record of Albany Incorporations

The past week proved rather light from the standpoint of motion picture companies incorporating and entering the business in New York state. Six companies were chartered by the secretary of state, the amount of capitalization in all but one instance being comparatively low. The newly incorpated companies included the following: Ruad Producing Co., Inc., capitalized at $10,000, with and Gerson Werner, Nettie Saron, New York City; Newhouse Theatre Corporation, Hempstead, $400,000, F. S. Baldwin, George Baukney, Hempstead; Jacob Newhouse, Woodmere; Baird-Beck Pictures Corporation, $20,000, H. G. Kosch; A. Thompson, E. Bregstein, New York City; Davadel Plays, Inc., capitalization not specified, with E. B. Griffin, H. M. Tewart, New York; C. S. Hoffman, Brooklyn; R. C. S. Amusement Corporation, $20,000, Morris and Louis Rosen, Pincus Cohen, Brooklyn; Ross Pictures Corporation, $20,000, Nat Ross, Hollywood, Cal.; V. A. Matthews, Rachel Marmor, New York City.

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MOVING PICTURE WORLD

VOLUME 71 NOVEMBER AND DECEMBER 1924

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of November and December, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Accidental Accidents (1 reel) (Charley Chase) (Pathe—Comedy) (Review—November 8).
Age of Oil, The (1 reel) (Fox—Educational Entertainment) (Review—November 1).
Air Hawk (5,000 feet) (Al Wilson) (Directed by Bruce Mitchell) (F. B. O.) (Review—December 20).
Alice Gets In Dutch (1 reel) (Winkler—Cartoon Comedy) (Review—November 1).
All Night Long (2 reels) (Harry Langdon) (Pathe—Mack Sennett Comedy) (Review—November 8).
All Wet (1 reel) (Charles Chase) (Pathe—Comedy) (Review—November 29).
Animated Hair Cartoons (300 feet each) (Red Seal Cartoon) (Review—November 1).
Another Scandal (7 reels) (Based on novel by Cosmo Hamilton) (Directed by E. H. Griffith (Producers Distributing Corp.) (Review—November 1).
Antony and Cleopatra (1 reel) (Universal—Hysterical History) (Review—November 15).
Are Blond Men Bashful? (2 reels) (Arthur Stone) (Pathe—Comedy) (Review—November 22).
Artist's Model (1 reel) (Educational—Cartoon) (Review—November 15).

B

Barriers of the Law (4,960 feet) (William Desmond) (Directed by J. P. McGowan) (Independent Pictures Corp.) (Review—November 29).
Barriers Burned Away (6,474 feet) (Based on novel by E. P. Roe) (Directed by W. S. Van Dyke) (Associated Exhibitors) (Review—November 27).
Battling Bunyan (Wesley Barry) (Associated Exhibitors((4,900 feet) (Review—December 27).
Beloved Brute (6,719 feet) (J. Stuart Blackton Production) (Vitagraph) (Review—November 22).
Black Lightning (5,500 feet) (Thunder, the Dog) (Directed by James P. Hogan) (Lumas Pictures Corp.) (Review—November 8).
Border Justice (5,432 feet) (Bill Cody) (Directed by "Breezy" Reeves Eason) (Independent Pictures Corp.) (Review—November 8).
Border Legion (7,048 feet) (Adapted from Zane Grey's novel) (Antonio Moreno) (Directed by W. K. Howard) (Paramount) (Review—November 1).
Border Maid (2 reels) (Edmund Cobb) (Universal Western Drama) (Review—December 20).
Born Rich (7,100 feet) (Adapted from the story by Hughes Cornell) (Directed by Will Nigh) (First National) (Review—December 20).
Brass Bowl (5,830 feet) (Based on novel by Louis Joseph Vance) (Edmund Lowe) (Directed by Jerome Storm) (Fox) (Review—November 29).
Broadcasting (1 reel) (Educational Pen and Ink Vaudeville Cartoon) (Review—December 20).
Bucking the Bucket Shop (2 reels) (Pathe—Drama) (Review—December 6).
Bull Fight (1 reel) (Fox—Educational Entertainment) (Review—November 15).
Bull and Sand (2 reels) (Pathe Comedy) (Review—December 27).
Burglar (2 reels) (Fox—Van Bibber Comedy) (Earle Foxe) (Review—December 13).

C

Cat and the Magnet (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—November 1).
Champions (1 reel) (Pathe—Sportlight) (Review—November 29).
Cheap Kisses (6,538 feet) (Directed by John Ince) (F. B. O.) (C. Gardner Sullivan Production) (Review—November 15).
Christine of the Hungry Heart (7,500 feet) (From the novel by Kathleen Norris) (Florence Vidor) (Directed by George Archainbaud) (First National) (Review—November 1).
Classmates (6,985 feet) (Based on play by Margaret Turnbull and William DeMille) (Richard Barthelmess) (Directed by John S. Robertson) (First National) (Review—November 29).
Courageous Coward, The (4,652 feet) (Jack Meehan) (Directed by Paul Hurst) (Usla-Russell Production) (Review—December 6).
Cure (1 reel) (Red Seal—Inkwell Cartoon) (Review—December 13).
Cut Loose (1 reel) (Cliff Bowes) (Educational—Cameo Comedy) (Review—November 22).

D

Dangerous Flirt (5,297 feet) (Evelyn Brent) (Directed by Tod Browning) (F. B. O.) (Review—December 6).
Dark Swan, The (6,800 feet) (From the novel by Ernest Pascal) (Directed by Millard Webb) (Warner Brothers) (Review—December 6).
Darwin Was Right (4,992 feet) (Directed by Lewis Seiler) (Fox) (Review—November 8).
Daughters of the Night (5,740 feet) (Directed by Elmer Clifton) (Fox) (Review—December 13).
Deaf, Dumb and Daffy (2 reels) (Pathe—Spot Family Comedy) (Review—November 29).
Deep Sea Panic, A (2 reels) (Paul Parrott) (Fox—Imperial Comedy) (Review—November 1).
Double Cross (2 reels) (Universal Drama) (Review—November 29).
Down on the Farm (Pathe—Cartoon—One Reel) (Review—December 27).

E

Early Bird, The (Johnny Hines) (7,000 feet) (C. C. Burr) (Review—December 27).
Earth's Oddities (1 reel) (Educational Hodge Podge) (Review—December 13).
East of Broadway (5,785 feet) (Based on Richard Connell's magazine story, "Where is the Tropic of Capricorn?") (Owen Moore) (Directed by William K. Howard) (Associated Exhibitors) (Review—November 22).
Easy Pickin's (2 reels) (Neal Burns) (Educational—Christie Comedy) (Review—November 22).
Eve of the Revolution (3 reels) (Pathe—Chronicles of America Series) (Review—November 8).

F

Family Row (2 reels) (Buddy Messinger) (Universal Century Comedy) (Review—December 20).
Fast Company (2 reels) ("Our Gang") (Pathe—Comedy) (Review—November 15).
Fast Set, The (6,754 feet) (Based on play, "Spring Cleaning," by Frederick Lonsdale) (Betty Compson) (Directed by William C. DeMille) (Paramount) (Review—November 29).
Fat Chance, A (2 reels) (Walter Heirs) (Educational Christie Comedy) (Review—November 29).
Feet of Mud (2 reels) (Harry Langdon) (Pathe Mack Sennett Comedy) (Review—December 6)
Film Facts (750 feet) (Red Seal Magazine) (Review—November 22).
Finger Lakes (1 reel) (Fox—Educational Entertainment) (Review—November 22).
Flattery (6,000 feet) (Featured Cast) (Directed by Tom Forman) (Chadwick Production) (Review—November 8).
Forbidden Paradise (7 reels) (Based on play, "The Czarina," (by Lajos Biro and Menyhert Lengyel) (Pola Negri) (Directed by Ernest Lubitsch) (Paramount) (Review—November 29).
French Pastry (Bobby Vernon) (Educational Christie Comedy) (Review—December 20).
Fugitive The (4,920 feet) (Ben Wilson) (Directed by Ben Wilson) (Arrow) (Review—November 29).

G

Galloping Bungalows (2 reels) (Pathe—Mack Sennett Comedy) (Review—November 1).
Garden of Weeds (6,230 feet) (Based on play by Leon Gordon and Doris Marquette) (Betty Compson) (Directed by James Cruze) (Paramount) (Review—November 15).
Gerald Cranston's Lady (6,674 feet) (Based on novel by Gilbert Frankau) (Directed by Emmett Flynn) (Fox) (Review—December 6).
Girl and the Gangster, The (2 reels) (Pathe—Drama) (Review—November 8).
Goat Getters, The (2 reels) (Educational—Juvenile Comedy) (Review—December 13).
Go Easy (1 reel) (Educational—Cameo Comedy) (Review—November 29).
Going of Cumming (2 reels) (F. B. O. "Go-Getters" Series) (Review—December 13).
Good Old Circus Days (1 reel) (Pathe Aesop's Fable Cartoon) (Review—November 22).
Great Diamond Mystery, The (5,096 feet) (Shirley Mason) (Directed by Dennison Clift) (Review—November 1).
Greed (10,067 feet) (Based on novel, "McTeague," by Frank Norris) (Directed by Eric Von Stroheim) (Metro—Goldwyn) (Review—December 20).
Gridiron Glory (1 reel) (Pathe—Sportlight) (Review—November 15).

H

Her Marriage Vow (7,100 feet) (Based on play by Owen Davis) (Directed by Millard Webb) (F. B. O.) (Review—December 20).
Her Night of Romance (7,211 feet) (Constance Talmadge) (Directed by Sidney Franklin) (First National) (Review—December 6).
He Who Gets Slapped (6,600 feet) (Based on Leonid Andreyev's Stage Play) (Lon Chaney) (Directed by Victor Seastrom) (Metro—Goldwyn) (Review—November 15).
Heebie Jeebies (2 reels) (Jimmy Aubrey) (F. B. O.) (Review—December 27).
High Gear (2 reels) (Bobby Vernon) (Educational—Comedy) (Review—November 1).
Hot Heels (2 reels) (Pathe—Comedy) (Review—November 8).
Hot Stuff (2 reels) (Spat Family Pathe Comedy) (Review—November 1).
Husbands and Lovers (7,882 feet) (Directed by John M. Stahl) (First National) (Review—November 8).

I

I Am the Man (7 reels) (Lionel Barrymore) (Directed by Ivan Abramson) (Chadwick Pictures Corp.) (Review—November 1).
Idle Tongues (5,300 feet) (First National) (Review—December 27).
Inez From Hollywood (6,919 feet) (Anna Q. Nilsson) (Directed by Alfred E. Green) (First National) (Review—December 13).
In Every Woman's Life (6,300 feet) (Adapted from Olive Wadsley's novel, "Belonging") (Virginia Valli) (Directed by Irving Cummings) (First National) (Review—November 15).
Invaders, The (Pathe—Sportlight—One Reel) (Review—December 27).
Is Love Everything? (6 reels) (Directed by W. Christy Cabanne) (Associated Exhibitors) (Review—November 15).
Isn't Life Wonderful? (8,600 feet) (Directed by D. W. Griffith) (United Artists) (Review—December 13).

J

Just a Good Guy (2 reels) (Arthur Stone) (Pathe—Comedy) (Review—December 20).

K

Kick for Cinderella (2 reels) (F. B. O. Series) (Review—November 29).

L

Last Man on Earth, The (Directed by J. G. Blystone) (Fox) (6,637 feet) (Review—December 27).
Laughing at Danger (5,442 feet) (Richard Talmadge) (Directed by James W. Horne) (F. B. O.) (Review—December 20).
League of Nations (1 reel) (Red Seal—Cartoon) (Review—November 29).
Little People of the Garden (1 reel) (Educational—Instructive) (Review—December 6).
Lost Chord (6,300 feet) (Suggested by Sir Arthur Sullivan's famous song, based on poem by Adelaide Proctor) (Whitman Bennett Production) (Directed by Wilfred Noy) (Arrow) (Review—December 20).
Lover of Camille, The (7,300 feet) (Based on play "Deburau," by Sacha Guitry) (Monte Blue) (Directed by Harry Beaumont) (Warner Brothers) (Review—November 29).
Lovers' Lane (7 reels) (Adapted from the Clyde Fitch play by Dorothy Farnum) (Directed by Phil Rosen) (Warner Brothers) (Review—November 29).

Love's Sweet Piffle (2 reels) (Ralph Graves) (Pathe—Mack Sennett Comedy) (Review—November 22).
Love's Wilderness (6,900 feet) (Corinne Griffith) (Directed by Robert Z. Leonard) (First National) (Review—December 20).
Lovemania (2 reels) (Al St. John) (Educational—Comedy) (Review—December 27).
Lumber Jacks (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—November 29).

M

Mad Rush, The (1 reel) (Cliff Bowes) (Educational—Cameo Comedy) (Review—December 27).
Mad Whirl, The (Universal) (May McAvoy) (from Richard Washburn Child's Story, "Here's How," adapted by Frederick and Fanny Hatton) (Directed by William Seiter) (6,184 feet) (Review—December 27).
Manhattan (6,415 feet) (Adapted from "The Definite Object," by Jeffery Farnol) (Richard Dix) (Directed by R. H. Burnside) (Paramount) (Review—November 8).
Man Who Played Square, The (6,500 feet) (Buck Jones) (Directed by Al Santell) (Fox) (Review—December 20).
Marvels of Motion (650 feet) (Red Seal Slow Motion)
Masked Marvel, The (2 reels) (Fox—Comedy) (Review—December 6).
Meet the Missus (2 reels) (Pathe—Hal Roach Comedy) (Review—December 6).
Midnight Express, The (5,967 feet) (Elaine Hammerstein) (Directed by George W. Hill) (C. B. C.) (Review—December 6).
Mine with the Iron Door, The (Principal) (Pat O'Malley) (Based on novel by Harold Bell Wright) (Directed by Sam Wood) (7,800 feet) (Review—December 27).
Miss in the Dark (2 reels) (Alberta Vaughn) (F. B. O.—"Go Getters" Series) (Review—December 6).
Monkey Business (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—November 8).
Monsieur Don't Care (2 reels) (Stan Laurel) (F. B. O.) (Review—December 27).
Mosquito, The (1 reel) (Educational—Instructive) (Review—November 1).
My Husband's Wives (4,509 feet) (Shirley Mason) (Directed by Maurice Elvey) (Fox) (Review—November 22).
Mysteries of Old Chinatown (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—December 20).
Mysterious Mystery (2 reels) ("Our Gang") (Pathe—Comedy) (Review—December 13).

N

Noah's Athletic Club (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—December 13).
New Gump Comedies (2 reels each) (Universal) (Review—November 8).
Nature's Rouge (1 reel) (Pathe—Sportlight) (Review—December 20).
Nickle Plated West, The (2 reels) (Fox—Sunshine Comedy) (Review—November 15).
North of 36 (7,908 feet) (Directed by Irvin Willat) (Paramount) (Review—December 13).

O

Off His Trolley (2 reels) (Pathe—Mack Sennett Comedy) (Review—December 13).
Oh, Doctor (6,587 feet) (Based on magazine story by Harry Leon Wilson) (Reginald Denny) (Directed by Harry A. Pollard) (Universal—Jewel) (Review—November 29).
Omar Khayyam (1 reel) (Universal—Hysterical History Comedy) (Review—November 29).
Only Woman, The (6,770 feet) (Norma Talmadge) (Directed by Sidney Olcott) (First National) (Review—November 8).
On Probation (5 reels) (Edith Thornton) (Directed by Charles Hutchison) (William Steiner) (Review—December 13).
On the Stroke of Three (6,707 feet) (Kenneth Harlan) (Directed by F. Harmon Weight) (F. B. O.) (Review—December 13).

P

Passing of Wolf MacLean (4,712 feet) (Directed by Paul Hurst) (Russell Productions) (Distributed through Usla Company) (Review—November 29).
Pathe Review No. 43 (1 reel) (Pathe—Magazines) (Review—November 1).
Pathe Review No. 44 (1 reel) (Pathe—Magazine) (Review—November 1).
Pathe Review No. 45 (1 reel) (Pathe—Magazine) (Review—November 8).
Pathe Review No. 47 (1 reel) (Pathe—Magazine) (Review—November 22).
Pathe Review No. 48 (1 reel) (Pathe—Magazine) (Review—November 29).
Pathe Review No. 49 (1 reel) (Pathe—Magazine) (Review—December 6).
Pathe Review No. 50 (1 reel) (Pathe—Magazine) (Review—December 13).
Pathe Review No. 51 (1 reel) (Pathe—Magazine) (Review—December 20).
Pathe Review No. 52 (1 reel) (Pathe—Magazine) (Review—December 27).
Paul Jones, Jr. (2 reels) (Fox—Comedy) (Review—November 22).
Paul Revere (1 reel) (Universal—Hysterical History Series) (Review—December 20).
Peeps Into Puzzleland (740 feet) (Red Seal—Cranfield and Clark Novelty) (Review—November 1).
Poor Butterfly (2 reels) (Educational—Mermaid Comedy) (Review—November 15).
Present Arms (2 reels) (Wanda Wiley) (Universal—Century Comedy) (Review—December 27).
Prehistoric Man, The (1 reel) (Universal—Hysterical History)

R

Radio Riot, A (2 reels) (Fox—Imperial Comedy) (Review—November 8).
Reckless Romance (6 reels) (Directed by Scott Sydney) (Producers Distributing Corp.) (Review—November 22).
Red Age, The (2 reels) (Billy Sullivan) (Universal—Drama)
Riddle Rider, The (Universal—Serial) (William Desmond and Eileen Sedgwick) (Review—November 1).
Rip Snorter, The (4,998 feet) (Dick Hatton) (Ben Wilson Production) (Directed by Ward Hayes) (Arrow) (Review—November 22).
Robinson Crusoe (1 reel) (Universal—Hysterical History Series) (Review—November 1).
Romance and Rustlers (4,939 feet) (Yakima Canutt) (Directed by Ben Wilson) (Arrow) (Review—November 15).
Romola (12,974 feet) (Based on novel by George Eliot) (Lillian Gish) (Directed by Henry King) (Metro—Goldwyn) (Review—December 13).
Roughneck, The (7,500 feet) (Based on story by Robert W. Service) (George O'Brien) (Directed by John Conway) (Fox) (Review—December 13).
Royal Razz (1 reel) (Charles Chase) (Pathe—Comedy) (Review—December 20).
Rubber Neck, The (2 reels) (Pathe—Comedy) (Review—December 27).

S

Sainted Devil, A (8,633 feet) (Based on Rex Beach's story, "Rope's End") (Rudolph Valentino) (Directed by Joseph Henabery) (Paramount) (Review—December 6).
Salt of the Earth (1 reel) (Fox—Educational Entertainment) (Review—November 29).
Sandra (7,794 feet) (From the novel by Pearl Doles Bell) (Barbara LaMarr) (Directed by Arthur H. Sawyer) (First National) (Review—December 6).
Secrets of the Night (6,138 feet) (Based on stage play by Max Marcin) (Directed by Herbert Blache) (Universal) (Review—December 20).
She Knew Her Man (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—November 15).
She's in Again (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—December 6).
Should a Husband Tell? (1 reel) (Red Seal—Novelty Comedy) (Review—November 22).
Silent Accuser, The (5,883 feet) (Based on the story by Jack Boyle) (Eleanor Boardman) (Directed by Chester Franklin) (Metro—Goldwyn) (Review—November 22).
Siren of Seville, The (6,724 feet) (Priscilla Dean) (Directed by Jerome Storm) (Producers Distributing Corp.) (Review—November 29).
Smouldering Fires (7,356 feet) (Directed by Clarence Brown) (Universal—Jewel) (Review—December 13).
Snob, The (6,315 feet) (Adapted from Helen R. Martin's novel) (Directed by Monta Bell) (Metro—Goldwyn) (Review—November 8).
Some Tomboy (2 reels) (Wanda Wiley) (Universal—Century Comedy) (Review—November 1).
Speed Boys (2 reels) (Universal—Century Comedy) (Review—November 22).
Stunts (1 reel) (Pathe—Sportlight) (Review—November 1).
Stolen Sweeties (2 reels) (Fox—Monkey Comedy) (Review—November 29).
Sweet Dreams (2 reels) (Universal—Century Comedy) (Review—November 15).

T

Teeth (6,190 feet) (Tom Mix) (Based on novel "Sonny," by Virginia Brightman and Clinton Stagg) (Directed by J. G. Blystone) (Fox) (Review—November 15).
Ten Days (4,860 feet) (Richard Holt) (Directed by Duke Worne) (Gerson Pictures Corporation) (Review—December 20).
This Woman (6,842 feet) (Adapted from Howard Rockey's novel) (Irene Rich) (Directed by Phil Rosen) (Warner Brothers) (Review—November 1).
Thundering Hoofs (5,033 feet) (Fred Thomson) (Directed by Albert Rogell) (F. B. O.) (Review—December 6).
Tongues of Flame (Thomas Meighan) (Paramount) (6,763 feet) (Review—December 27).
Tornado, The (6,375 feet) (Based on play by Lincoln J. Carter) (House Peters) (Directed by King Baggot) (Universal) (Review—November 15).
Trigger Fingers (4,775 feet) (Bob Custer) (Directed by Reeves Eason) (F. B. O.) (Review—December 13).
Two Fisted Sheriff (4,537 feet) (Yakima Canutt) (Directed by Ben Wilson and Ward Hayes) (Arrow) (Review—December 6).
Triflers, The (6,626 feet) (B. P. Schulberg) (Frank Mayo) (Directed by Gasnier) (Review—December 27).
Troubles of a Bride (4,915 feet) (Directed by Thomas Buckingham) (Fox)) (Review—December 27).

U

Uncommon Clay (1 reel) (Fox—Educational Entertainment) (Fox).
Up on the Farm (2 reels) (Lea Moran) (Fox—Comedy)

V

Vacation (1 reel) (Red Seal—"Inkwell" Cartoon) (Review—November 22).
Vaudeville (1 reel) (Red Seal—"Inkwell" Cartoon) (Review—November 1).

W

Wages of Virtue (7,093 feet) (Gloria Swanson) (Directed by Allan Dwan) (Paramount) (Review—December 6).
Warrens of Virginia (6 reels) (Adapted from W. C. DeMille's stage play) (Directed by Elmer Clifton) (Fox) (Review—November 1).
Watch Your Pep (1 reel) (Educational—Cameo Comedy) (Review—November 15).
West of Hot Dog (2 reels) (Stan Laurel) (F. B. O.)
What a Night (2 reels) (Educational—Mermafid Comedy) (Review—November 8).
Who's Hooligan? (2 reels) (F. B. O.—"The Go-Getter" Series) (Review—December 20).
Whirligigs (1 reel) (Educational—Hodge Podge) (Review—November 8).
White Sheep, The (6,091 feet) (Glenn Tryon) (Directed by Hal Roach) (Pathe) (Review—December 6).
Worldly Goods (6,055 feet) (From novel by Sophie Kerr) (Agnes Ayres) (Directed by Paul Bern) (Paramount) (Review—November 15).

Z

Zoo's Who's Who (Red Seal—Magazine) (One Reel) (Review—December 27).

Barriers Burned Away

(Continued from Page 831)

Patrick Leary ..... **J. P. Lockney**
Mrs. Leary ..... **Mrs. C. G. Craig**
Peg Leg Sullivan ..... **William V. Mong**
Halstead St. Terror ..... **Pat Harmon**
Kitty ..... **Frankie Mann**

Based on novel by Rev. E. P. Roe.
Story and scenario by Leah Baird.
Directed by W. S. Van Dyke.
Length, 6,474 feet.

Story

Wayne Morgan, an artist, learns from his mother that a valuable painting has been stolen, and to get track of it he takes a job as a porter in the Randolph Art Shop. Finally he discovers the picture has been copied and denounces the copy as packing inspiration, and claims the original. Mellon who stole it is sent to prison and Wayne gets his position as store manager. Christine Randolph who painted the copy encourages Wayne who falls in love with her and then tells him it was all a plot to get even with him. The great Chicago fire breaks out, due to Mrs. Leary's cow kicking over a lantern, setting fire to the barn. The whole city is destroyed, Wayne rescues Christine who declares her real love for him.

"Pathe Review No. 52"

(Pathe—Magazine—One Reel)

"The Gowns of Today," the third and last of the "History of Fashions" series heads the latest magazine release. It shows how straight lines and curves are the basis for every design of milady's gowns. Some interesting Parisian styles are exhibited in this subject. The manufacture of silver products from the raw material to the finished ware is very interesting. The Pathecolor is of the "Visiting Our Own America" series and the scenes are of Memphis, Tenn.—T. W.

"Monsieur Don't Care"

(F. B. O.—Comedy—Two Reels)

Stan Laurel is featured in this Joe Rock Production, a take-off on "Monsieur Beaucaire." As M. Dont Care he is forced to flee France for England and takes work as a barber. Complications follow—duels, a love affair with the Belle of Bath and the expose of M. Don't Care as a prince. The feature, in which Valentino plays, is burlesqued to the nth degree. Some of the comedy is very effective, while it must also be said that some is weak.—S. S.

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